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música de Concerto
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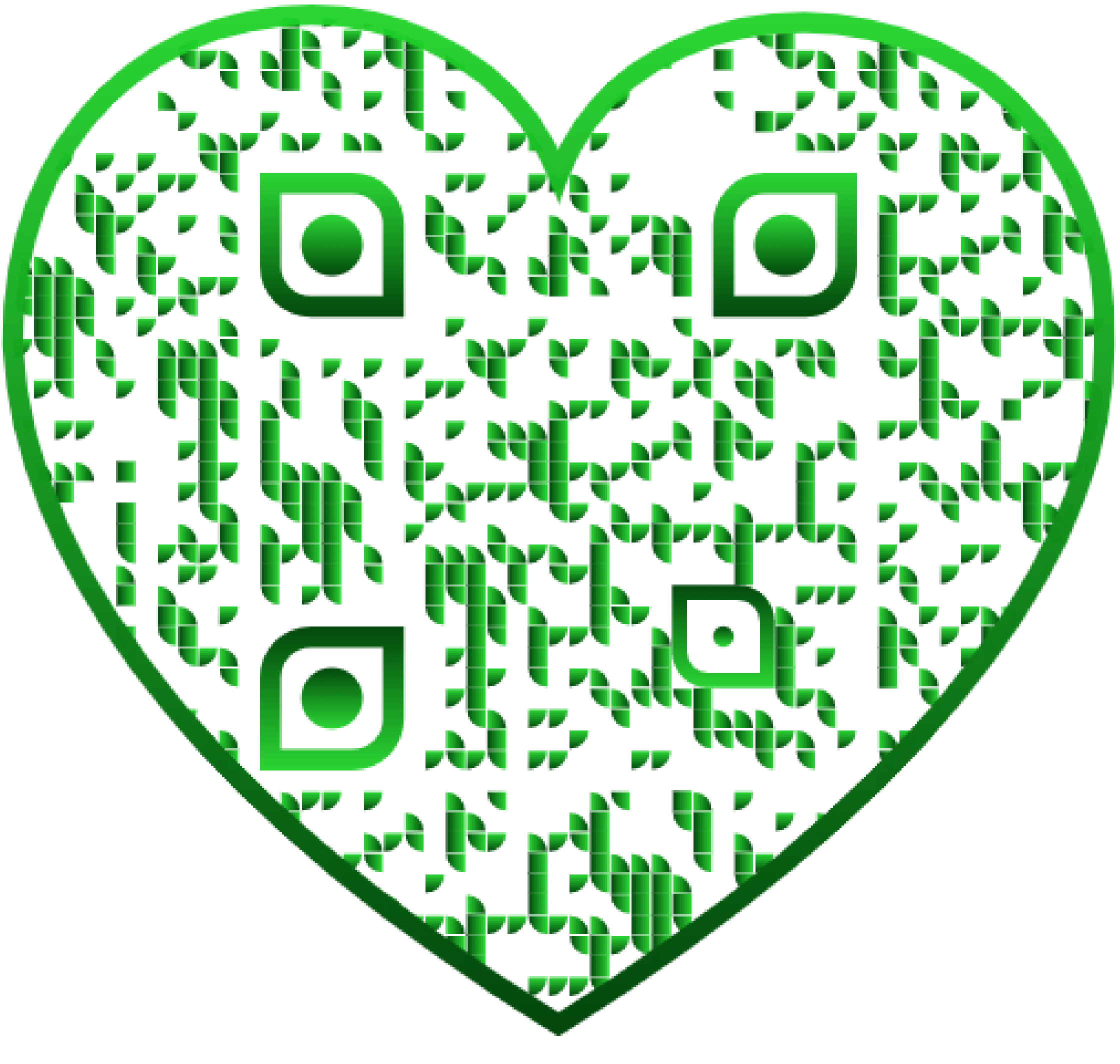

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Partituras Brasileiras Online

O Centro da Música da Fundação Nacional de Artes tem o prazer de trazer à comunidade musical brasileira e internacional novos volumes da coleção Partituras Brasileiras Online, reafirmando seu empenho em difundir e dar acesso gratuito a um panorama cada vez mais diverso da criação musical brasileira. Compõe os volumes ora publicados composições populares e de concerto, contemporâneas e históricas, para formações instrumentais e vocais.

Três volumes de música de concerto oferecem uma amostragem expressiva da produção recente de música brasileira contemporânea, que dão testemunho de um espectro vasto de linguagens, recursos narrativos e filiações estéticas. A coletânea abrange desde peças para instrumento solo até partituras orquestrais, passando por música de câmera para as mais variadas formações.

Completa a seção de música contemporânea um volume dedicado especialmente a obras que integraram a programação das últimas Bienais de Música Brasileira Contemporânea. A publicação destas partituras dá visibilidade e acesso a mais uma parte de um vasto acervo resultante da política continuada de fomento à criação musical desenvolvida pela Funarte.

A música para formação coral ainda não havia sido contemplada e passa agora a integrar a coleção, que traz tanto peças do repertório sacro mineiro dos séculos XVIII e XIX quanto composições de músicos em atividade, compostas nos últimos 40 anos. A seleção atende a coros e conjuntos vocais de diferentes formações, de níveis técnicos diversos.

Por fim, mas não menos importante e caro a nós, o volume dedicado à sanfona completa o conjunto de volumes e dá continuidade à proposta de incorporar ao acervo de partituras dossiês com foco nos instrumentos da tradição popular brasileira. Um estudo sobre a presença e uso da sanfona no Brasil e uma rica seleção de composições para o instrumento oferecem, em seu conjunto, uma visão panorâmica sobre a diversidade de gêneros, estilos e tradições que compõe o universo da sanfona brasileira – de sua implantação no Brasil agrário às apropriações urbanas e experimentações contemporâneas.

Aos compositores, que cederam gentilmente os direitos de publicação de suas obras, aos curadores e autores que desenvolveram um trabalho de excelência e à equipe de organização e publicação faço uma viva saudação por mais esta bela realização, desejando aos leitores – músicos, pesquisadores e interessados em geral – um excelente proveito!

Compositores contemporâneos

A produção brasileira contemporânea de música de concerto integra um processo cultural presente em nossa história desde o tempo colonial. Documentos e partituras comprovam a existência de compositores brasileiros há quatro séculos. Diferente de outras colônias, cujos registros são de compositores da Metrópole que vieram morar ou cumprir alguma missão, nossa produção contou com grandes nomes entre os nascidos no Brasil. Vale destacar sempre José Maurício Nunes Garcia, mulato, descendente de escravos, o maior compositor das Américas do período colonial; João de Deus de Castro Lobo, liberto, filho de escrava; e uma série de nomes que constituem a história e o acervo da música de concerto brasileira até os nossos dias.

Esta atividade intensa que marca a história da música no Brasil cria um ambiente e uma tradição musical que alimenta e renova a produção e o surgimento de gerações de compositores representativos de cada época e da força expressiva da música brasileira de concerto.

As partituras constantes desta coleção integram uma vasta produção musical por compositores expressivos que renovam a força da música brasileira de concerto, em todas as suas manifestações e correntes estéticas. São criações contemporâneas, generosamente cedidas, que dialogam com técnicas e linguagens diversas. Compositores como Tim Rescala, um dos criadores que transita por expressões artísticas que incluem a música de concerto, a trilha sonora, a música cênica, a música popular, e todas as possibilidades que a música comporta; Pauxy Gentil-Nunes, professor de composição, pesquisador de linguagens contemporâneas e de ritmos característicos brasileiros que se combinam em sua música; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, e outros, todos representativos da música de concerto produzida entre nós por um universo de compositores contemporâneos brasileiros, com uma trajetória e bagagem que não caberia neste espaço de abertura do catálogo.

Acreditamos que esta seja mais uma etapa de ampliação de acesso a um acervo incalculável de obras para todas as formações e estilos. Um estímulo para músicos, pesquisadores, estudantes, conhecerem a qualidade e variedade da música brasileira contemporânea, e com isso se interessarem em ampliar sua busca e contato com compositores e suas obras.

José Schiller
Coordenador de Música de Concerto

Contemporary composers

The contemporary Brazilian concert music production integrates a cultural process present in our history since colonial times. Documents and scores prove the existence of Brazilian composers four centuries ago. Unlike other colonies, whose records show composers from the metropolis that went over to reside or to fulfill some mission, our production counted on great names among those born in Brazil. It is always worth mentioning José Maurício Nunes Garcia, a mulatto, descendant of slaves, the greatest composer of the Americas in the colonial period; João de Deus de Castro Lobo, a freed slave; and a series of names that have made the history and the collection of the of Brazilian concert music until our days.

This intense activity that marks the history of music in Brazil creates an atmosphere and a musical tradition that feeds and renews the production and the appearance of generations of composers representing each era and the expressive strength of Brazilian concert music.

The scores contained in this collection integrate a vast musical production by expressive composers who reaffirm the force of Brazilian concert music, in all its manifestations and aesthetic currents. These contemporary creations, generously contributed to this collection, converse with different languages and techniques. Composers such as Tim Rescala, one of the creators whose artistic expressions include concert music, soundtracks, scenic music, popular music, and all the possibilities that music entails; Pauxy Gentil-Nunes, composition professor, researcher of contemporary languages and characteristic Brazilian rhythms that blend in his music; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, and others, all representative of the concert music produced among us by a universe of contemporary Brazilian composers, with a trajectory and background that would not fit in this catalog's opening space.

We believe this is yet another step in expanding access to an invaluable collection of works for all formations and styles. An incentive for musicians, researchers and students to get to know the quality and variety of Brazilian contemporary music, and to become interested in broadening their search and contact with composers and their works.

José Schiller
Concert Music Coordinator

Compositores contemporáneos

La producción brasileña contemporánea de música de concierto integra un proceso cultural presente en nuestra historia desde el tiempo colonial. Documentos y partituras comprueban la existencia de compositores brasileños hace cuatro siglos. Diferente de otras colonias, cuyos registros son de compositores de la Metrópolis que vinieron a vivir o a cumplir alguna misión, nuestra producción contó con grandes nombres entre los nacidos en Brasil. Vale destacar siempre a José Maurício Nunes Garcia, afrodescendientes de esclavos, el mayor compositor de las Américas del período colonial; João de Deus de Castro Lobo, liberado, hijo de esclava; y una serie de nombres que constituyen la historia y el acervo de la música de concierto brasileña hasta nuestros días.

Esta actividad intensa que marca la historia de la música en Brasil crea un ambiente y una tradición musical que alimenta y renueva la producción y el surgimiento de generaciones de compositores representativos de cada época y de la fuerza expresiva de la música brasileña de concierto.

Las partituras constantes de esta colección que integran una vasta producción musical por compositores expresivos que renuevan la fuerza de la música brasileña de concierto, en todas sus manifestaciones y corrientes estéticas. Son creaciones contemporáneas, generosamente cedidas, que dialogan con técnicas y lenguajes diversos. Compositores como Tim Rescala, uno de los creadores que transita por expresiones artísticas que incluyen la música de concierto, la banda sonora, la música escénica, la música popular, y todas las posibilidades que la música permite; Pauxy Gentil-Nunes, profesor de composición, investigador de lenguajes contemporáneos y de ritmos característicos brasileños que se combinan en su música; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, y otros, todos representativos de la música de concierto producida entre nosotros por un universo de compositores contemporáneos brasileños, con una trayectoria y bagaje que no cabría en este espacio de apertura del catálogo.

Creemos que ésta sea una etapa más de ampliación para el acceso a un acervo incalculable de obras para todas las formaciones y estilos. Un estímulo para que, músicos, investigadores, estudiantes, conozcan la calidad y variedad de la música brasileña contemporánea, y con eso, se interesen por ampliar su búsqueda y que tengan contacto con compositores y sus obras.

José Schiller
Coordinador de Música de Concierto

Compositeurs contemporains

La production brésilienne contemporaine de musique de concert intègre un processus culturel présent dans notre histoire depuis l'époque coloniale. Des documents et des partitions prouvent l'existence de compositeurs brésiliens il y a quatre siècles. Contrairement à d'autres colonies, dont les enregistrements sont ceux de compositeurs de la métropole qui sont venus y habiter ou y remplir une mission, au Brésil notre production comptait sur de grands noms parmi ceux qui y sont nés. Il vaut mentionner José Maurício Nunes Garcia, mulâtre, descendant d'esclaves, le plus grand compositeur des Amériques de la période coloniale; João de Deus de Castro Lobo, libéré, fils d'esclave; et une quantité de noms qui constituent l'histoire et la collection de la musique brésilienne de concert jusqu'à nos jours.

Cette activité intense qui marque l'histoire de la musique au Brésil crée une atmosphère et une tradition musicale qui nourrit et renouvelle la production et l'apparition de générations de compositeurs importants de chaque époque et de la force expressive de la musique brésilienne de concert.

Les partitions contenues dans cette collection intègrent une vaste production musicale produite par compositeurs expressifs qui renouvellent la force de la musique brésilienne de concert, dans toutes ses manifestations et dans tous ses courants esthétiques. Ce sont des créations contemporaines, généreusement offertes, qui dialoguent avec différents langages et techniques. Des compositeurs tels que Tim Rescala, un des créateurs qui transite par des expressions artistiques comme la musique de concert, la bande-son, la musique instrumentale de théâtre , la musique populaire et toutes les possibilités que la musique offre; Pauxy Gentil-Nunes, professeur de composition, chercheur de langues contemporaines et de rythmes brésiliens combinés dans sa musique; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo et d'autres, tous représentatifs de la musique de concert produite parmi nous par un univers de compositeurs brésiliens contemporains, avec une trajectoire et des bagages

Nous croyons que celle-ci est une nouvelle étape dans l'élargissement de l'accès à une collection innombrable d'œuvres pour toutes les formations et tous les styles. Une incitation pour les musiciens, chercheurs et étudiants à connaître la qualité et la variété de la musique brésilienne contemporaine de telle manière à s'intéresser et quand même élargir leur recherche et leur contact avec les compositeurs et leurs œuvres.

José Schiller
Coordonnateur de musique de concert

Современные композиторы

Современная бразильская академическая музыка является частью культурного процесса со времен колониализма. Существующие документы и партитуры доказывают существование бразильских композиторов в течении последних четырех веков. В отличие от других колоний, где музыкальные произведения были созданы композиторами из метрополий, приехавших для проживания или выполнения какой-то миссии, наше музыкальное производство включает в себя великие имена композиторов, рожденных на территории Бразилии. Стоит отметить мулата Жозе Маурисио Нунес Гарсиа,; Жуао де Деус де Кастро Лобо, сына рабыни, рожденным свободным; и ряд имен, которые являются частью нашей истории и музыкального архива бразильской концертной музыки до наших дней.

Эта активная деятельность, которая отмечена история бразильской музыки в Бразилии, создает атмосферу и дает пищу для постоянного появления поколений важных композиторов своей эпохи и для создания бразильской концертной музыки.

Партитуры, входящие в эту коллекцию, являются частью обширного музыкального производства важных композиторов, которые придают новую силу бразильской концертной музыке, во всех ее проявлениях и эстетических направлениях. Это современные произведения, щедро нам предоставленные, были созданы с использованием различных техник и стилей. Можем привести в пример композитора Тима Рескала, использующего разнообразные музыкальные жанры творческого выражения. Эти жанры включают в себя концертную музыку, звуковые дорожки, музыку для спектаклей, популярную музыку и другие музыкальные жанры. Также можем отметить Пакси Жентил-Нунес, преподавателя композиторского искусства, изучающего современную музыку и типичные бразильские ритмы, которые он объединяет в своем творчестве. Среди других композиторов можно выделить: Маризу Резенде, Эли-Эри Моура, Аилтона Эскобара, Рикардо Петракка, Густаво Бонин, Кайо Фако, Каду Вердана, Алешандре Шуберта, Карлоса Димитрия Серво и других представителей концертной музыки; эту музыку сочиняют для нас современные бразильские композиторы, описание творческого пути которых не поместилось бы в этом пространстве, открывающем каталог.

Мы уверены, что речь идет о новом этапе, который даст больше возможностей для доступа к безграничному архиву произведений различных ансамблей и стилей. Это даст стимул музыкантам, исследователям, студентам узнать, насколько хороша и разнообразна современная бразильская музыка. Таким образом, у них появится возможность для расширения поиска и знакомства с композиторами и их произведениями.

Жозе Шиллер
Координатор по концертной музыке

当代作曲家

当代巴西音乐融合了自殖民时代以来的历史文化。四个世纪以来，文献和乐谱叙述着巴西作曲家的存在。与其他殖民国家不同，他们的作品多是来自大都会的作曲家，而巴西著名的作品却是出自土生土长的巴西人。其中著名的有：José Maurício Nunes Garcia，黑白混血，奴隶的后裔，殖民时期美洲最伟大的作曲家; João de Deus de Castro Lobo，奴隶的儿子，后被释放;至今仍被视为成巴西音乐历史和收藏界的明星。
当代作曲家的涌现创造出的音乐氛围和音乐传统，滋养了一代代的作曲家，也使巴西音乐迸发出新的活力。
该系列仅仅展示了当代优秀作曲家大量音乐作品中的一部分，无论是在表现形式还是在审美潮流方面，他们都赋予了巴西音乐会音乐新的动力。。它们是当代作品，也是不同技艺和语言之间的对话。作曲家 Tim Rescala，通过音乐会音乐、配乐、风景音乐、流行音乐以及其他所有音乐表现形式传播音乐; Pauxy Gentil-Nunes，作曲老师，将当代语言和巴西特色音乐研究完美地融合到他的音乐之中Marisa Resende，Eli-Eri Moura，Aylton Escobar，Ricardo Petracca，Gustavo Bonin，Caio Facó，Cadu Verdan，Alexandre Schubert，Carlos Dimitri Cervo等，都是我们当代优秀巴西作曲家的代表，由于篇幅有限，无法一一叙述。
我们相信这是为宝贵作品集增添音乐形式和风格重要的一步步，也将激励我们的音乐家、研究人员和学生了解当代巴西音乐的多样性，增加其对作曲家及其作品的了解和兴趣。

José Schiller
音乐会音乐协调员

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Rodrigo Cicchelli

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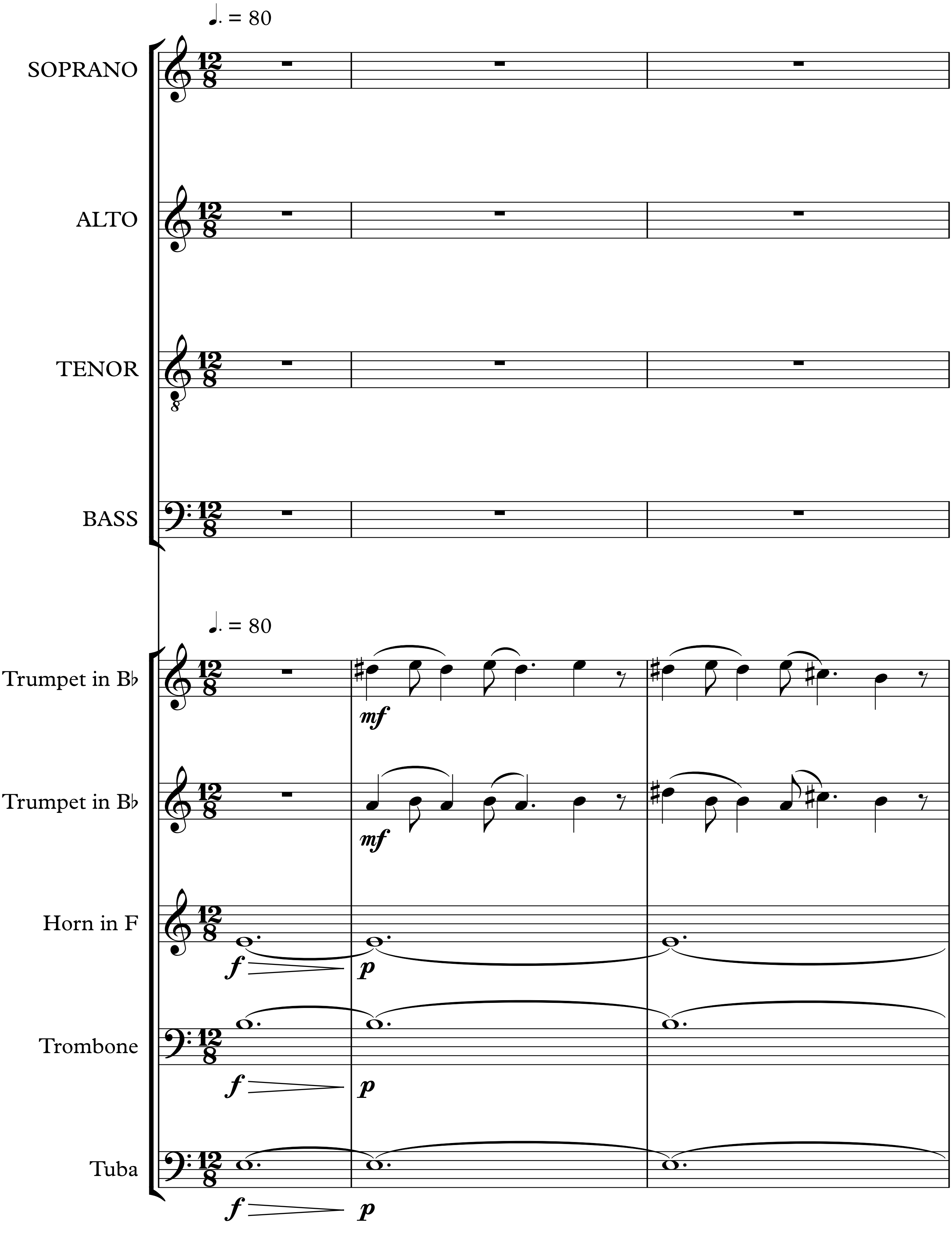
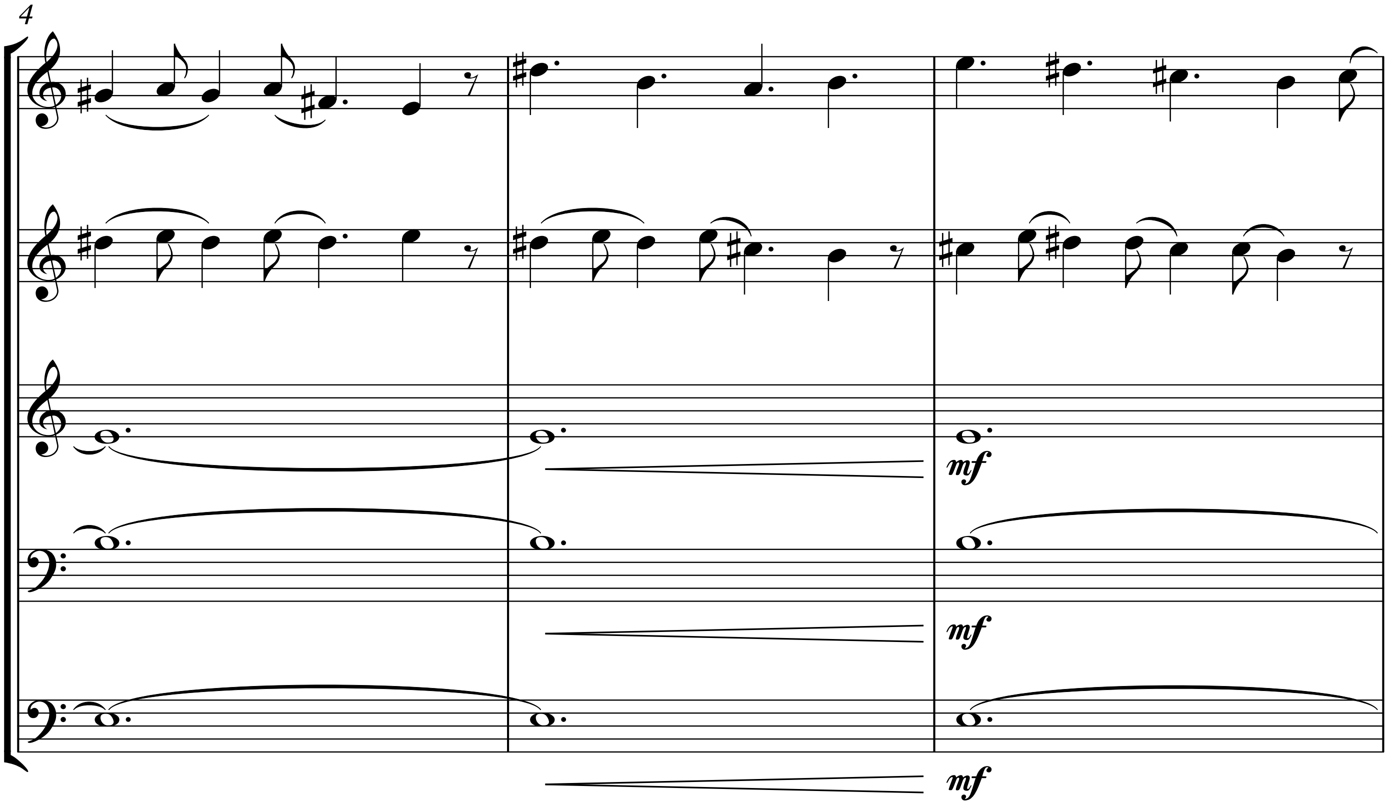
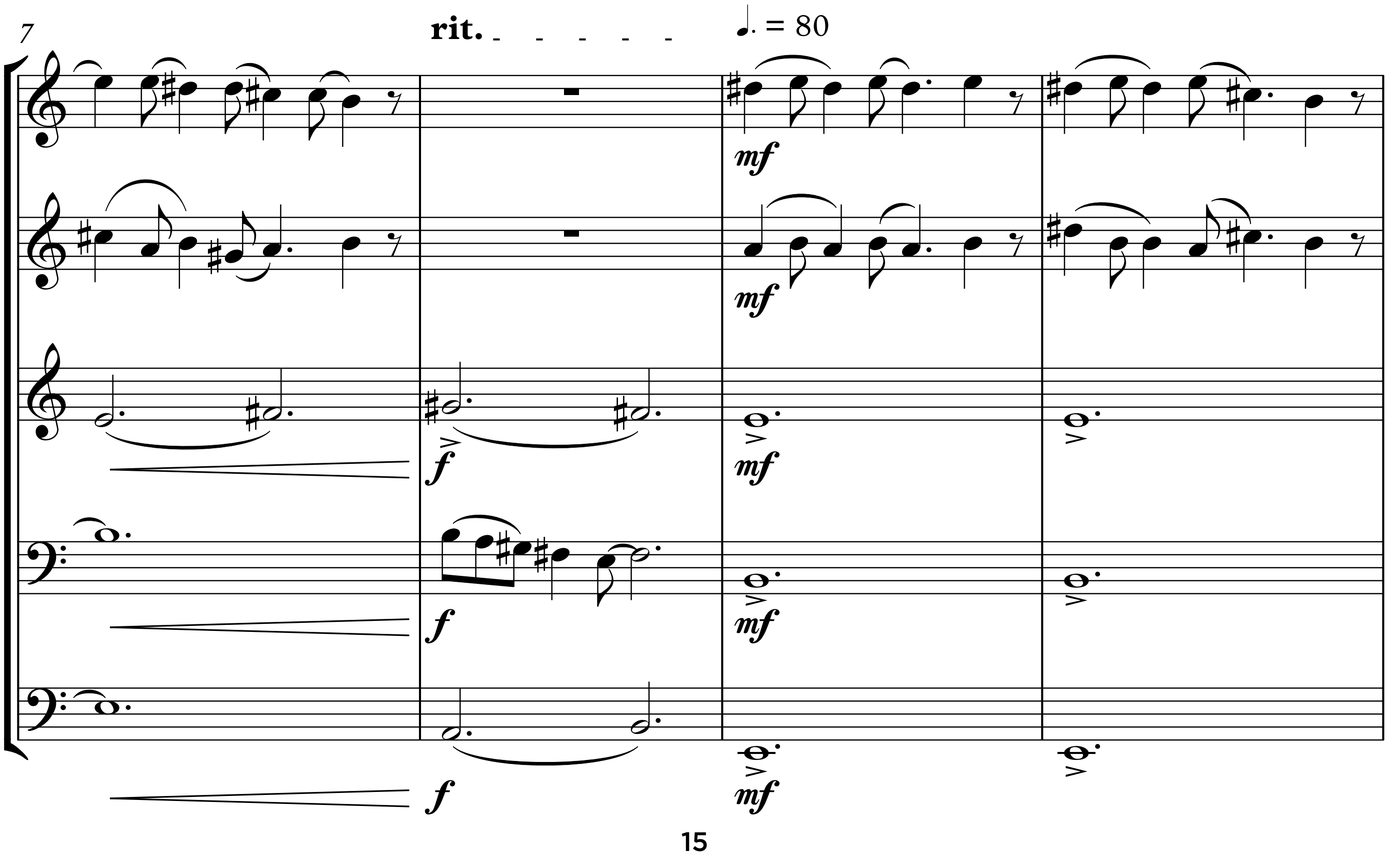
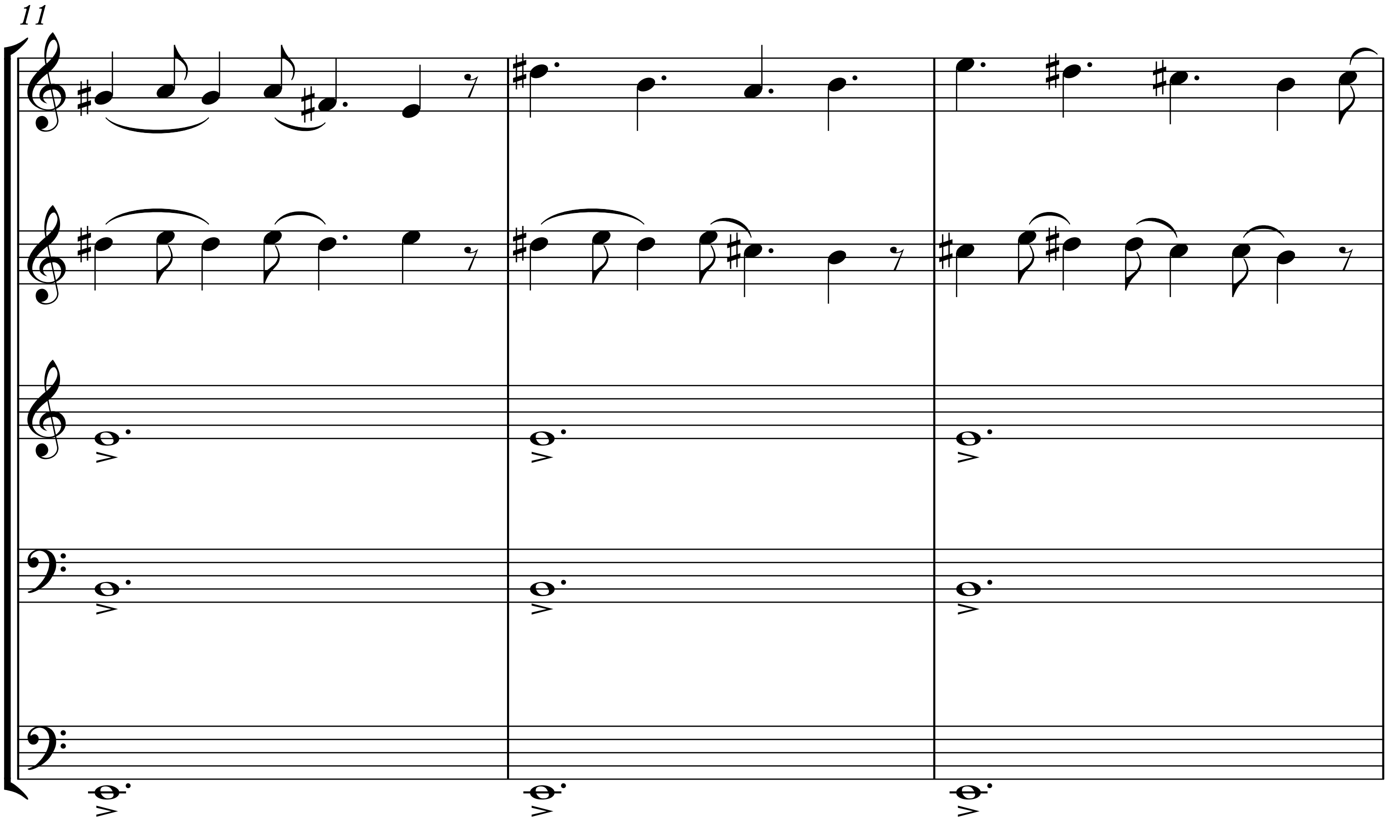
In Honorem Sanctorum
Prelúdio 1
Sobre tema de Pérotin

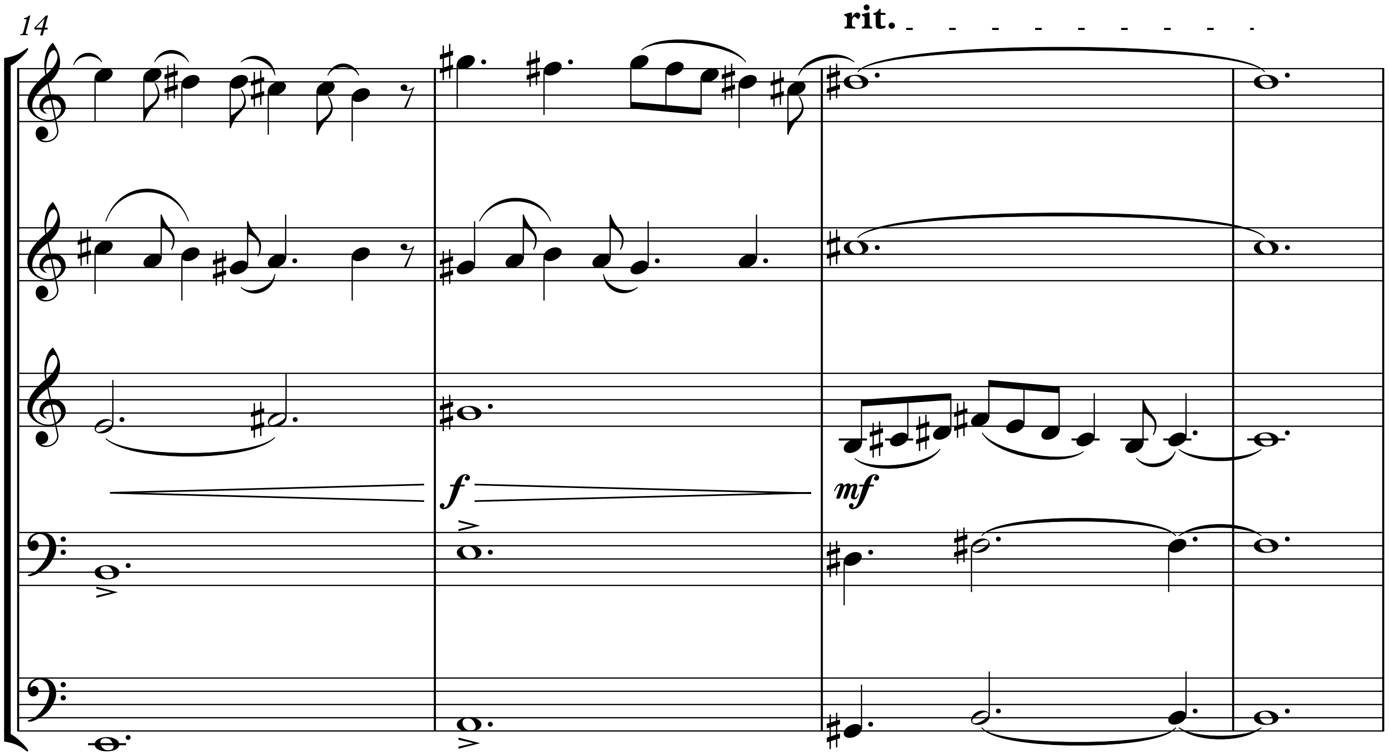
Rodrigo Cicchelli

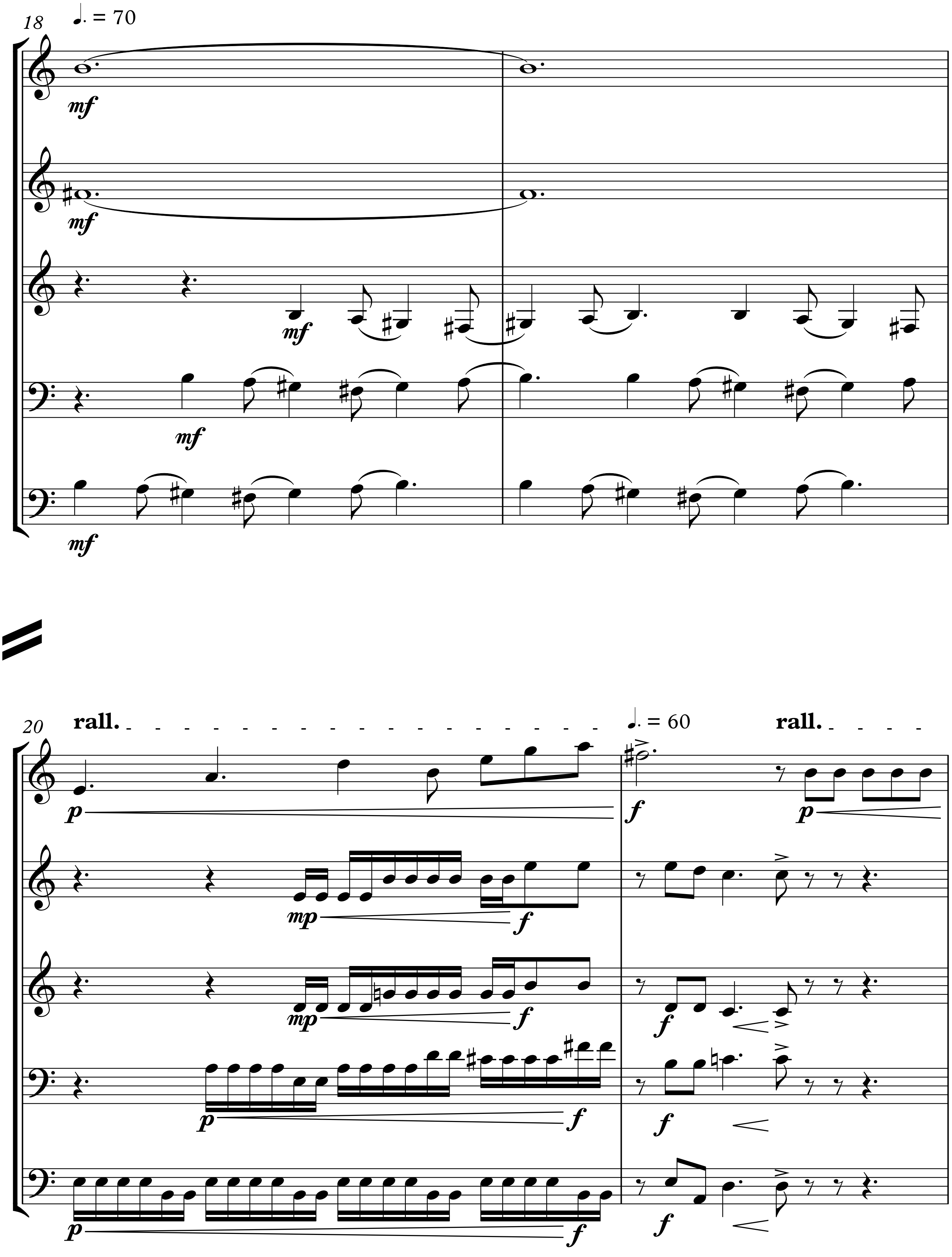


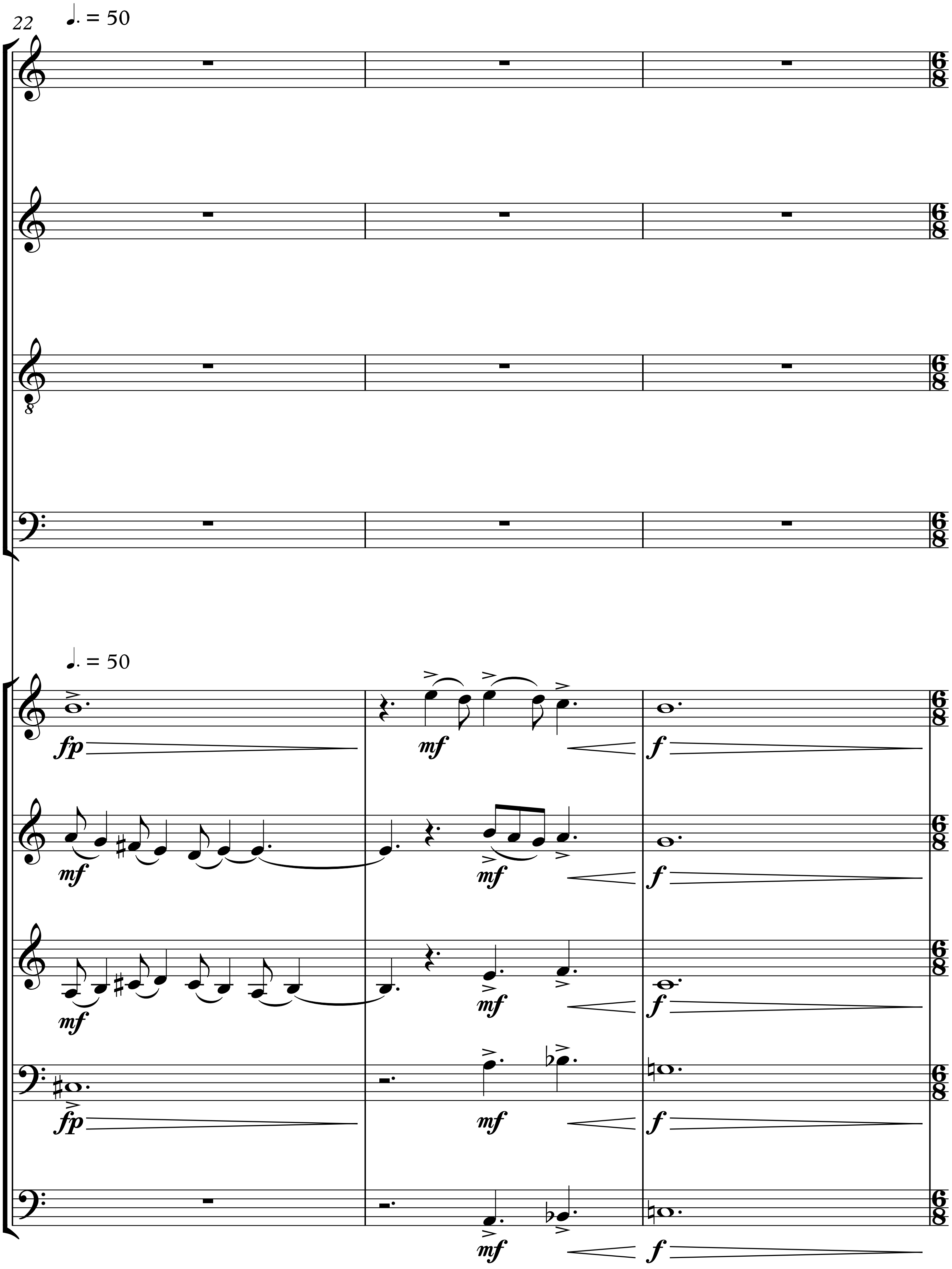

4
mf
mf
mf


7
rit.
♩. = 80
mf
mf
f
mf
f
mf
f
mf


11


14
rit.
f
mf


18
♩. = 70
mf
mf
mf
mf
mf
20
rall.
♩. = 60
rall.
p
f
p
mp
f
mp
f
f
p
f
f
p
f
f

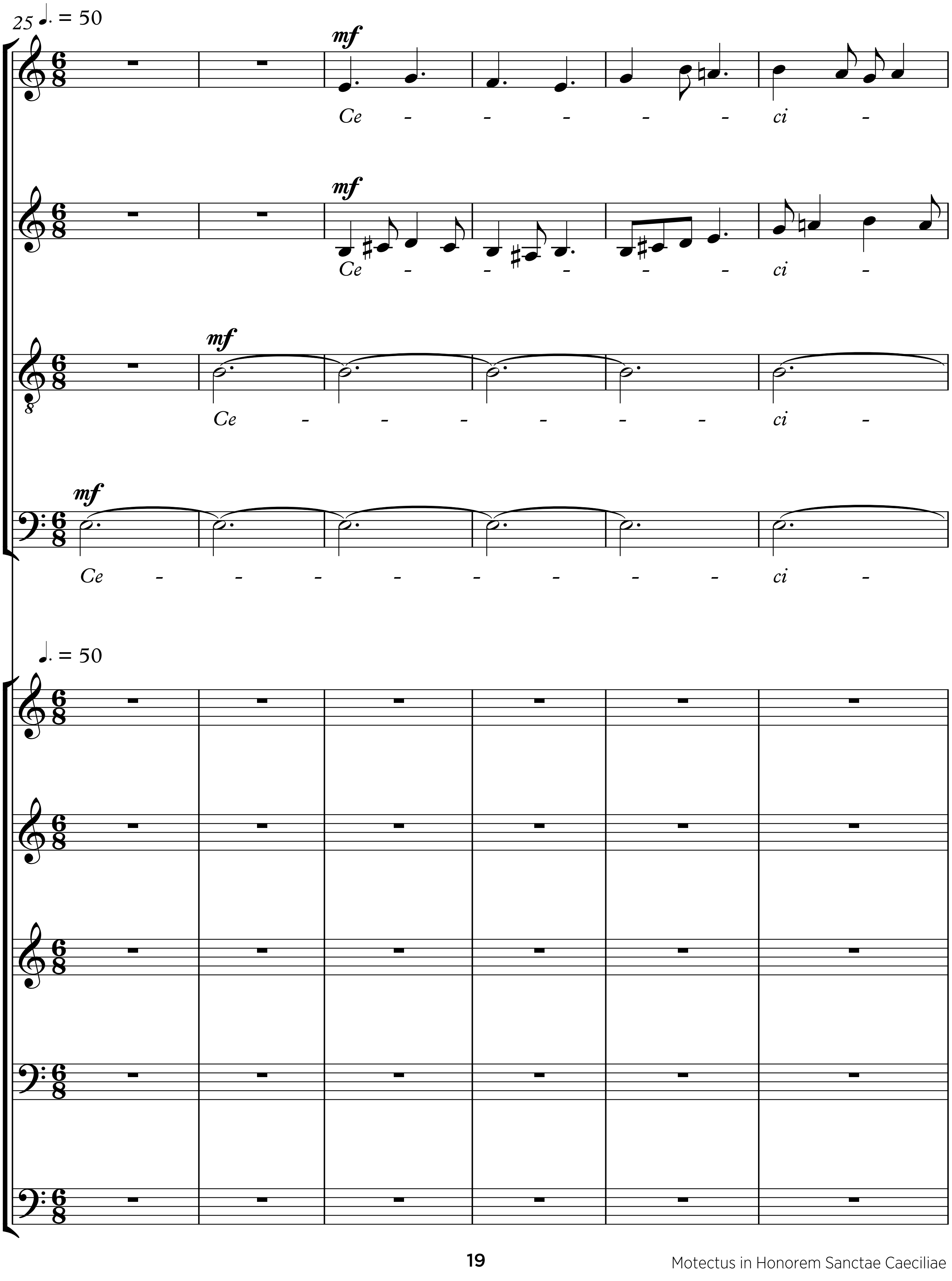

22
♩. = 50
♩. = 50
fp
mf
f
mf
mf
f
mf
mf
f
fp
mf
f
mf
f

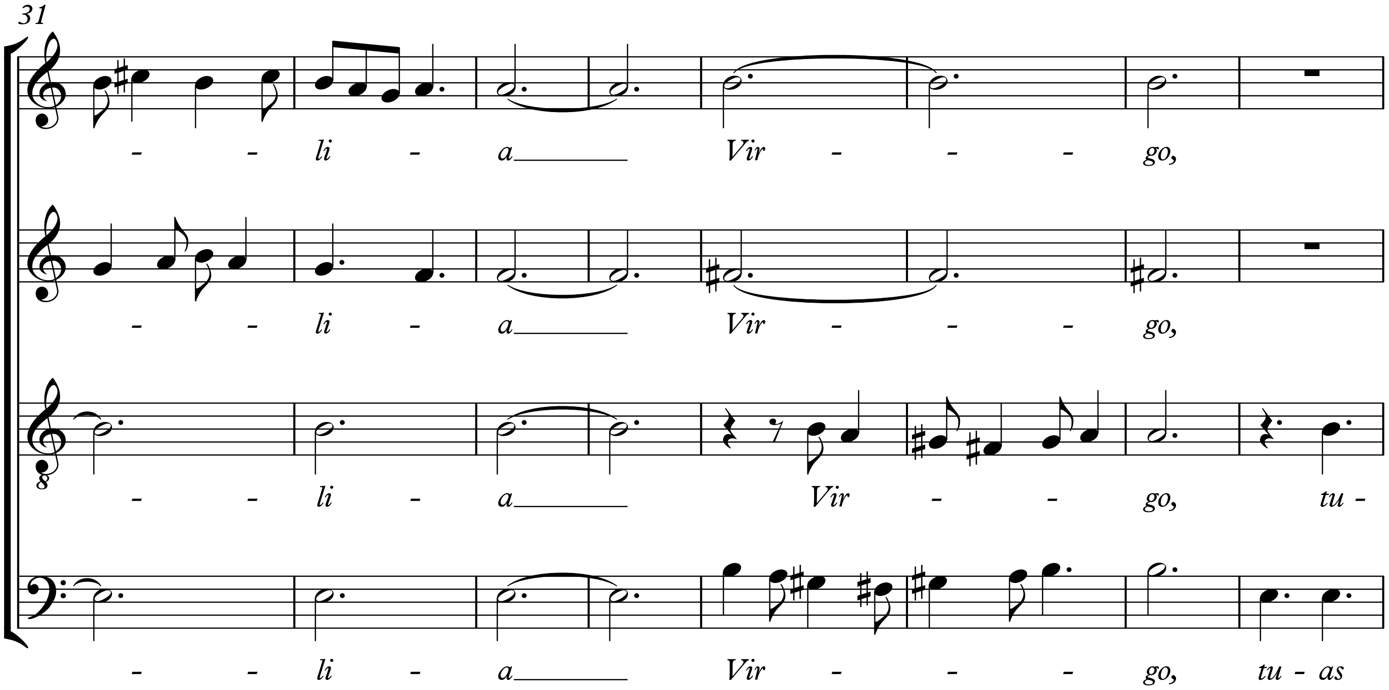
A Carlos Alberto Figueiredo

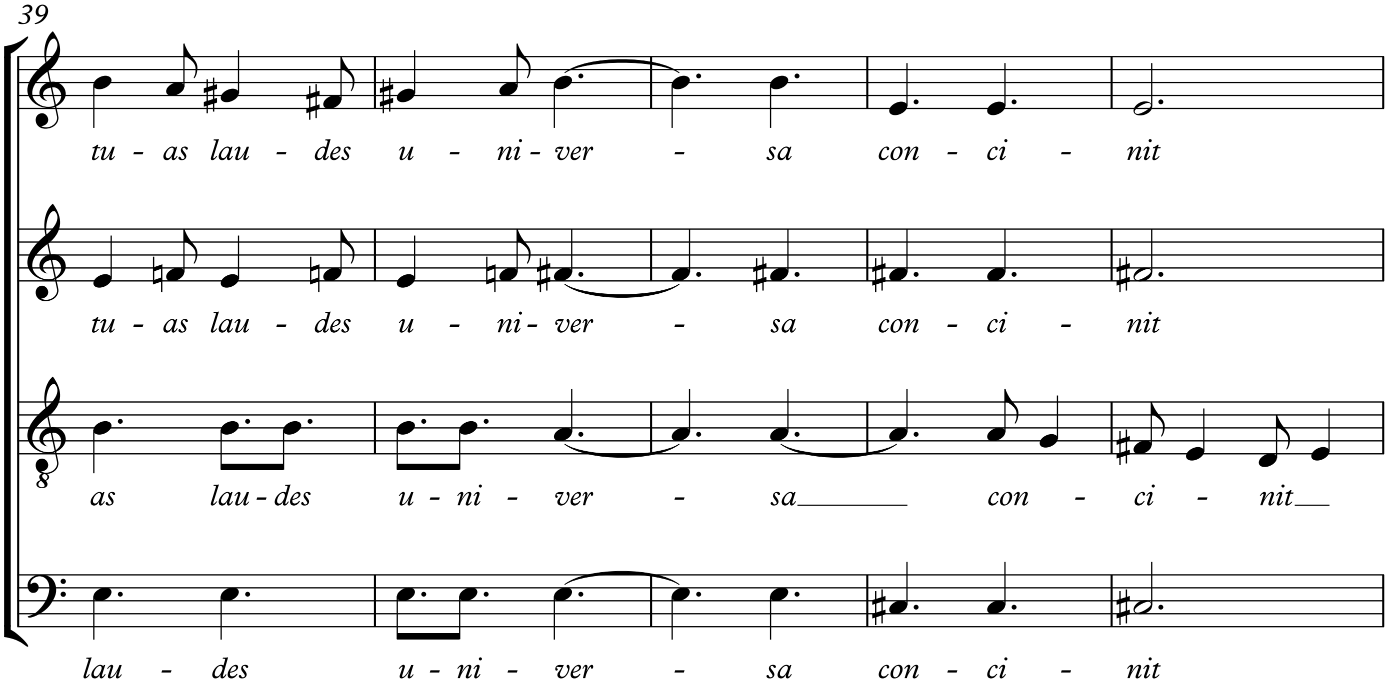
Motectus in Honorem Sanctae Caeciliae

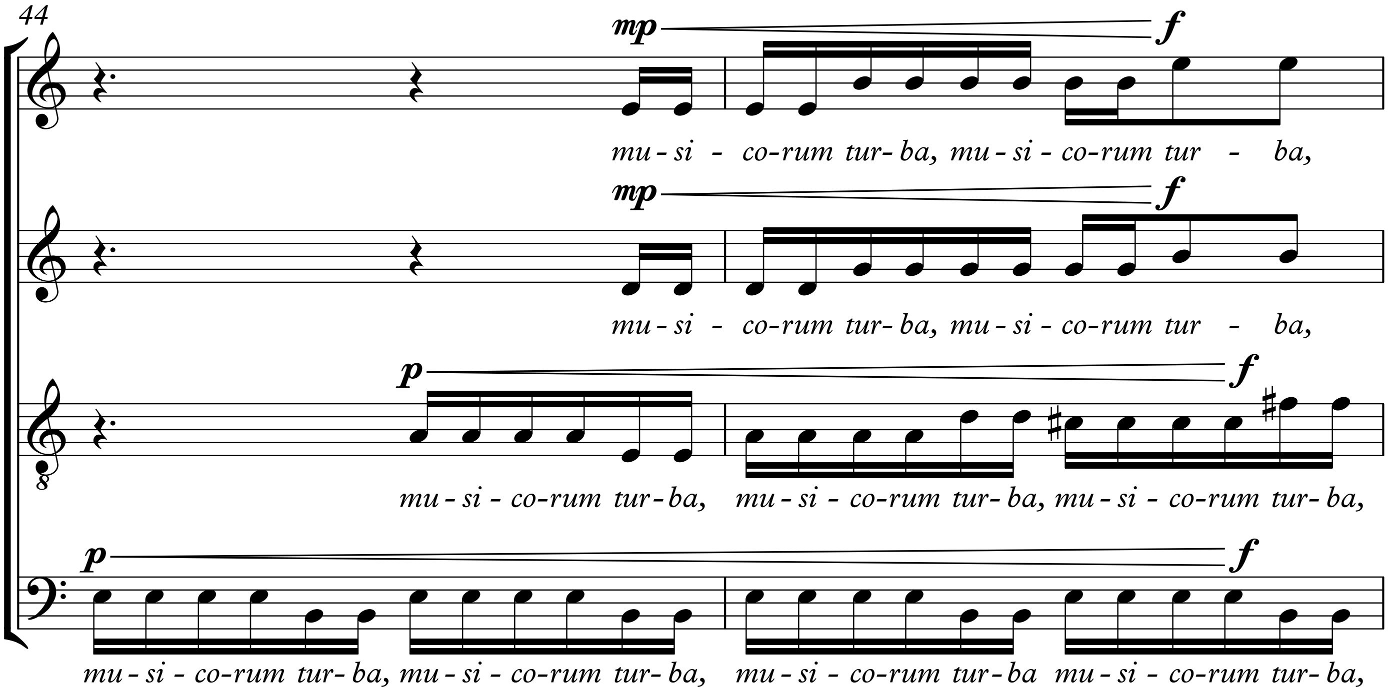
Cecilia Virgo (frag.)

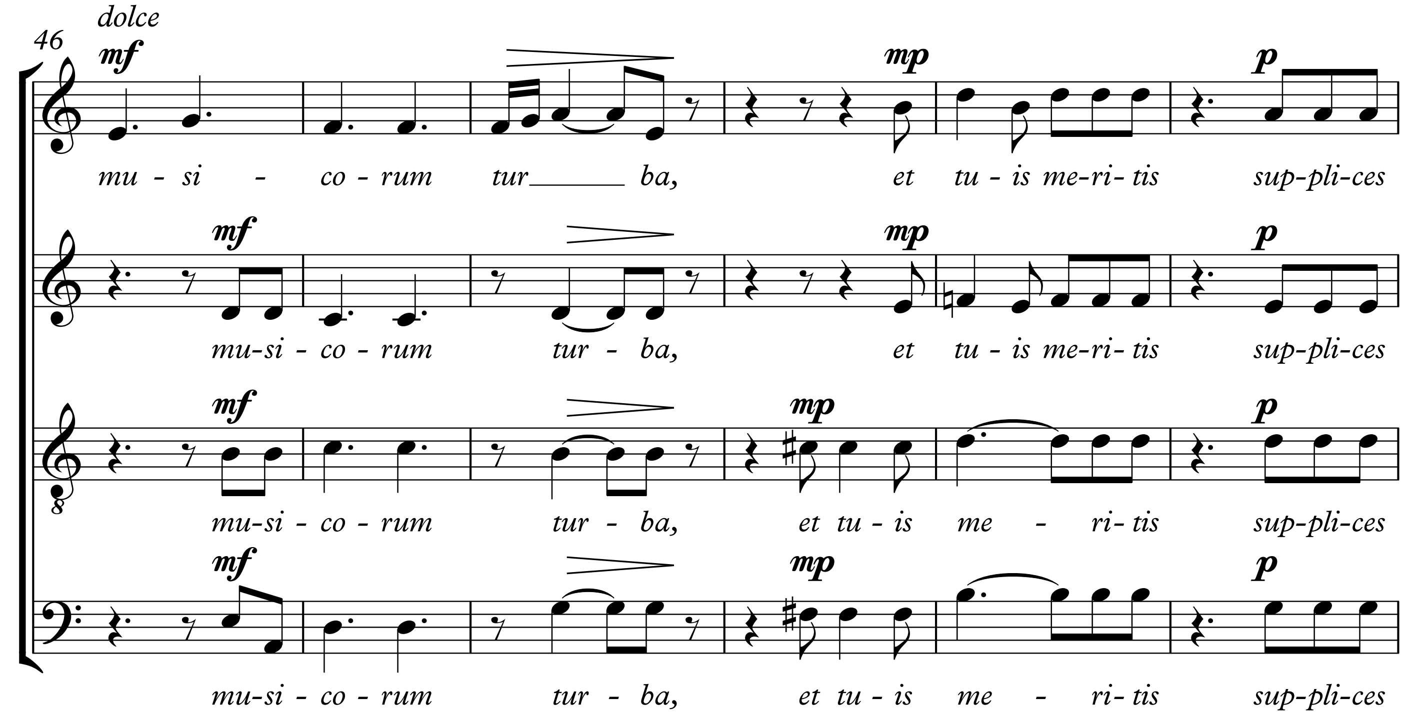
Rodrigo Cicchelli

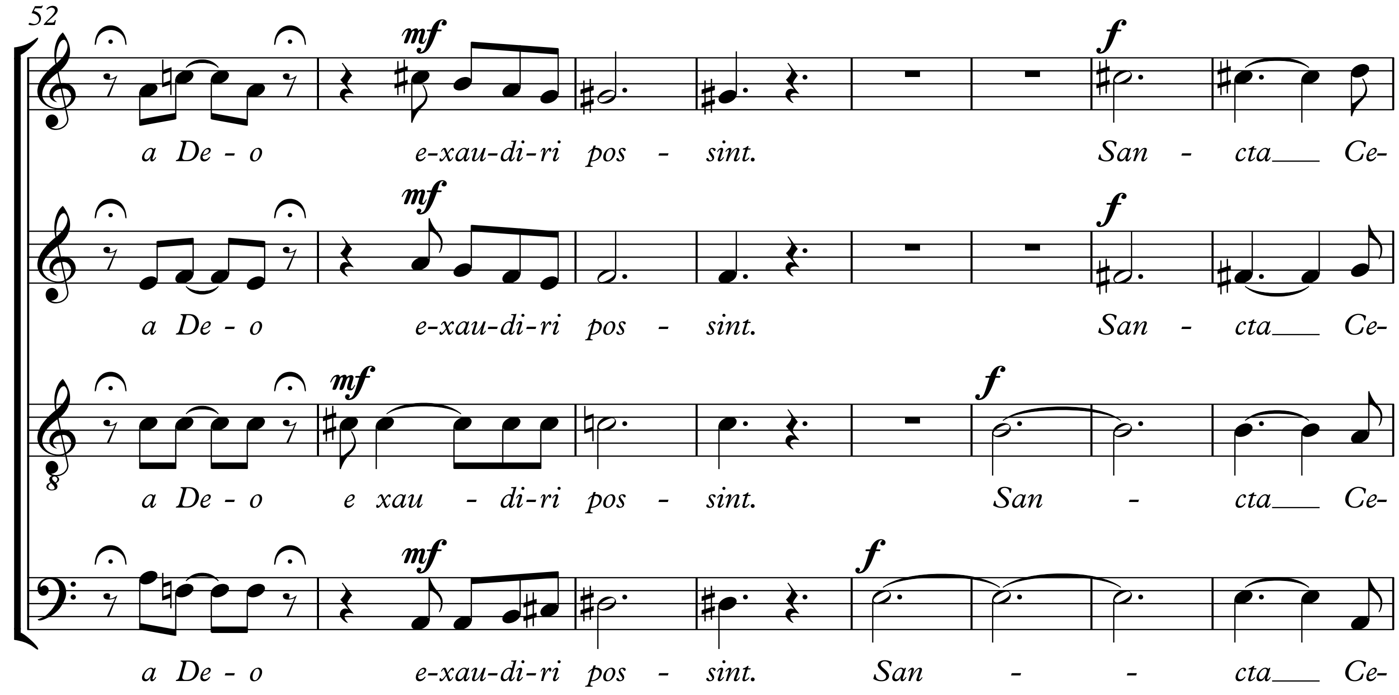


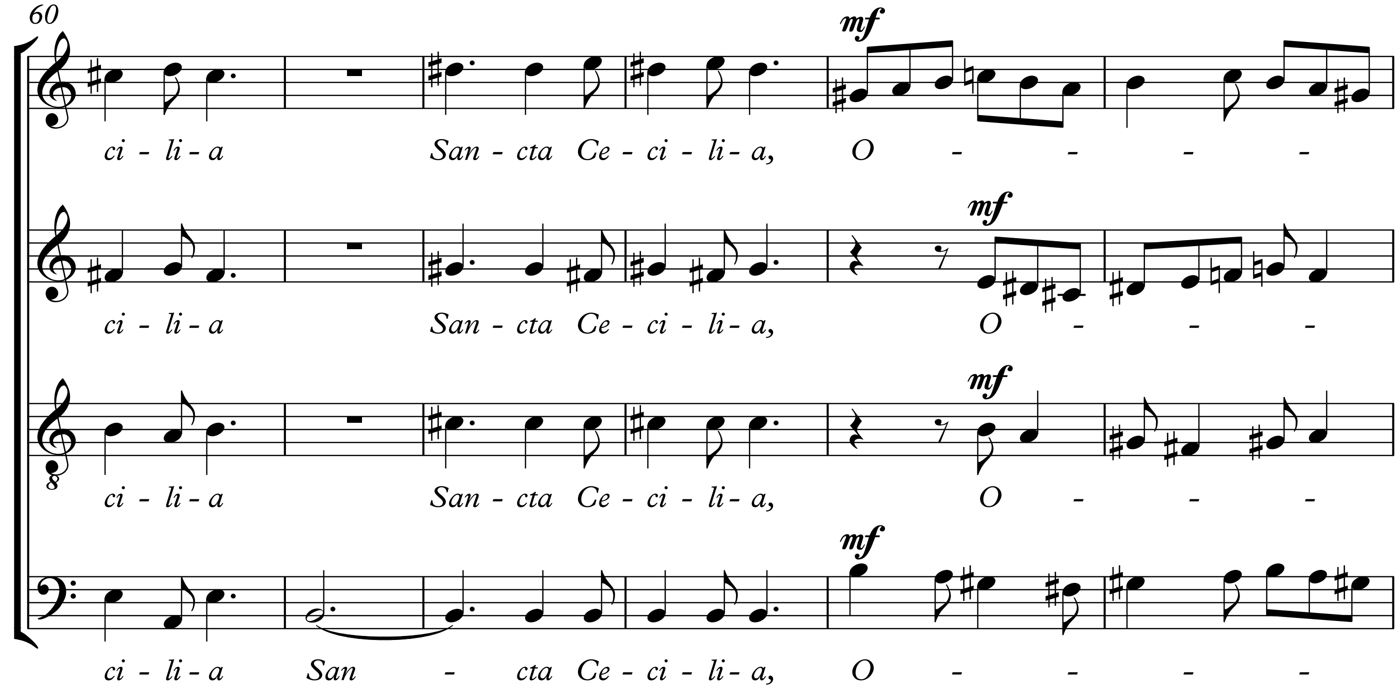

31
- - li - a Vir - - - go,
- - li - a Vir - - - go,
- - li - a Vir - - go, tu -
- - li - a Vir - - - go, tu - as

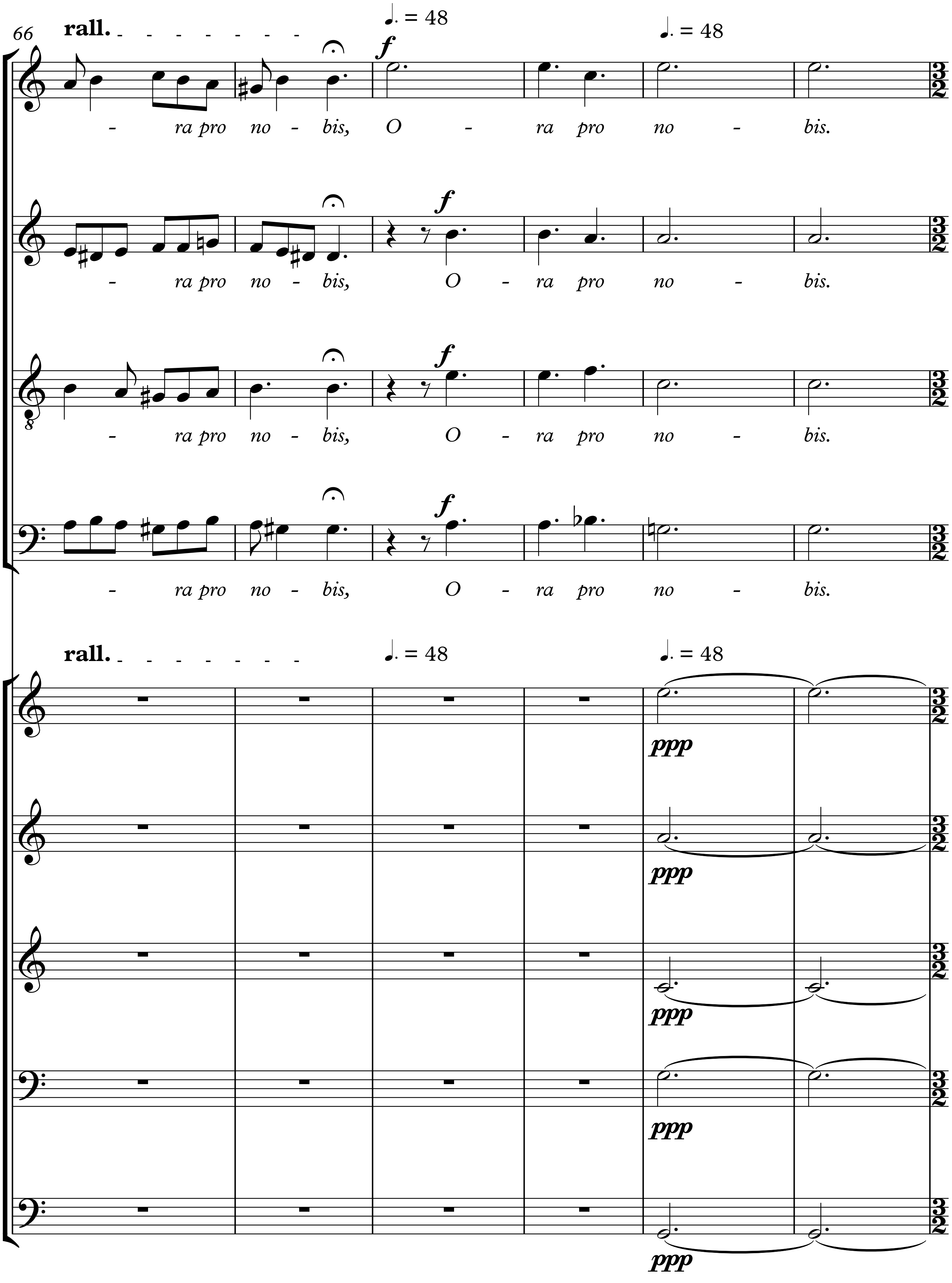

39
tu - as lau - des u - ni - ver - sa con - ci - nit
tu - as lau - des u - ni - ver - sa con - ci - nit
as lau - des u - ni - ver - sa con - ci - nit
lau - des u - ni - ver - sa con - ci - nit


44
mp f
mu - si - co-rum tur- ba, mu - si - co-rum tur - ba,
mp f
mu - si - co-rum tur- ba, mu - si - co-rum tur - ba,
p f
mu - si - co-rum tur- ba, mu - si - co-rum tur- ba, mu - si - co-rum tur- ba,
p f
mu - si - co-rum tur- ba, mu - si - co-rum tur- ba, mu - si - co-rum tur- ba mu - si - co-rum tur- ba,


dolce
46
mf mp p
mu - si - co - rum tur ba, et tu - is me-ri- tis sup-pli-ces
mf mp p
mu-si - co - rum tur - ba, et tu - is me-ri- tis sup-pli-ces
mf mp p
mu-si - co - rum tur - ba, et tu - is me - ri- tis sup-pli-ces
mf mp p
mu-si - co - rum tur - ba, et tu - is me - ri- tis sup-pli-ces

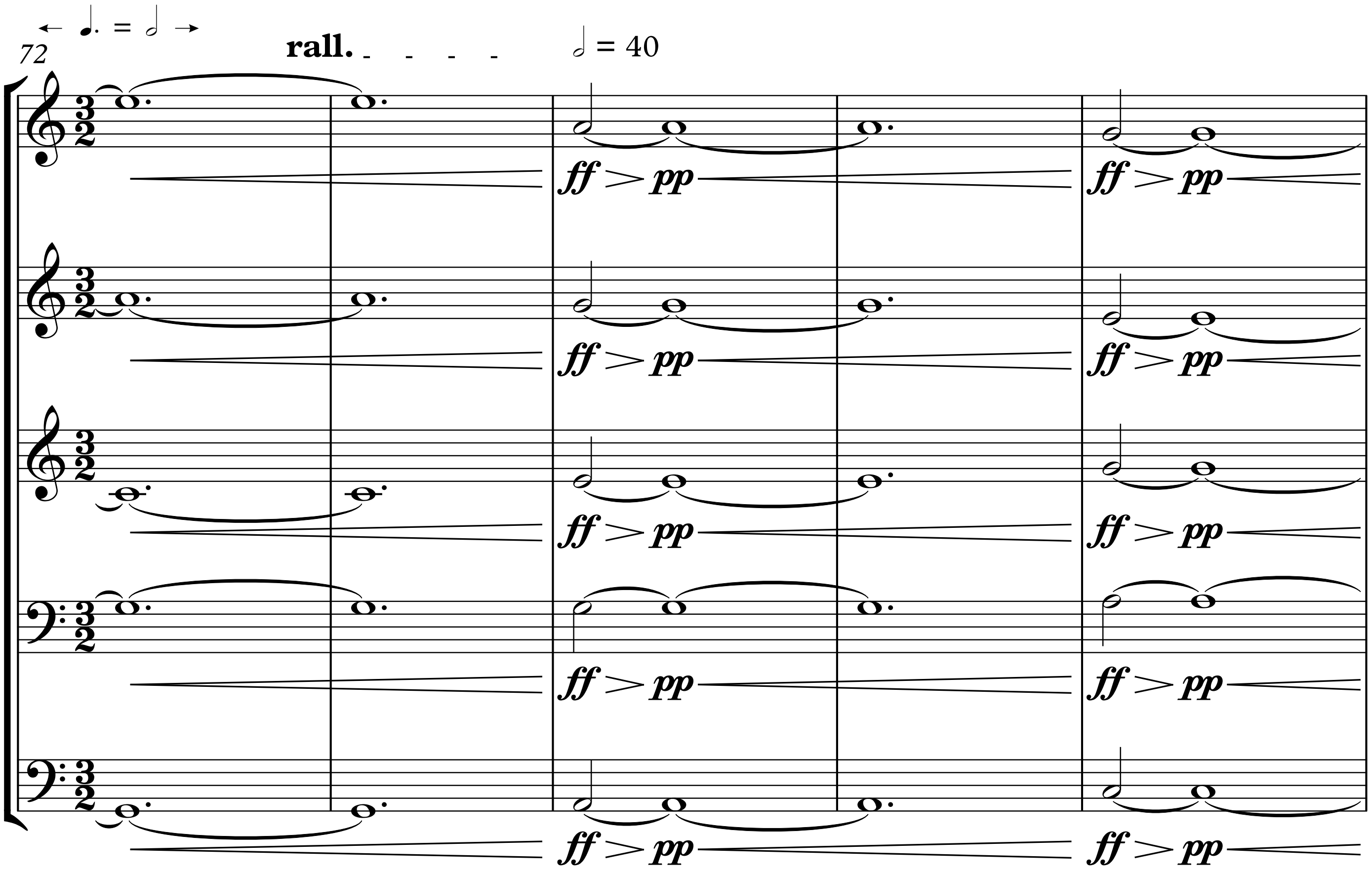

52
mf
f
a De - o e-xau-di-ri pos - sint. San - cta Ce-
a De - o e-xau-di-ri pos - sint. San - cta Ce-
a De - o e xau - di-ri pos - sint. San - cta Ce-
a De - o e-xau-di-ri pos - sint. San - - cta Ce-

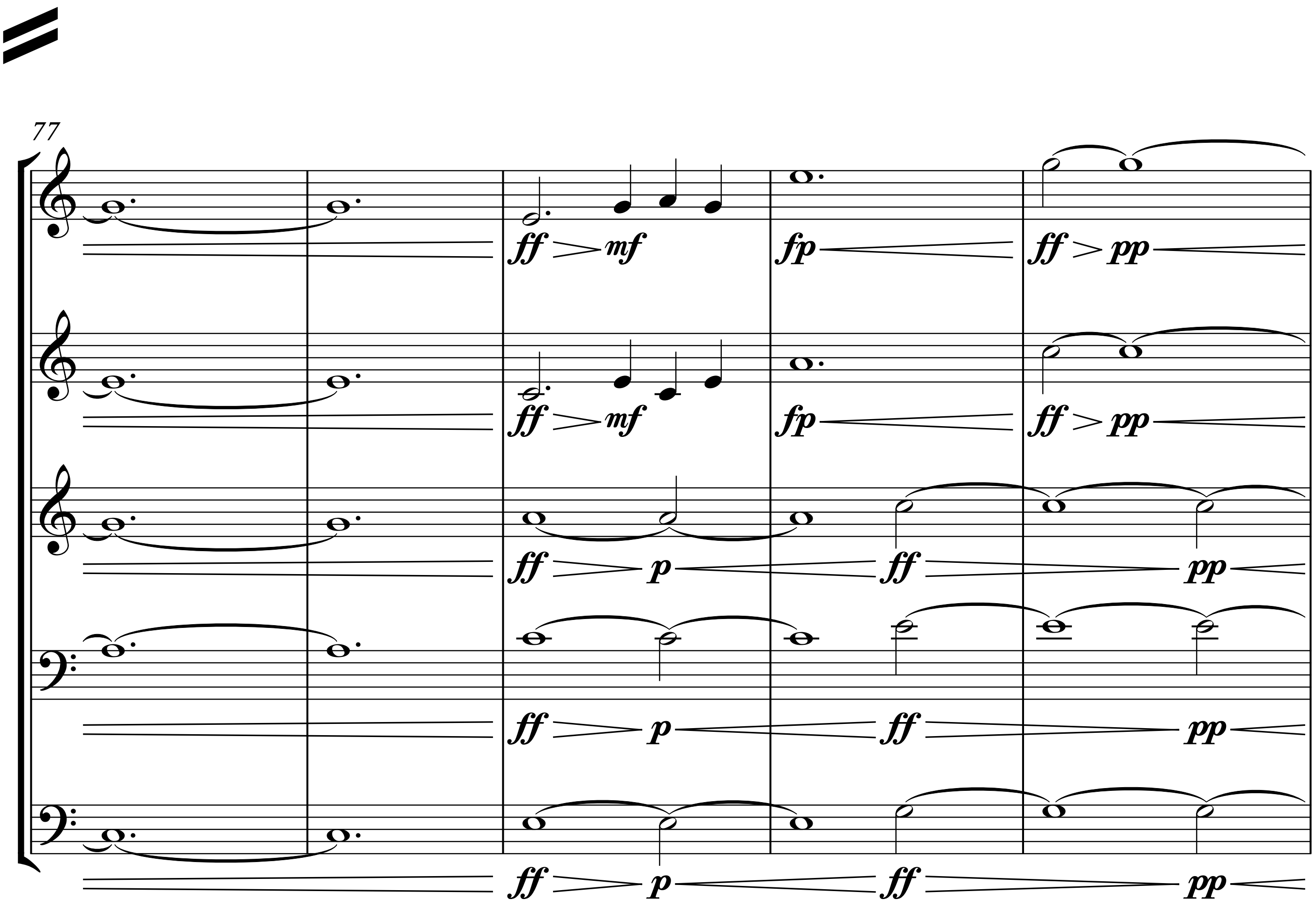

60
mf
ci - li - a San - cta Ce - ci - li - a, O - - - -
ci - li - a San - cta Ce - ci - li - a, O - - -
ci - li - a San - cta Ce - ci - li - a, O - - -
ci - li - a San - cta Ce - ci - li - a, O - - - -

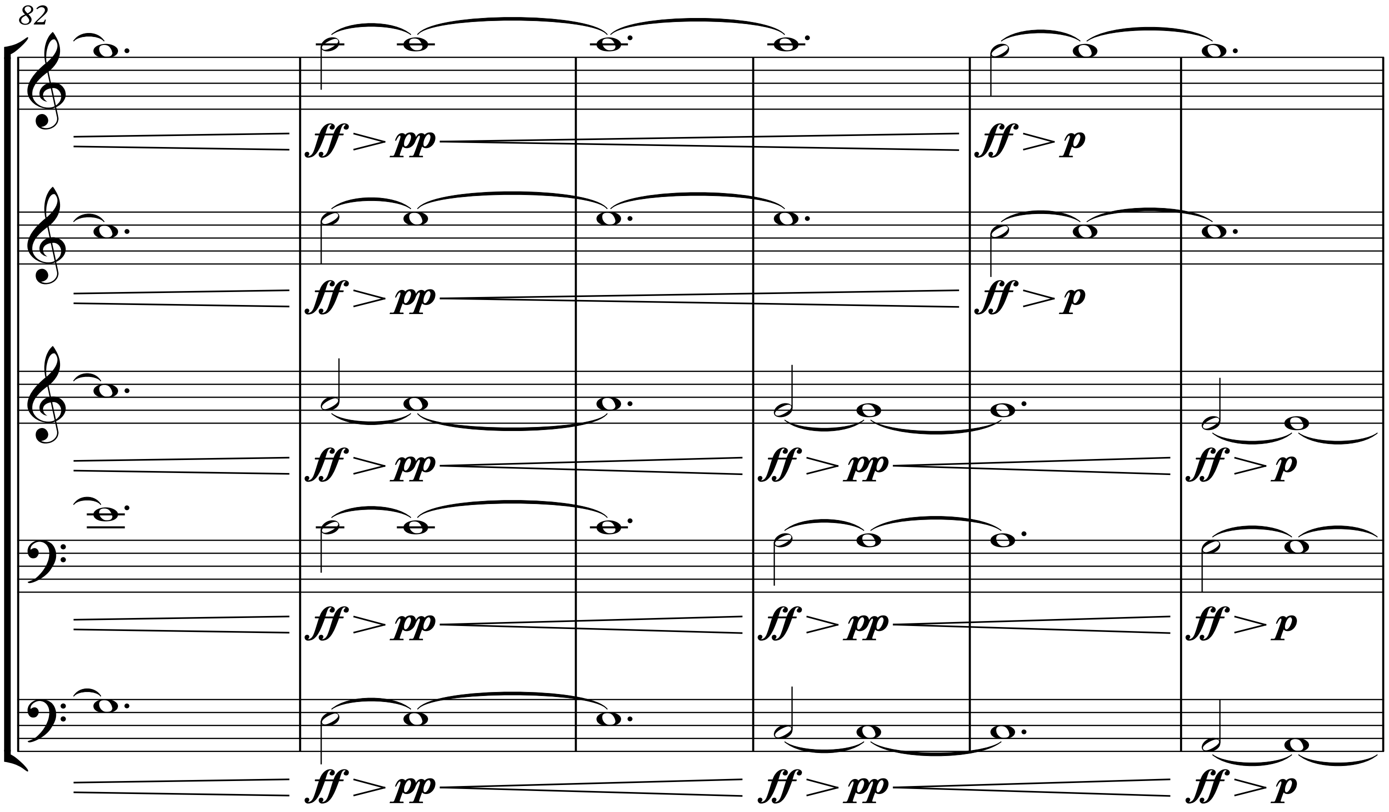

66
rall.
♩. = 48
♩. = 48
ra pro no - bis, O - ra pro no - bis.
ra pro no - bis, O - ra pro no - bis.
ra pro no - bis, O - ra pro no - bis.
ra pro no - bis, O - ra pro no - bis.
rall.
♩. = 48
♩. = 48
ppp

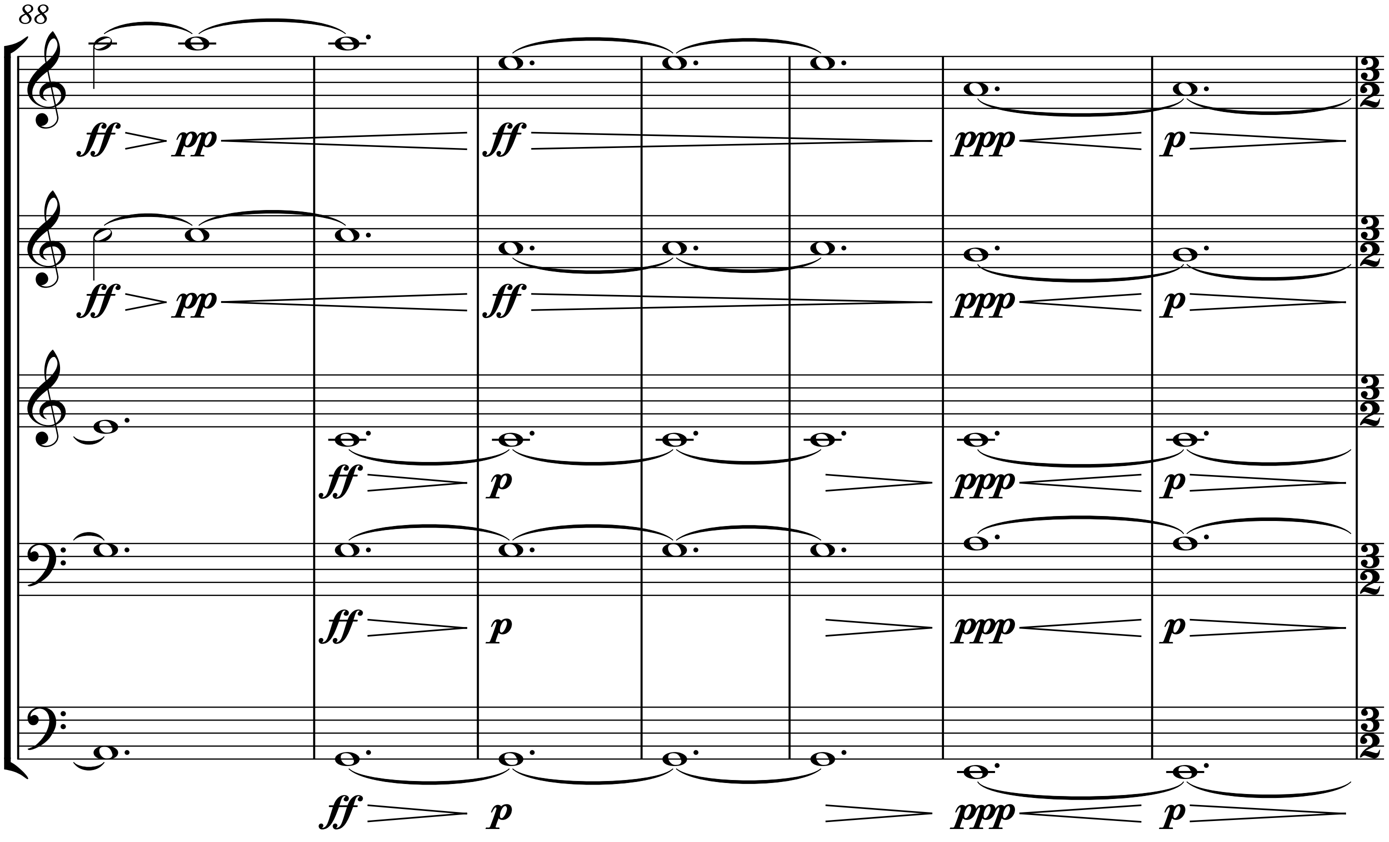
Prelúdio 2

Rodrigo Cicchelli






82
ff > pp
ff > p
ff > pp
ff > p
ff > pp
ff > pp
ff > p
ff > pp
ff > pp
ff > p
ff > pp
ff > pp
ff > p

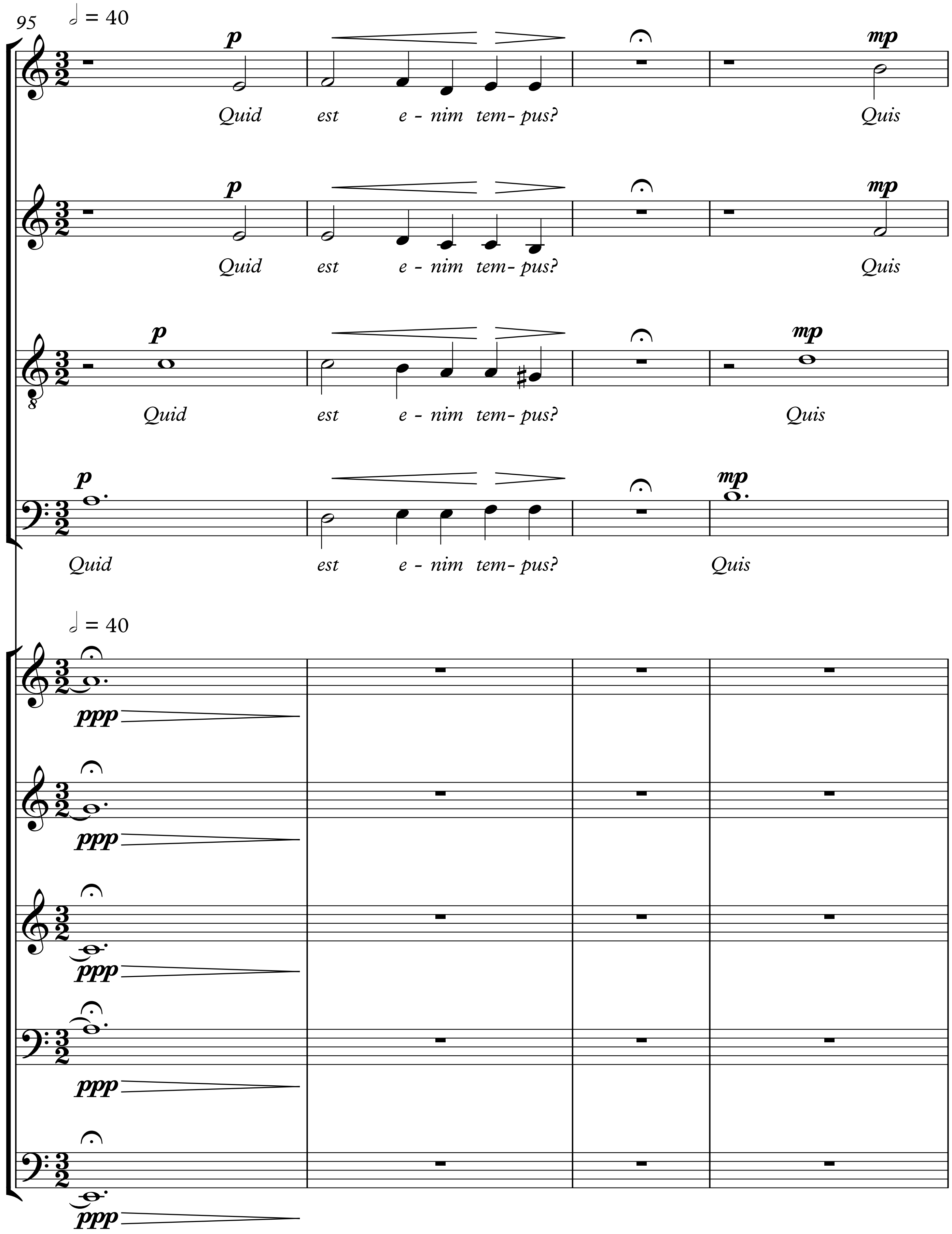

88
ff > pp
ff
ppp
p
ff > pp
ff
ppp
p
ff
p
ppp
p
ff
p
ppp
p
ff
p
ppp
p

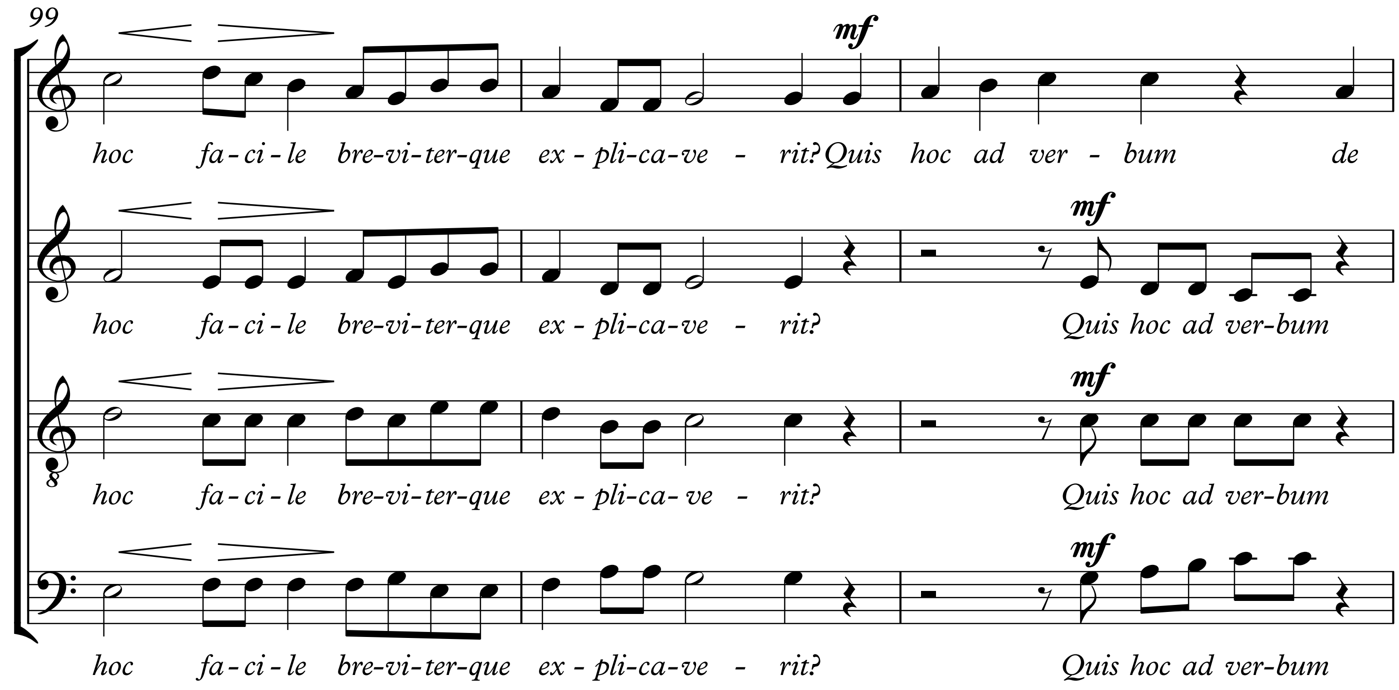
A Ruy Carlos Bizarro Wanderley

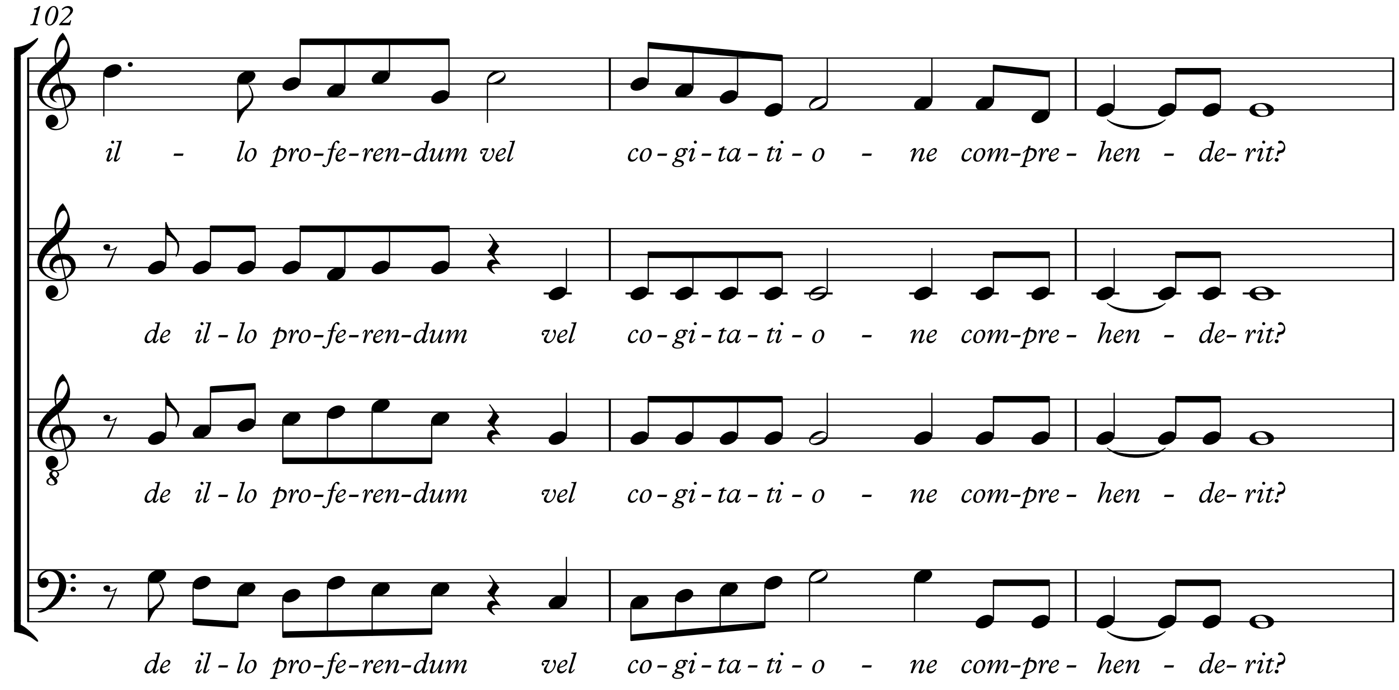
Motectus in Honorem Sancti Augustini

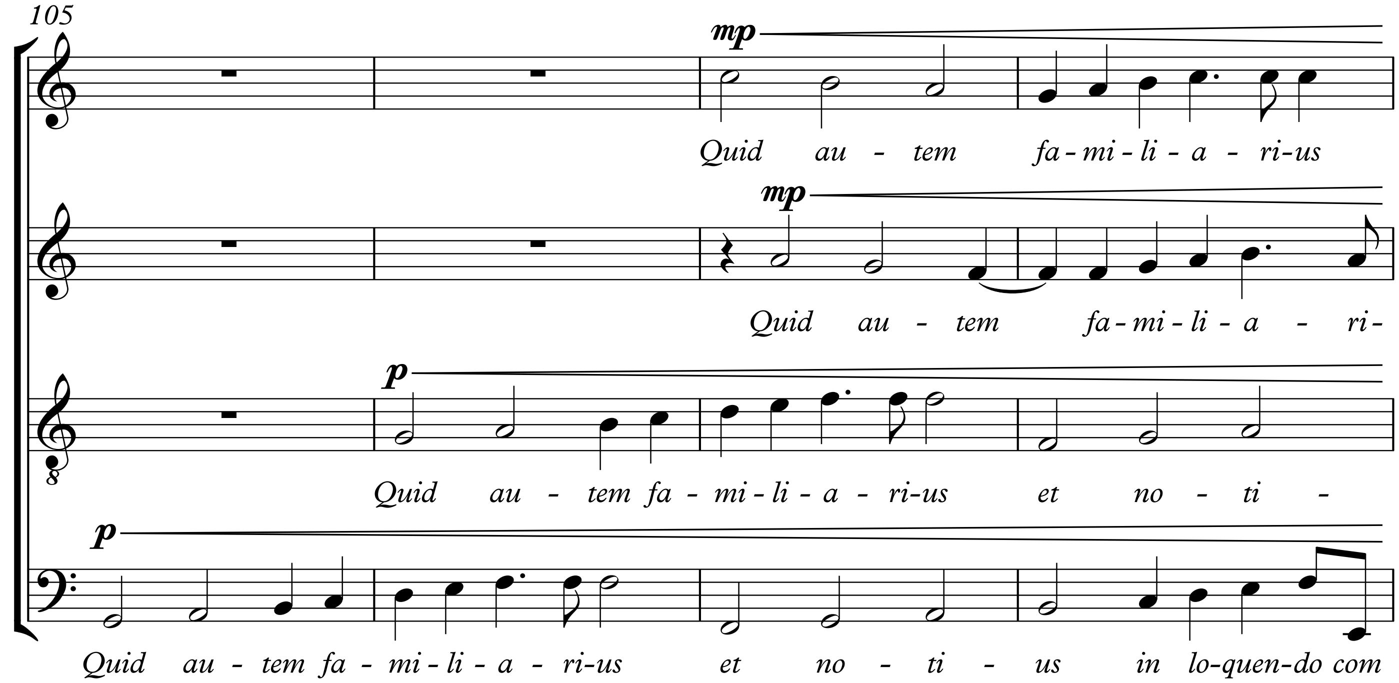
Confessiones XI, 14 (frag.)

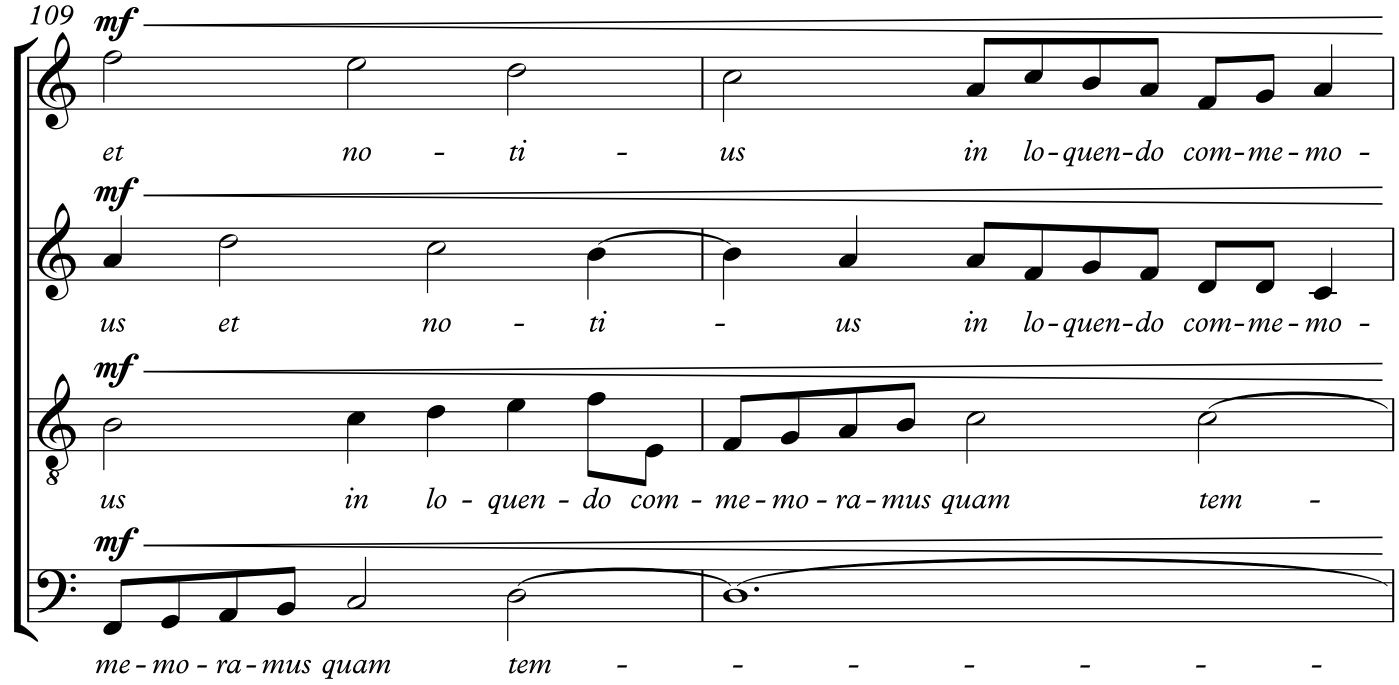
Rodrigo Cicchelli

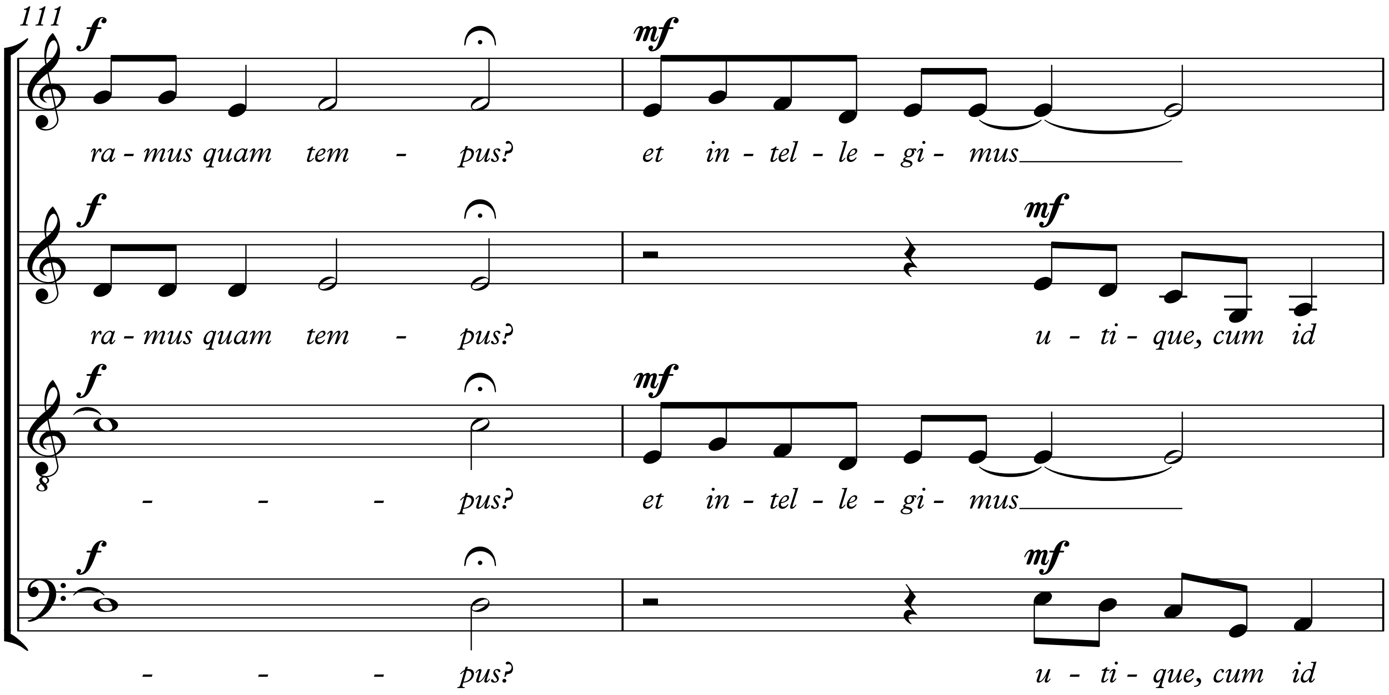


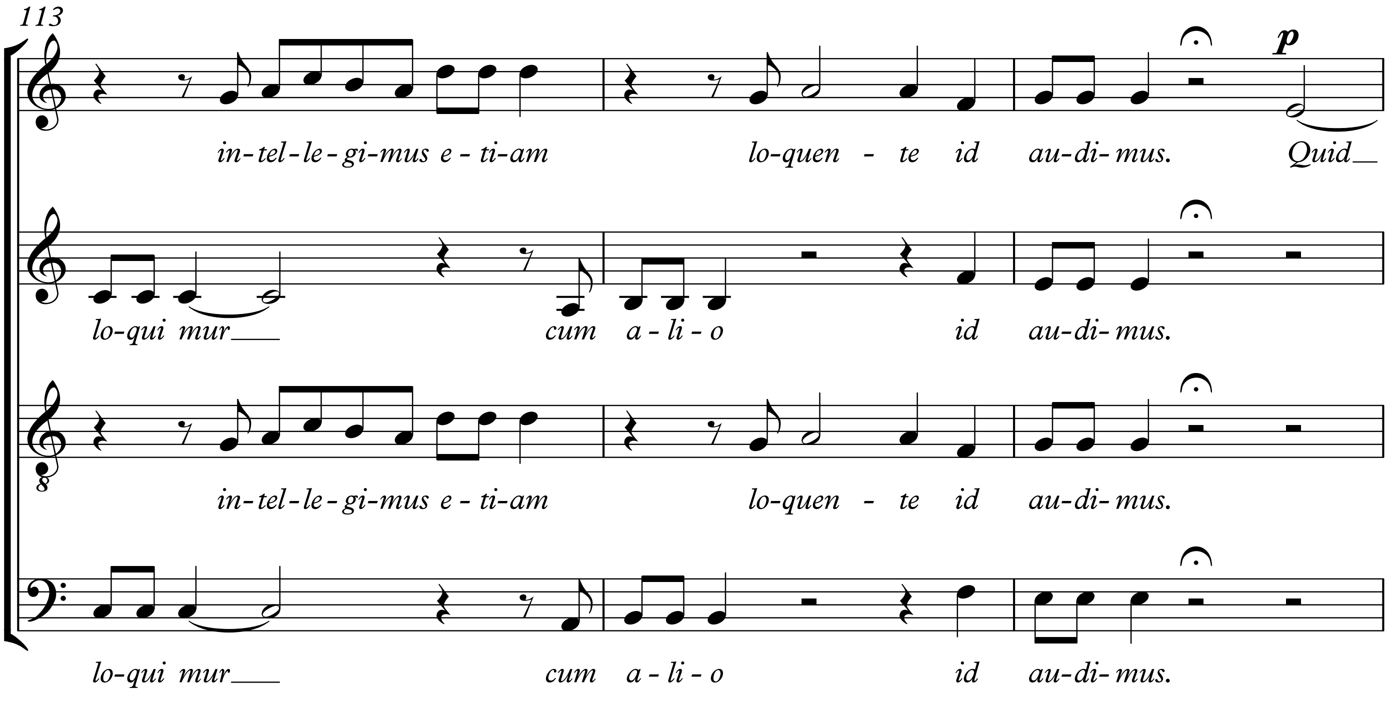

99
mf
hoc fa-ci-le bre-vi-ter-que ex-pli-ca-ve - rit? Quis hoc ad ver - bum de
mf
hoc fa-ci-le bre-vi-ter-que ex-pli-ca-ve - rit? Quis hoc ad ver-bum
mf
hoc fa-ci-le bre-vi-ter-que ex-pli-ca-ve - rit? Quis hoc ad ver-bum
mf
hoc fa-ci-le bre-vi-ter-que ex-pli-ca-ve - rit? Quis hoc ad ver-bum

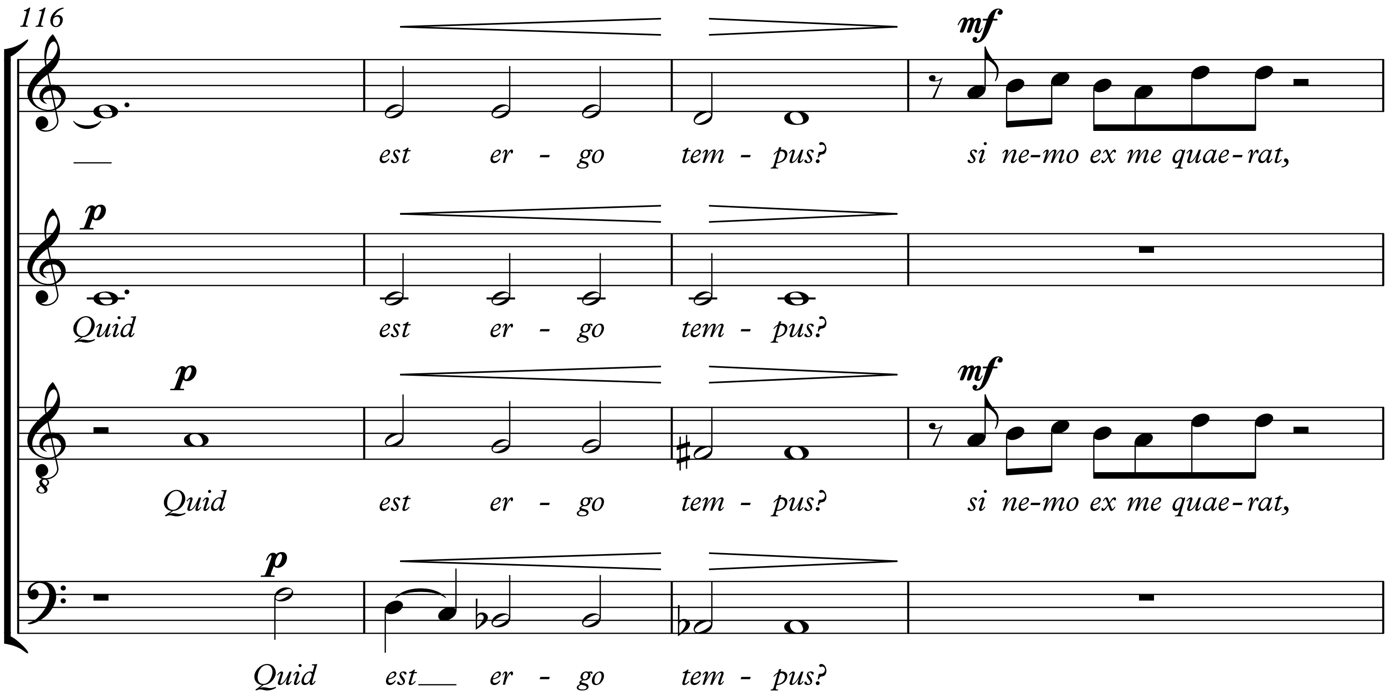

102
il - lo pro-fe-ren-dum vel co-gi-ta-ti-o - ne com-pre-hen - de-rit?
de il-lo pro-fe-ren-dum vel co-gi-ta-ti-o - ne com-pre-hen - de-rit?
de il-lo pro-fe-ren-dum vel co-gi-ta-ti-o - ne com-pre-hen - de-rit?
de il-lo pro-fe-ren-dum vel co-gi-ta-ti-o - ne com-pre-hen - de-rit?

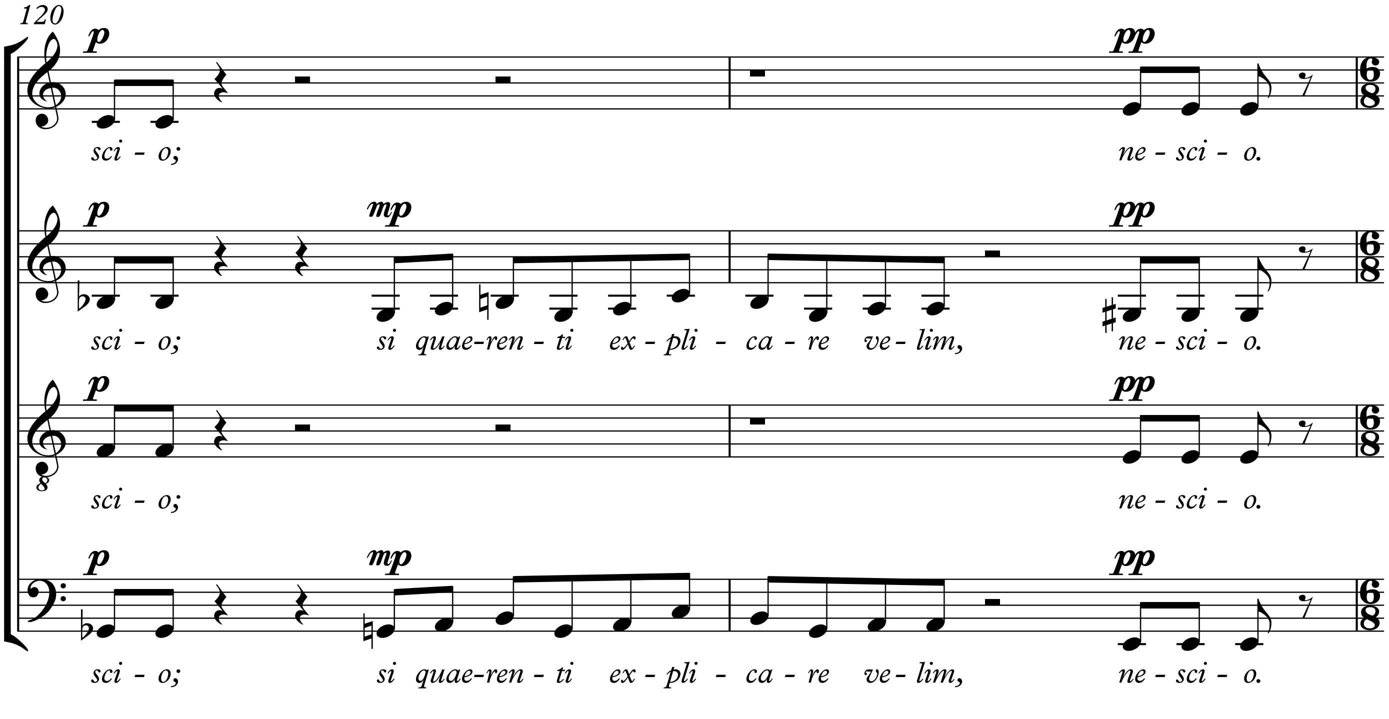

105
mp
Quid au - tem fa-mi-li-a-ri-us
mp
Quid au - tem fa-mi-li-a - ri-
p
Quid au - tem fa - mi-li-a-ri-us et no - ti -
p
Quid au - tem fa - mi-li-a-ri-us et no - ti - us in lo-quen-do com


109
mf
et no - ti - us in lo-quen-do com-me-mo -
mf
us et no - ti - us in lo-quen-do com-me-mo -
mf
us in lo - quen - do com - me-mo-ra-mus quam tem -
mf
me-mo-ra-mus quam tem - - - - - - -


111
ra - mus quam tem - pus?
et in - tel - le - gi - mus
ra - mus quam tem - pus?
u - ti - que, cum id
- - - pus?
et in - tel - le - gi - mus
- - - pus?
u - ti - que, cum id

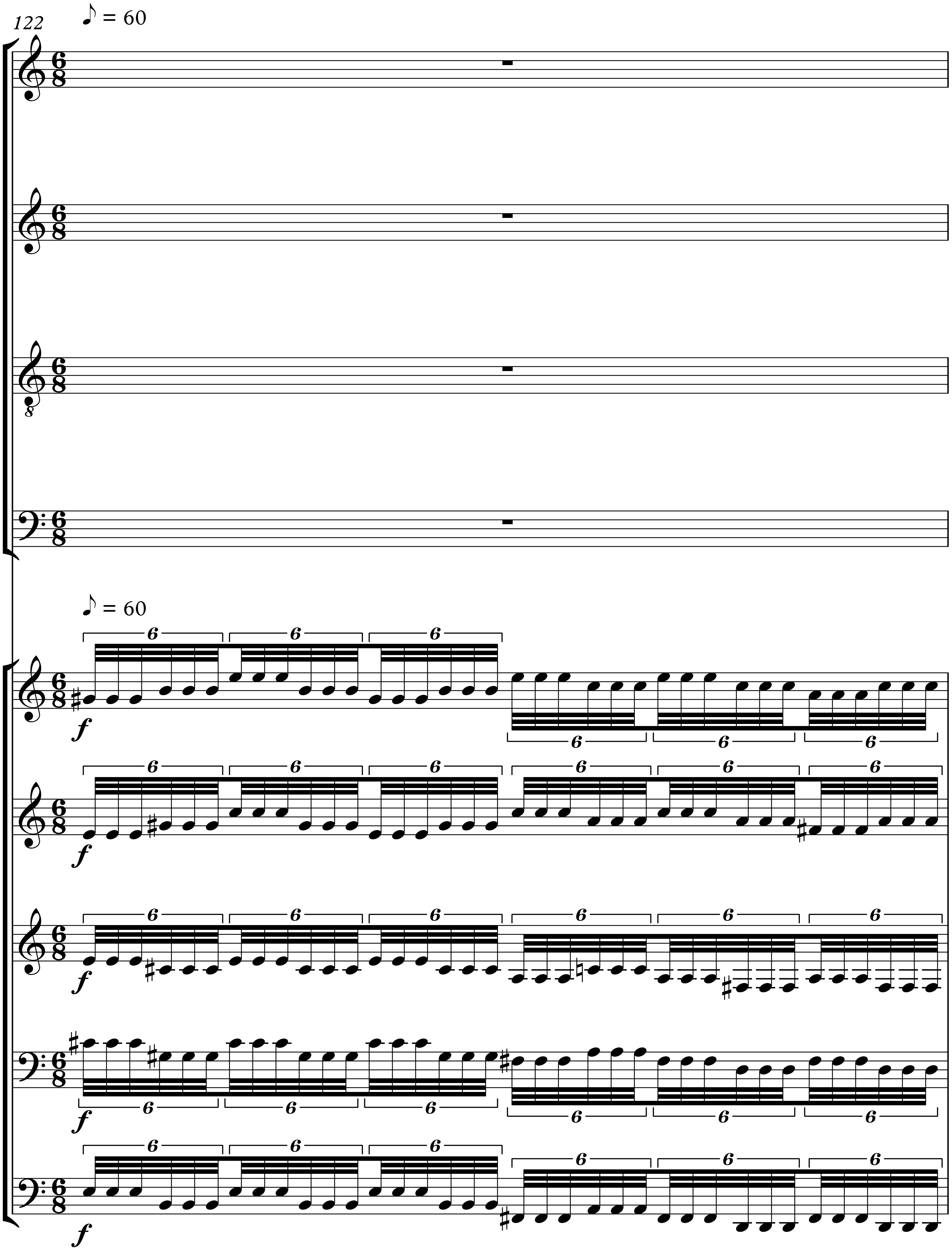

113
in-tel-le-gi-mus e - ti-am
lo-quen - te id
au-di- mus.
Quid
lo-qui mur
cum a - li - o
id
au-di- mus.
in-tel-le-gi-mus e - ti-am
lo-quen - te id
au-di- mus.
lo-qui mur
cum a - li - o
id
au-di- mus.

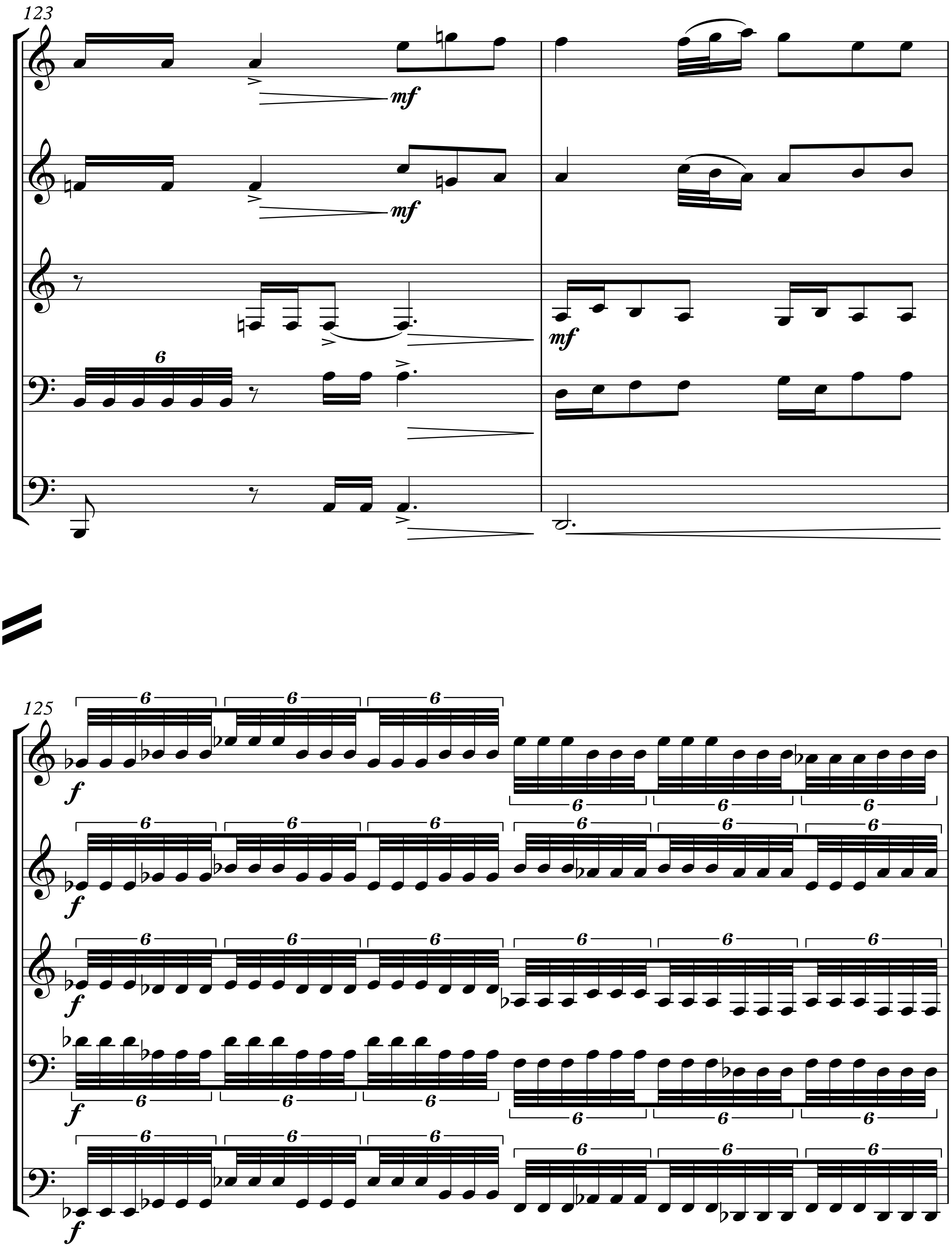

116
mf
est er - go tem - pus? si ne-mo ex me quae-rat,
p
Quid est er - go tem - pus?
p
mf
Quid est er - go tem - pus? si ne-mo ex me quae-rat,
p
Quid est er - go tem - pus?


120
p
pp
sci - o; ne - sci - o.
p
mp
pp
sci - o; si quae-ren - ti ex - pli - ca - re ve - lim, ne - sci - o.
p
pp
sci - o; ne - sci - o.
p
mp
pp
sci - o; si quae-ren - ti ex - pli - ca - re ve - lim, ne - sci - o.

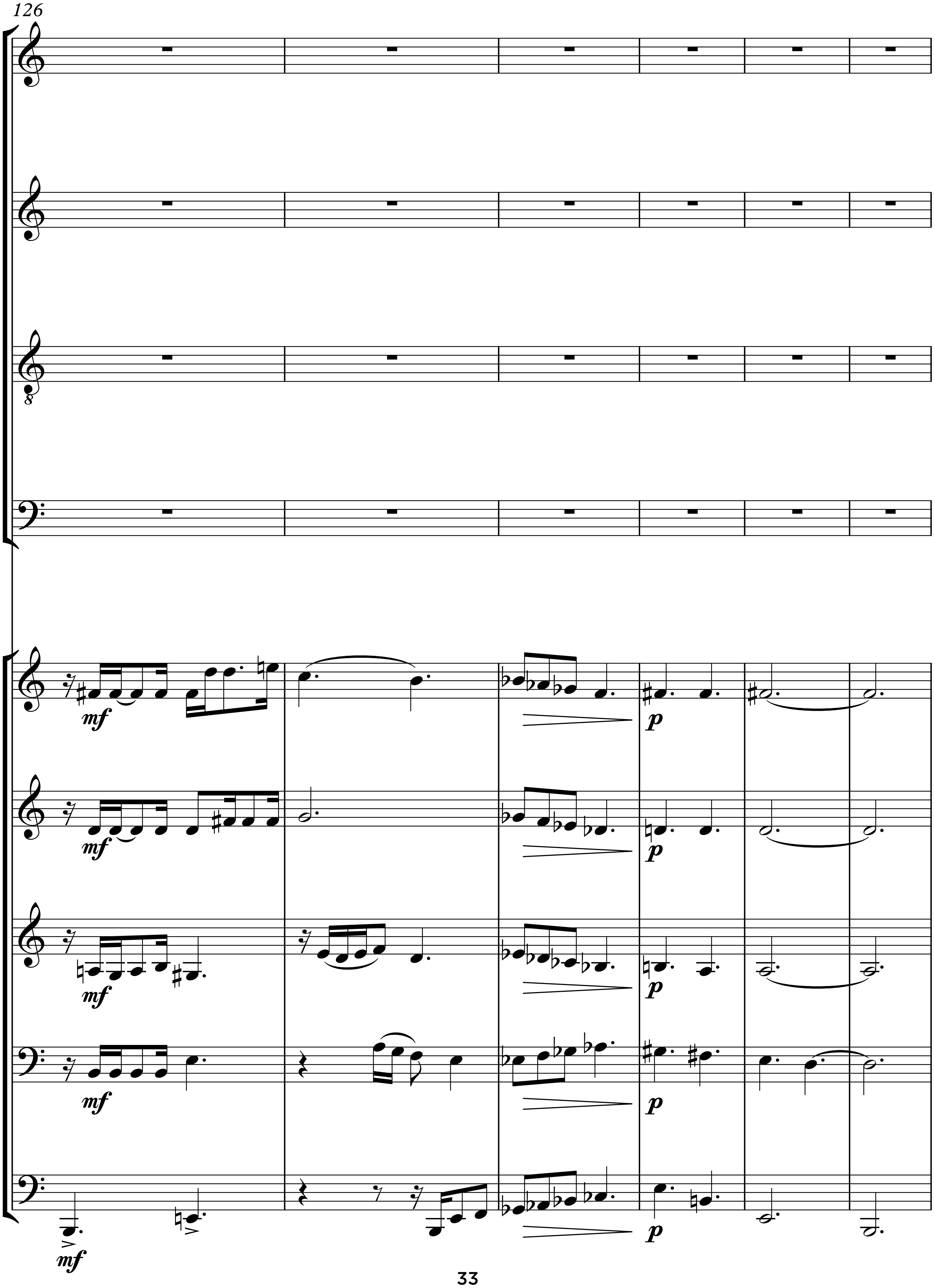
Prelúdio 3

Rodrigo Cicchelli





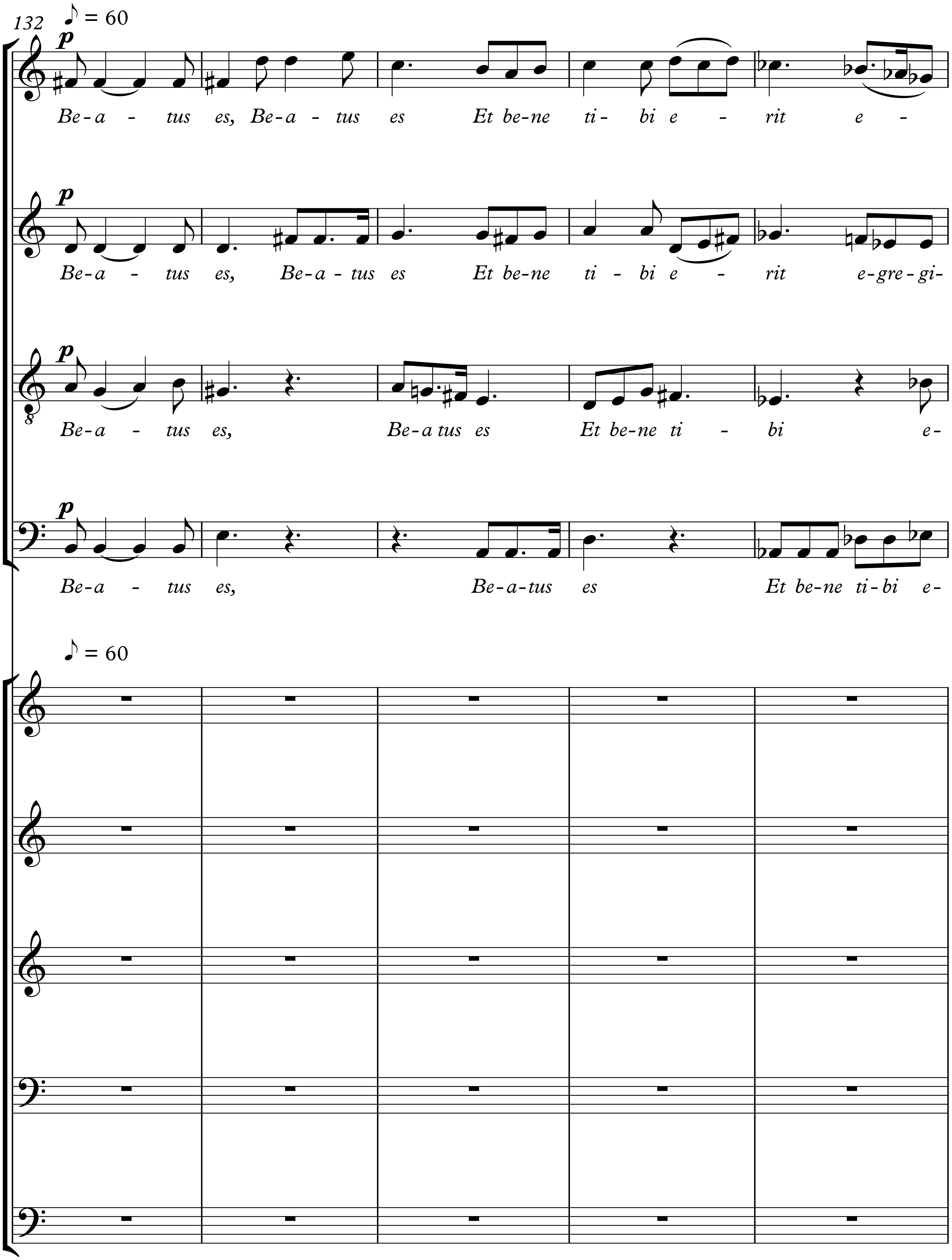
123
mf
mf
mf
6
125
f
6

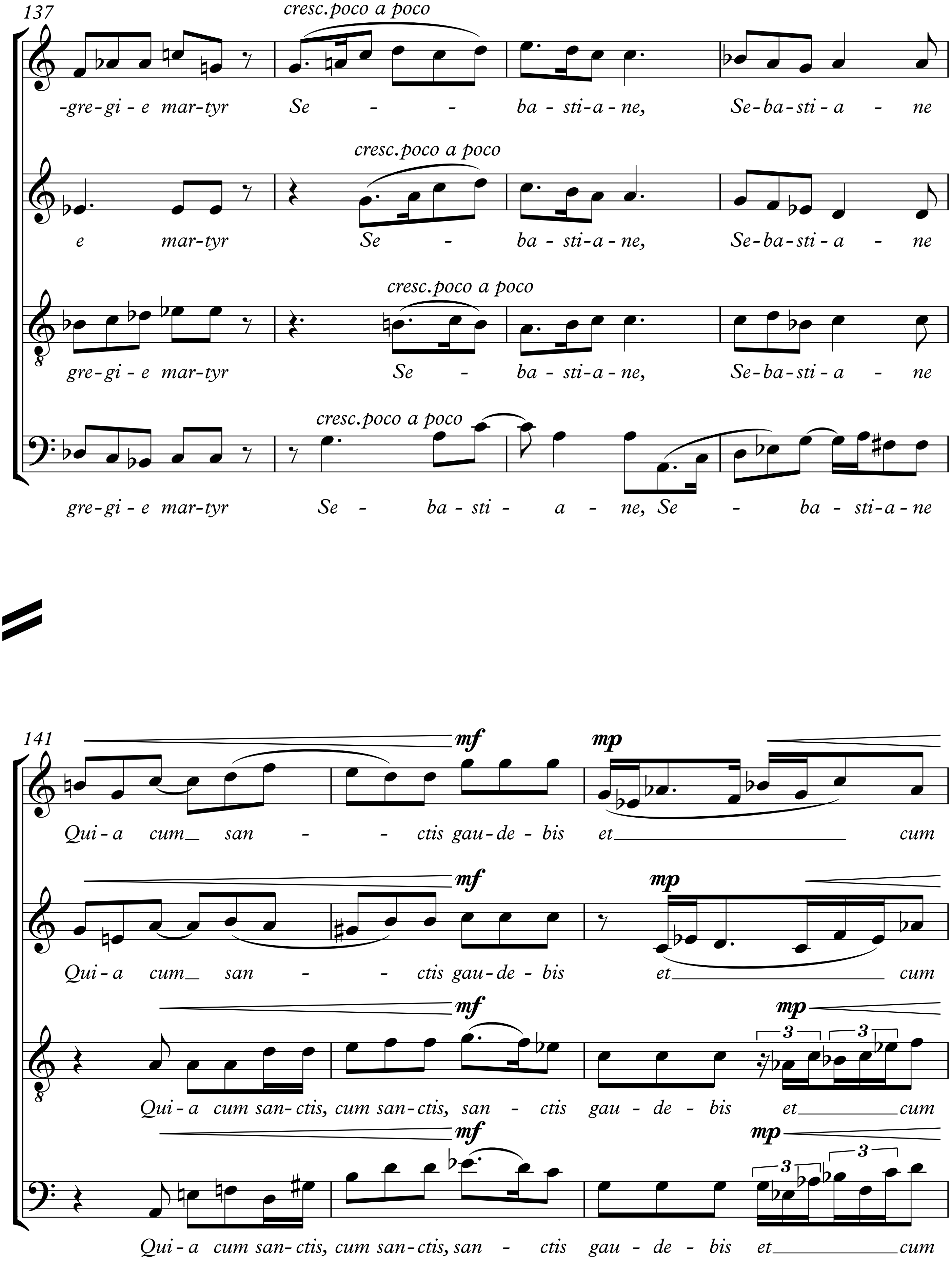

126
mf
mf
mf
mf
mf
p
p
p
p
p

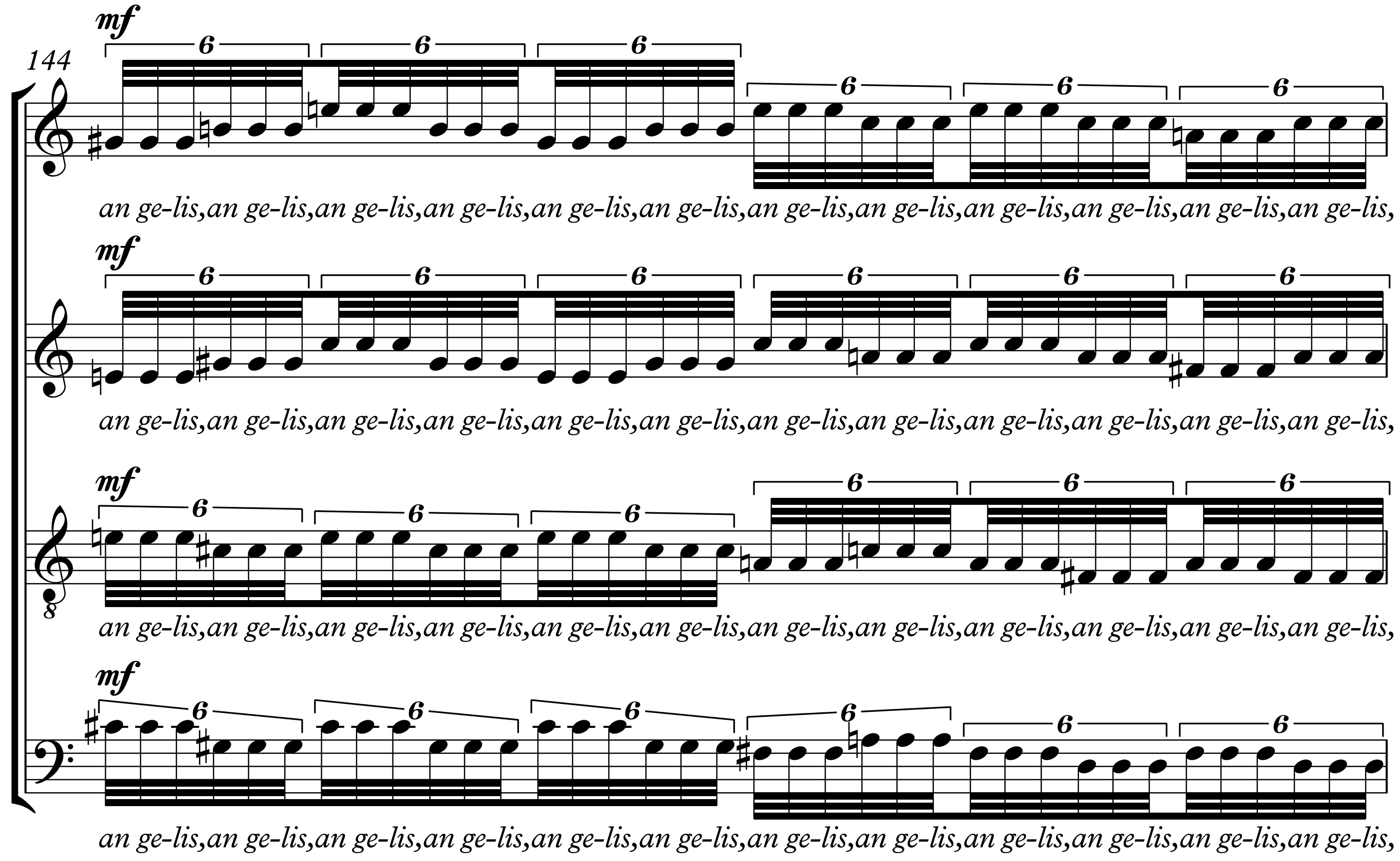
Para Vivi

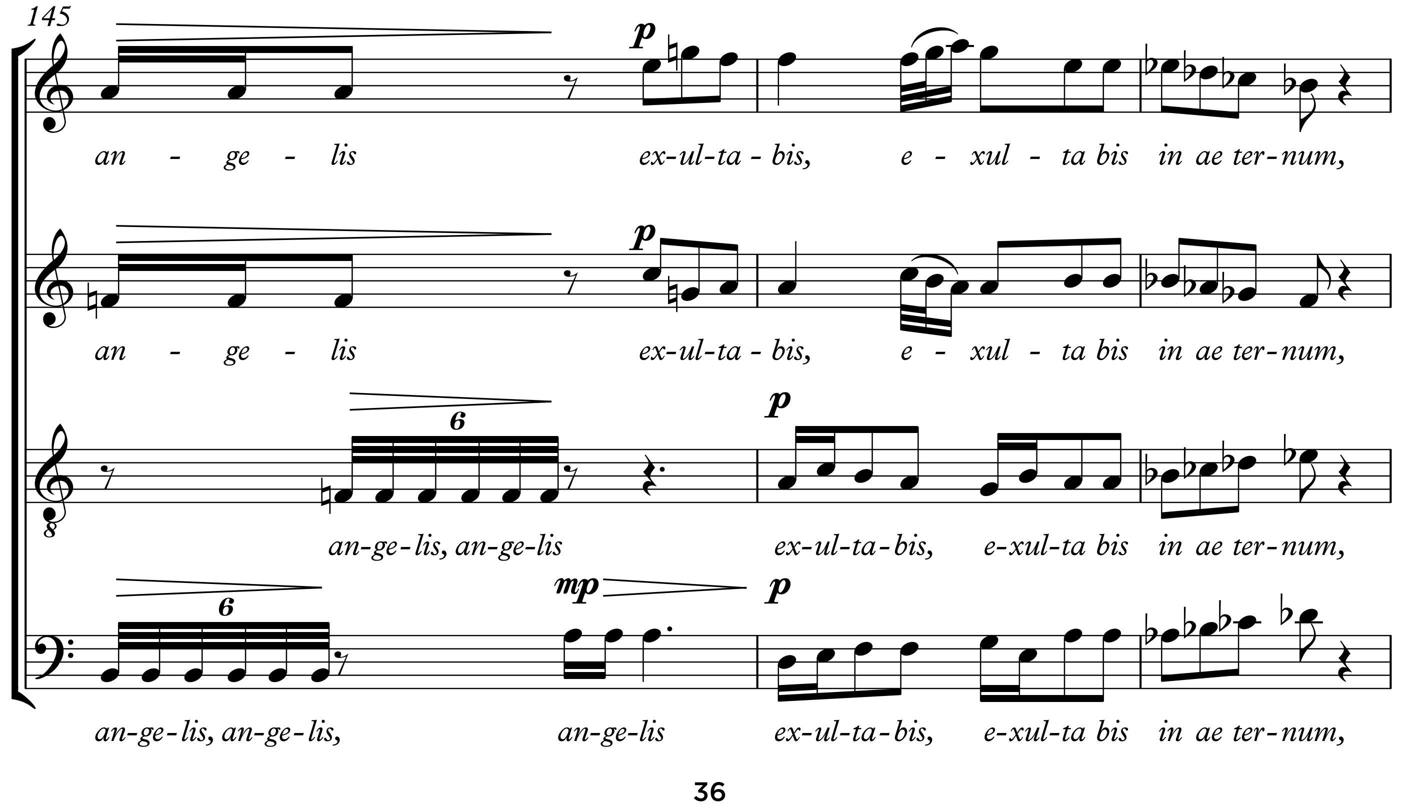
Motectus in Honorem Sancti Sebastiani

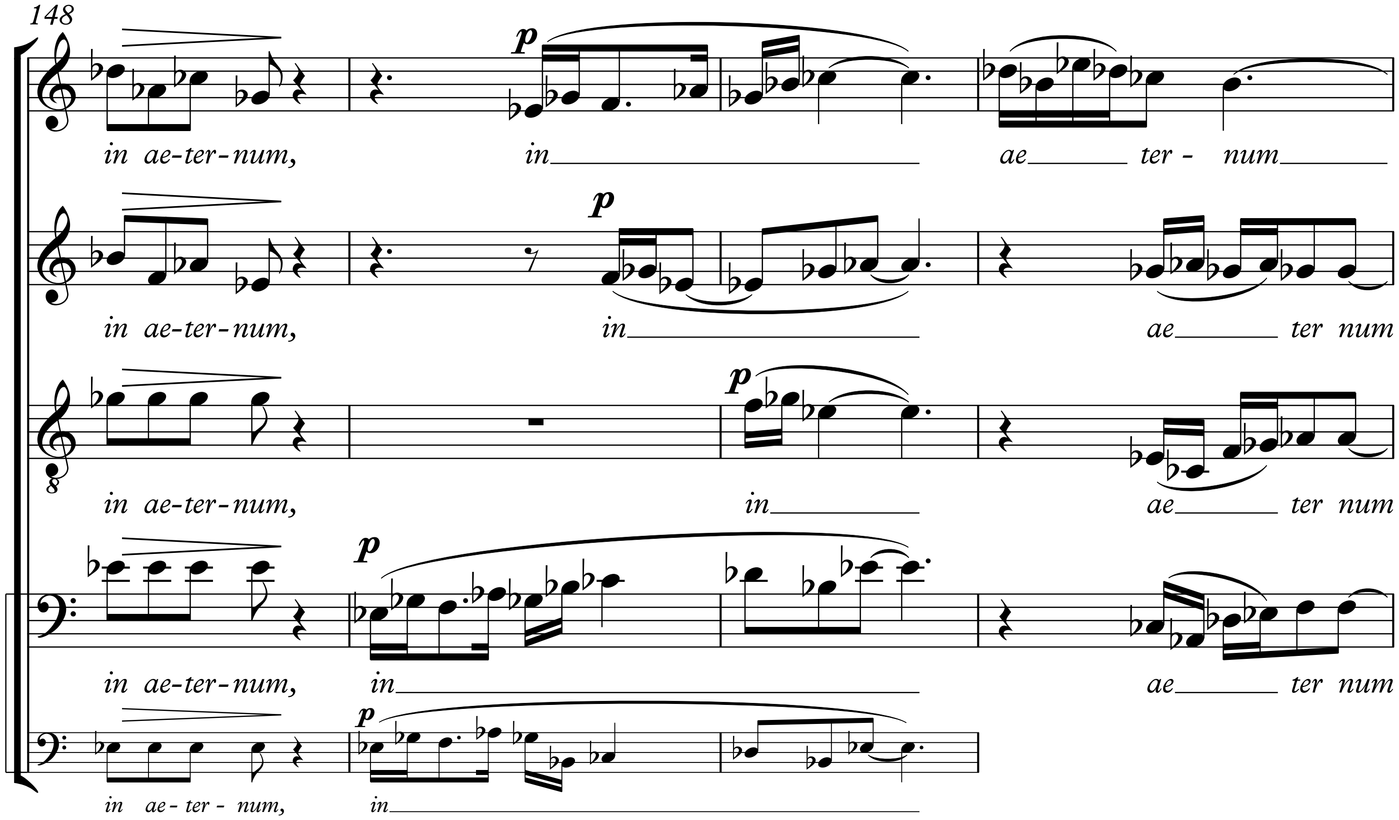
Rodrigo Cicchelli

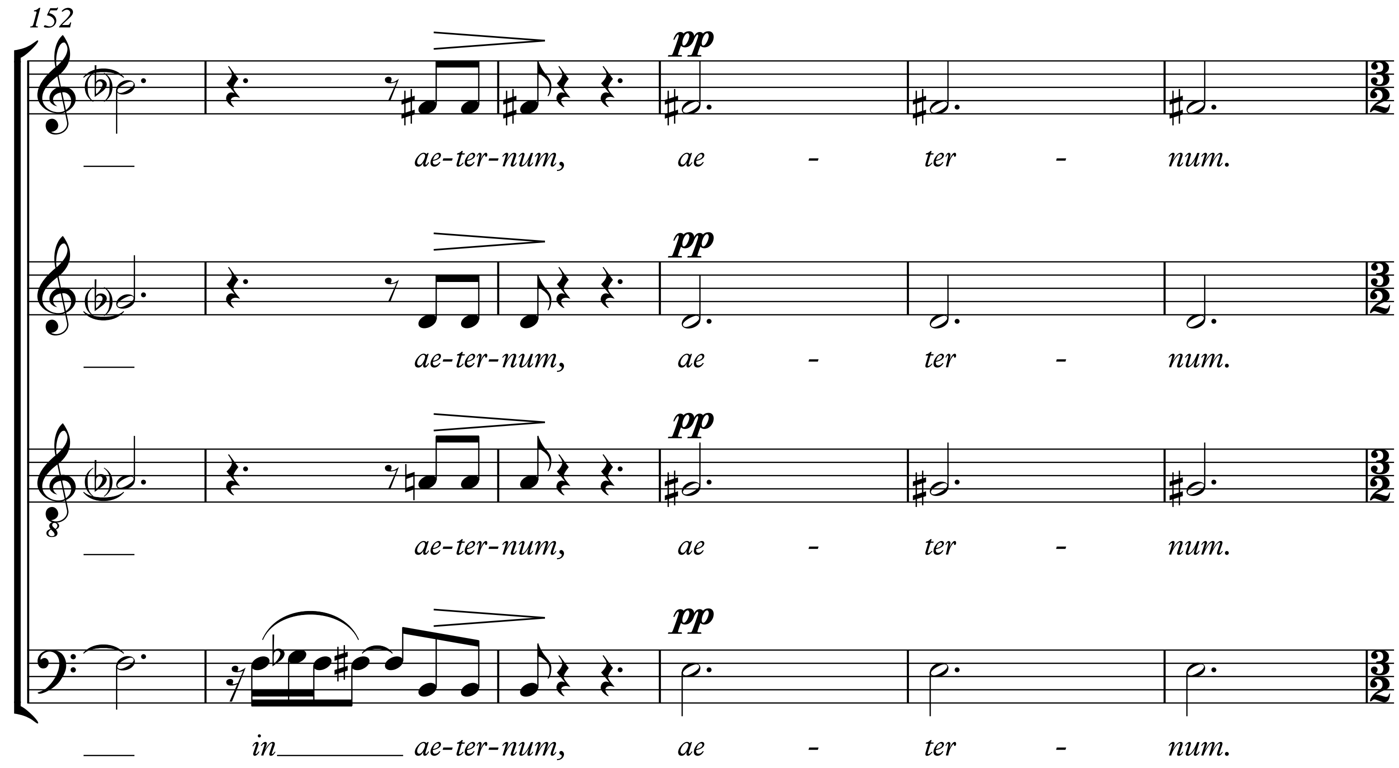



137
cresc.poco a poco
-gre-gi - e mar-tyr Se - - ba - sti-a - ne, Se-ba-sti - a - ne
e mar-tyr Se - ba - sti-a - ne, Se-ba-sti - a - ne
gre-gi - e mar-tyr Se - ba - sti-a - ne, Se-ba-sti - a - ne
gre-gi - e mar-tyr Se - ba - sti - a - ne, Se - ba - sti-a - ne
141
mf
mp
Qui - a cum san - - ctis gau - de - bis et cum
Qui - a cum san - - ctis gau - de - bis et cum
Qui - a cum san-ctis, cum san-ctis, san - ctis gau - de - bis et cum
Qui - a cum san-ctis, cum san-ctis, san - ctis gau - de - bis et cum


144
mf
6
an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,
mf
6
an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,
mf
6
an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,
mf
6
an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,an ge-lis,

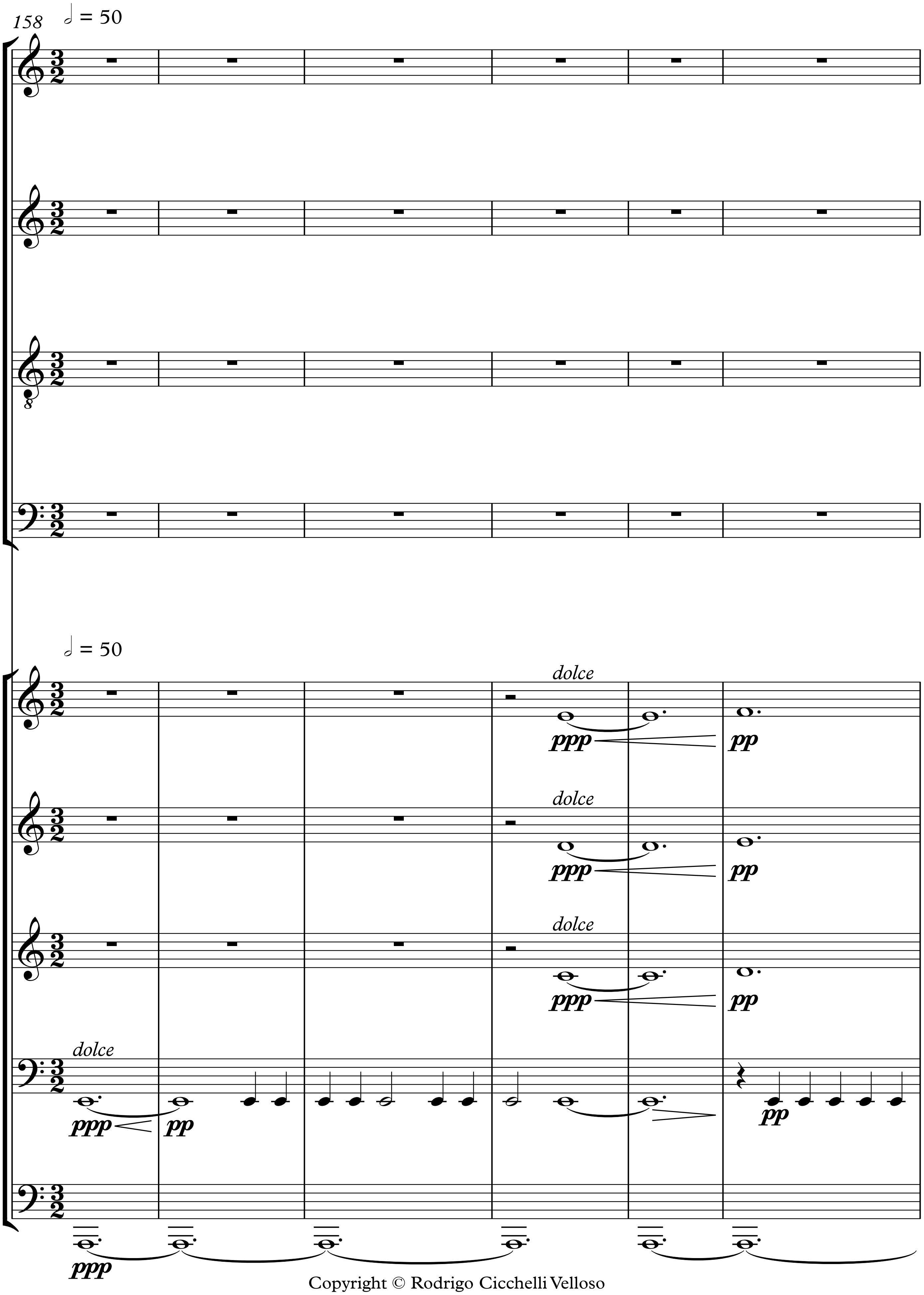

145
p
an - ge - lis ex-ul-ta - bis, e - xul - ta bis in ae ter-num,
p
an - ge - lis ex-ul-ta - bis, e - xul - ta bis in ae ter-num,
6
p
an-ge-lis, an-ge-lis ex-ul-ta-bis, e-xul-ta bis in ae ter-num,
6
mp
p
an-ge-lis, an-ge-lis, an-ge-lis ex-ul-ta-bis, e-xul-ta bis in ae ter-num,


148
p
in ae-ter-num, in ae ter - num
in ae-ter-num, in ae ter num
in ae-ter-num, in ae ter num
in ae-ter-num, in ae ter num
in ae - ter - num, in


152
pp
ae-ter-num, ae - ter - num.
ae-ter-num, ae - ter - num.
ae-ter-num, ae - ter - num.
in ae-ter-num, ae - ter - num.

Prelúdio 4

Rodrigo Cicchelli



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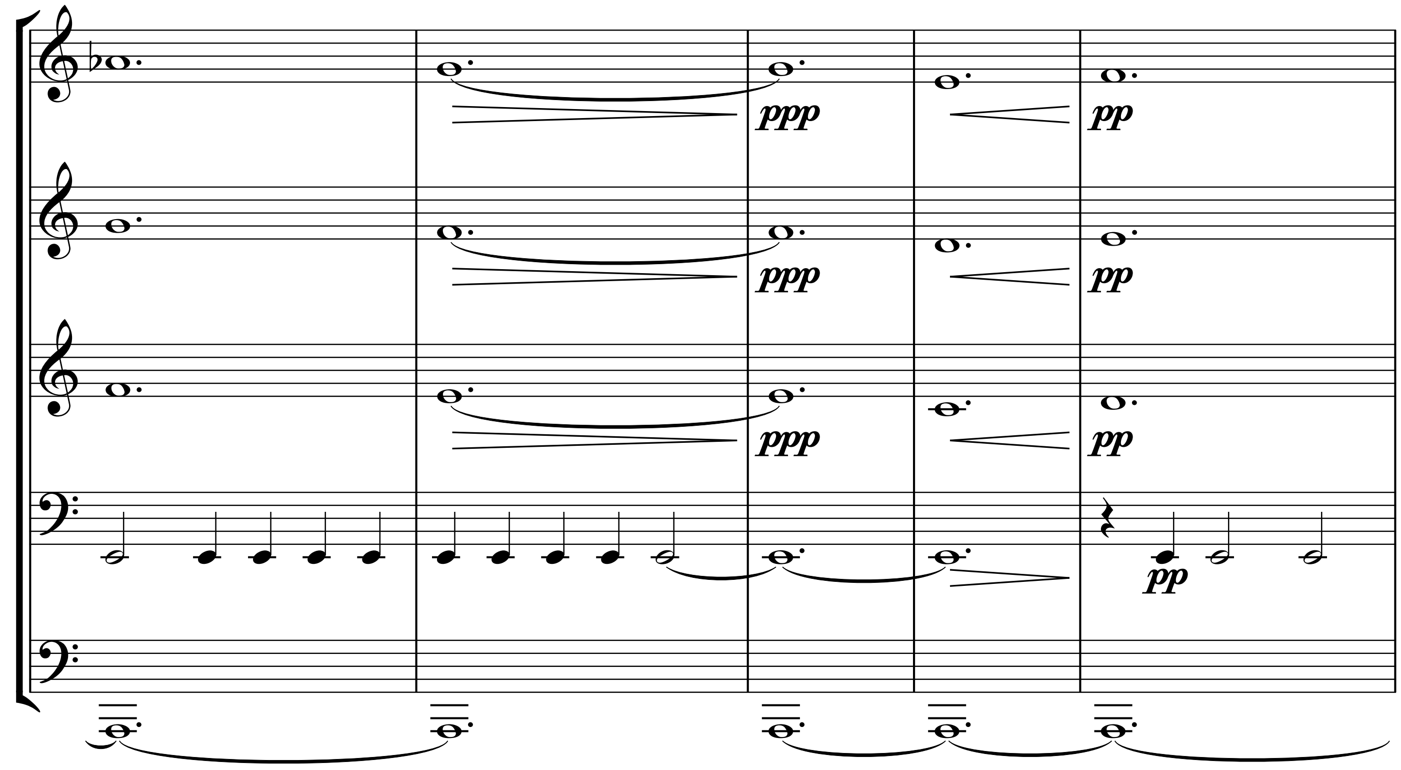
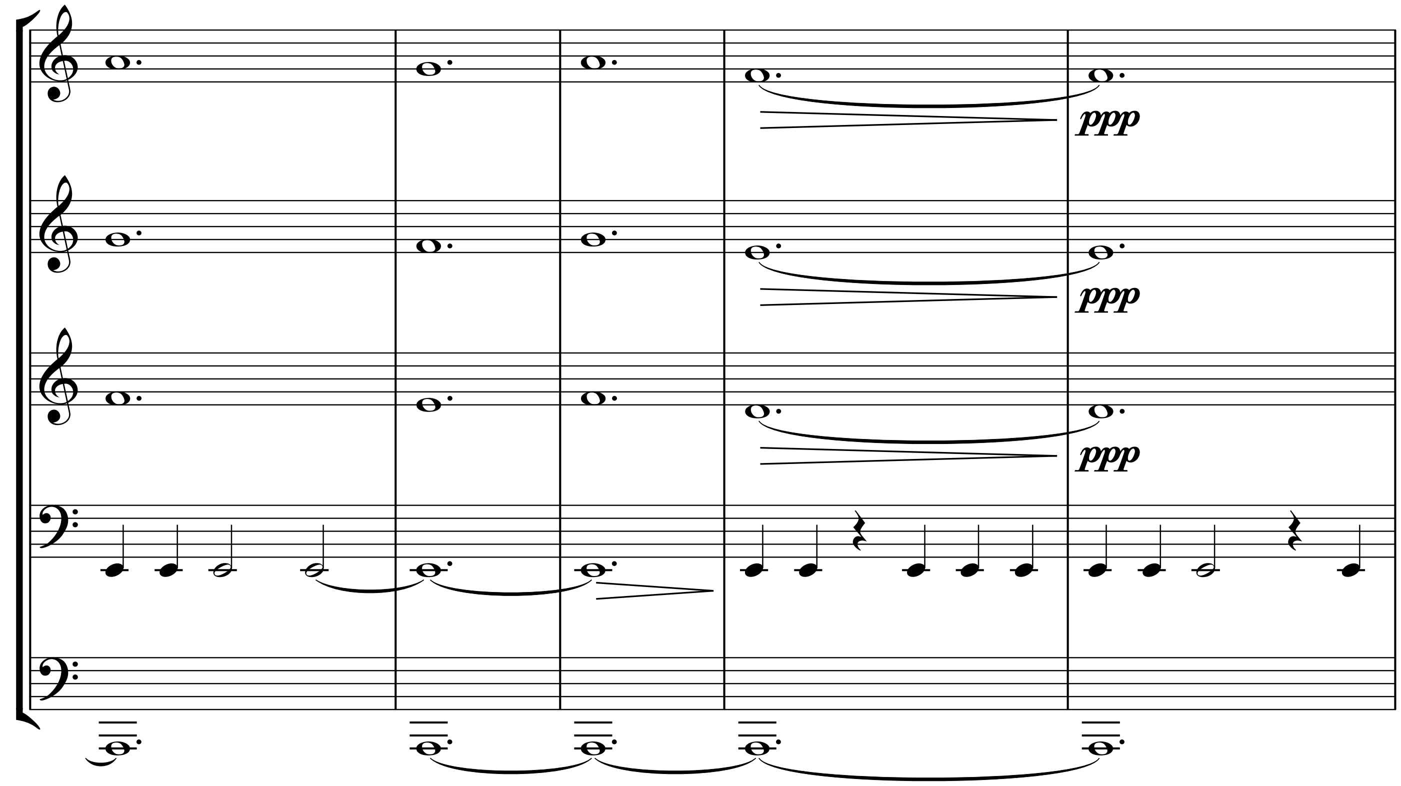

ppp
pp
ppp
pp
ppp
pp
pp


ppp
ppp
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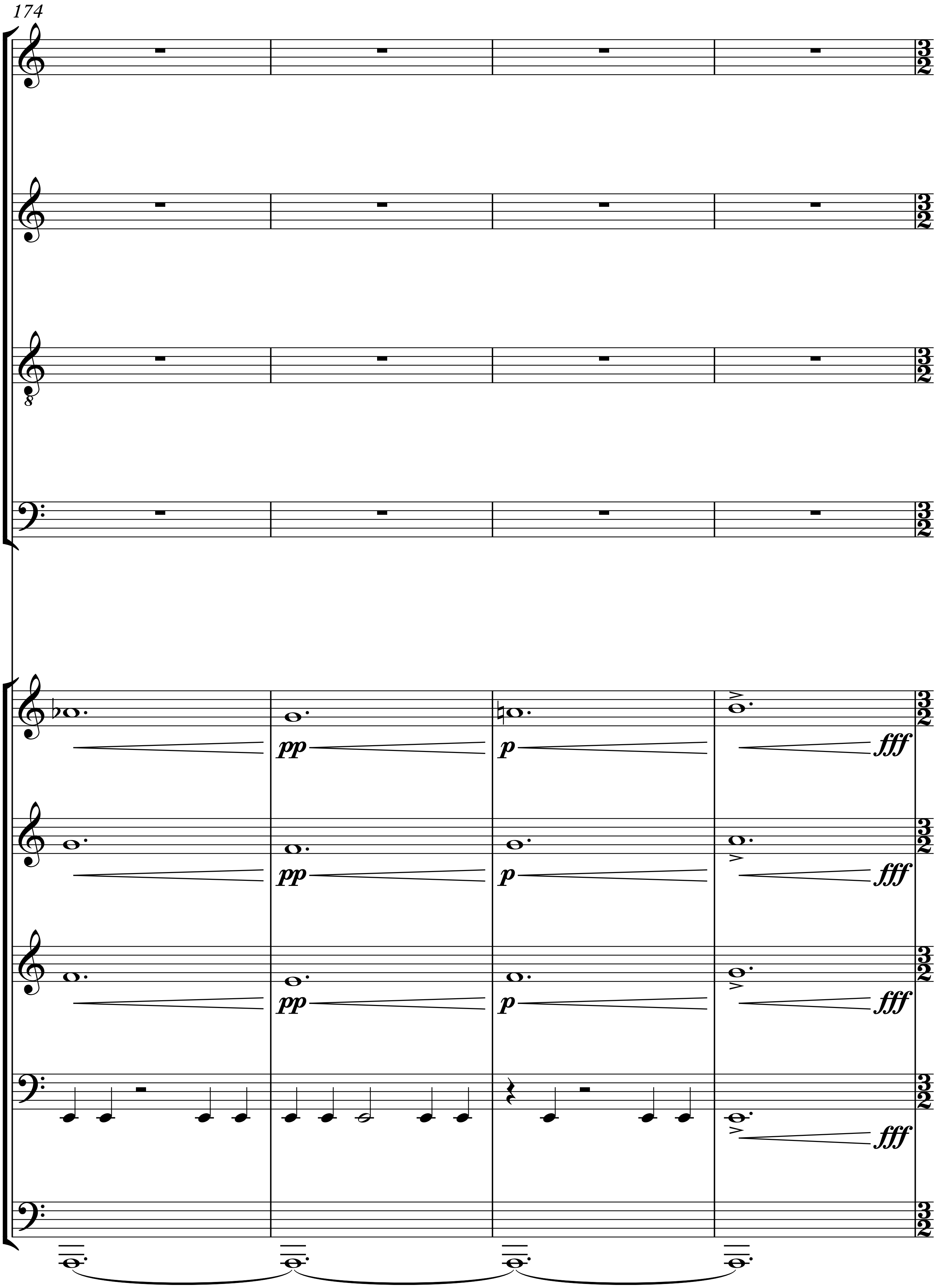
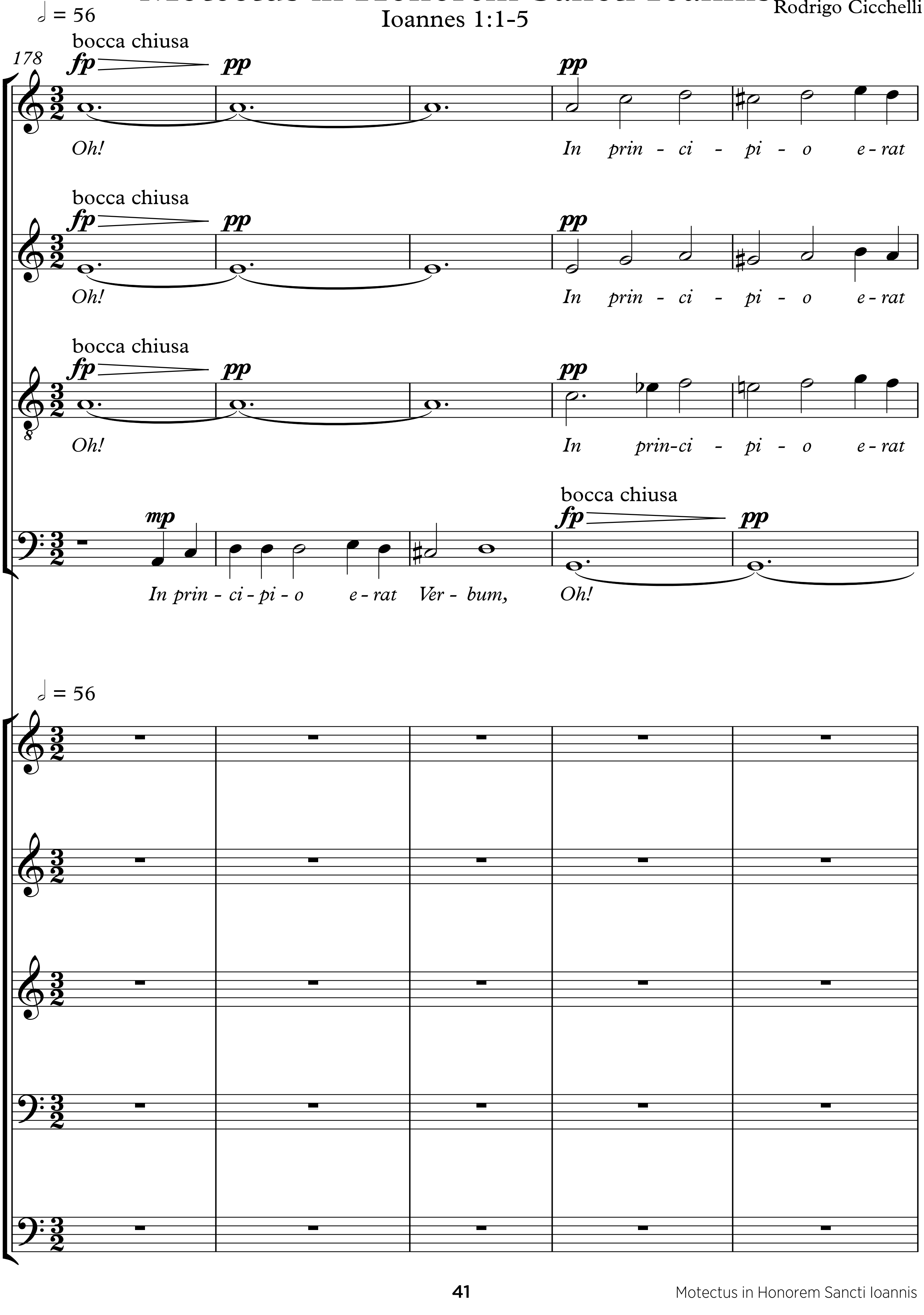

174
pp
p
fff
pp
p
fff
pp
p
fff
fff

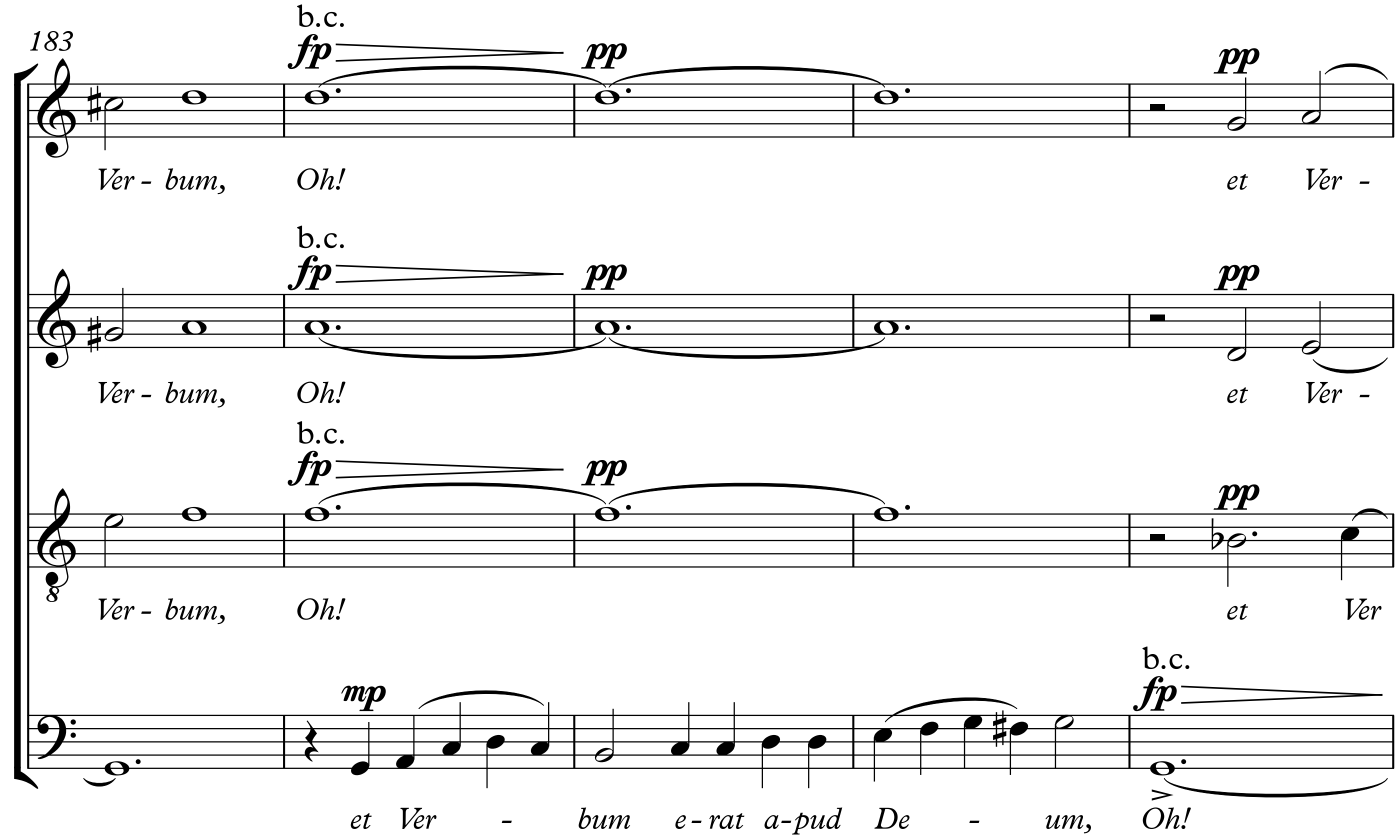
A Julio Moretzsohn

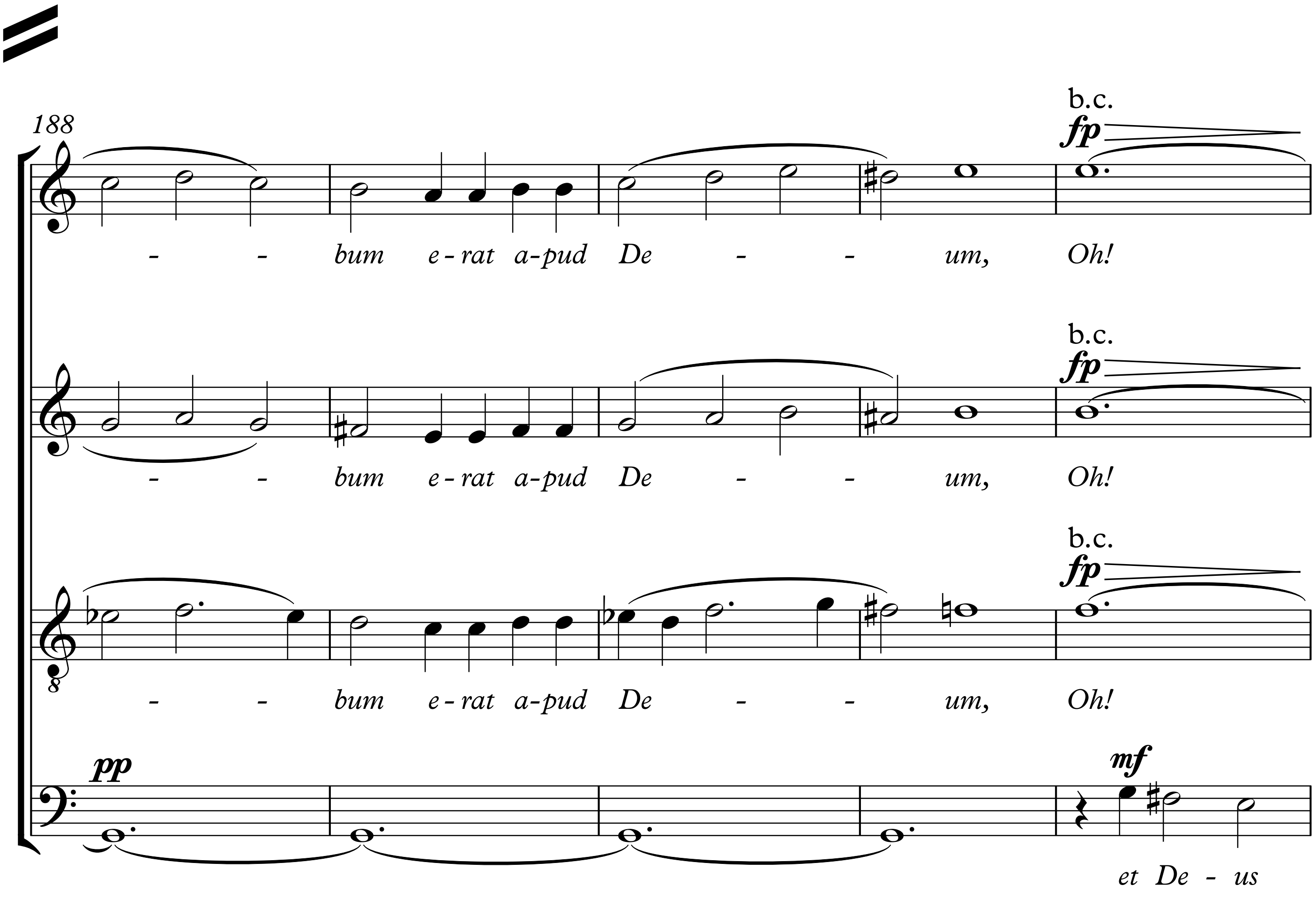
Motectus in Honorem Sancti Ioannis

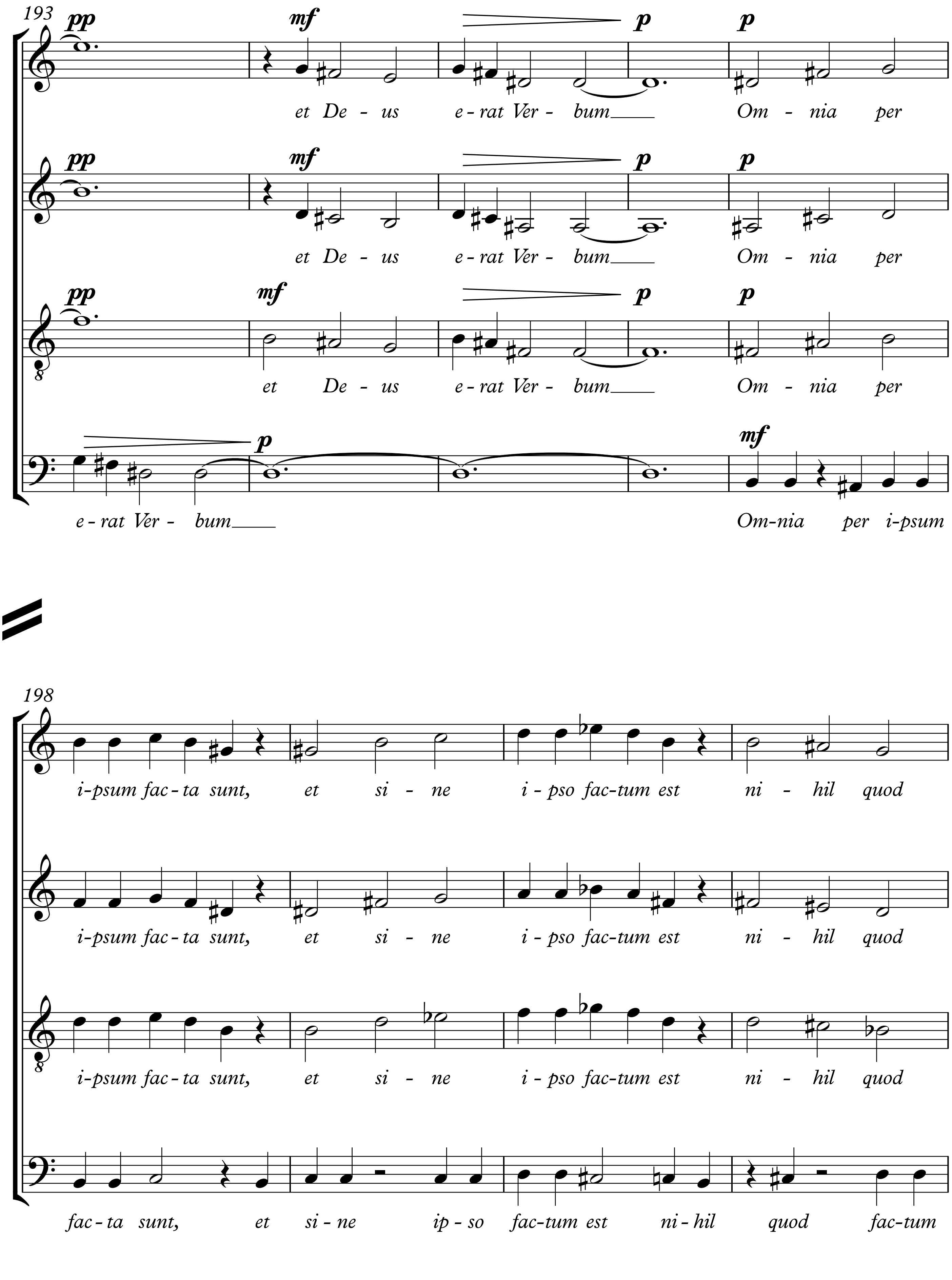
Ioannes 1:1-5

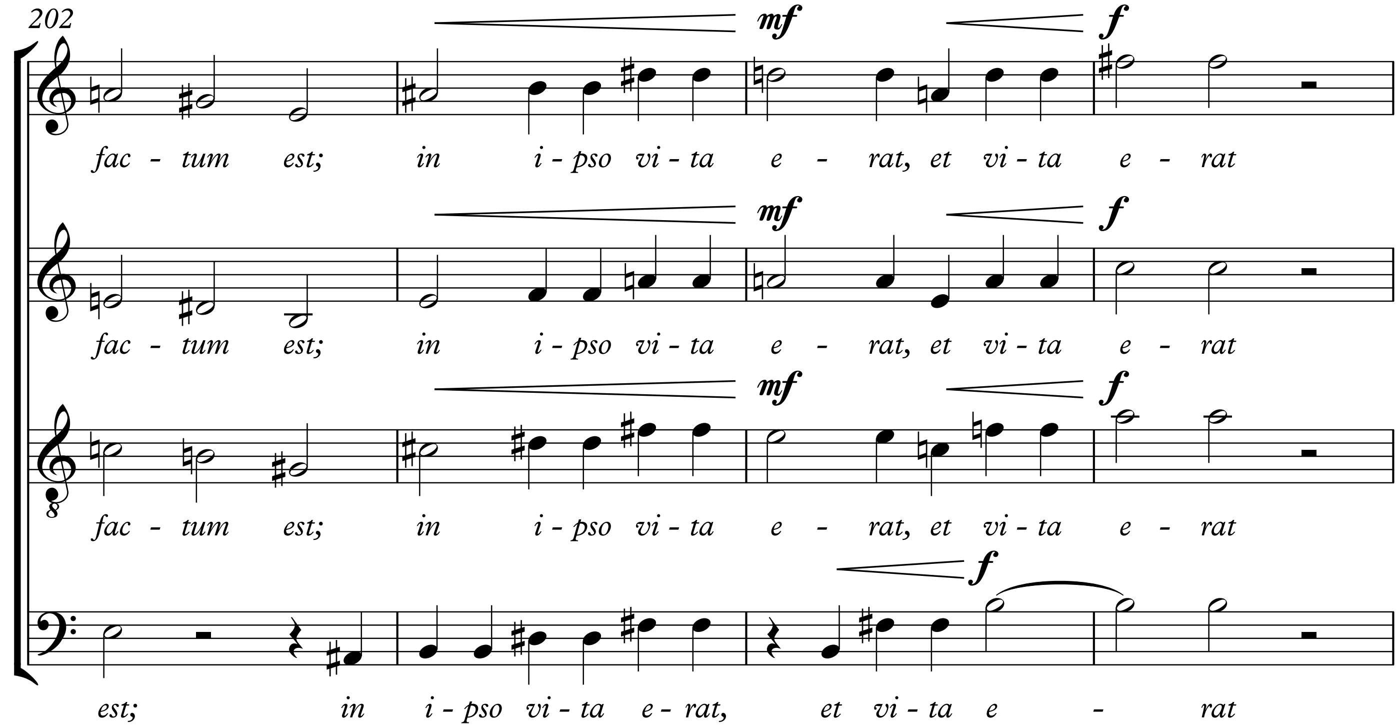
Rodrigo Cicchelli

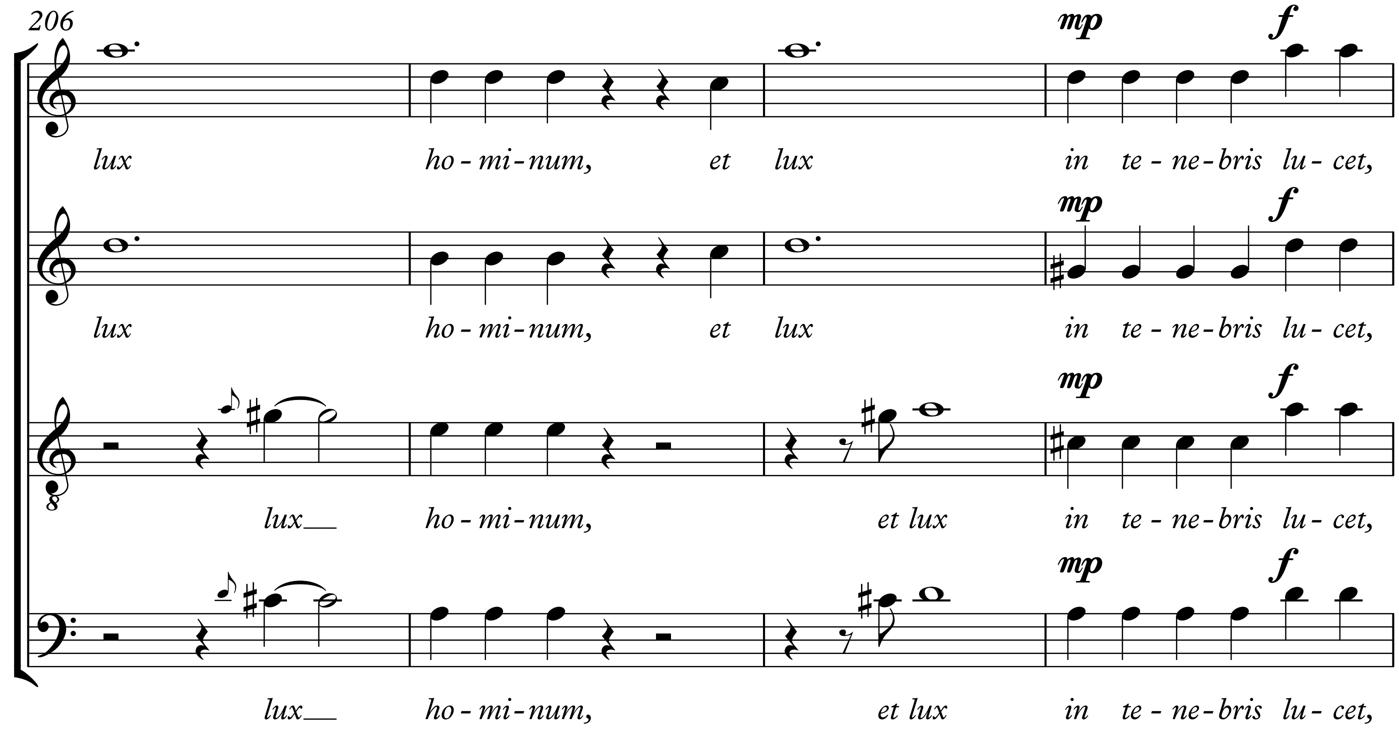


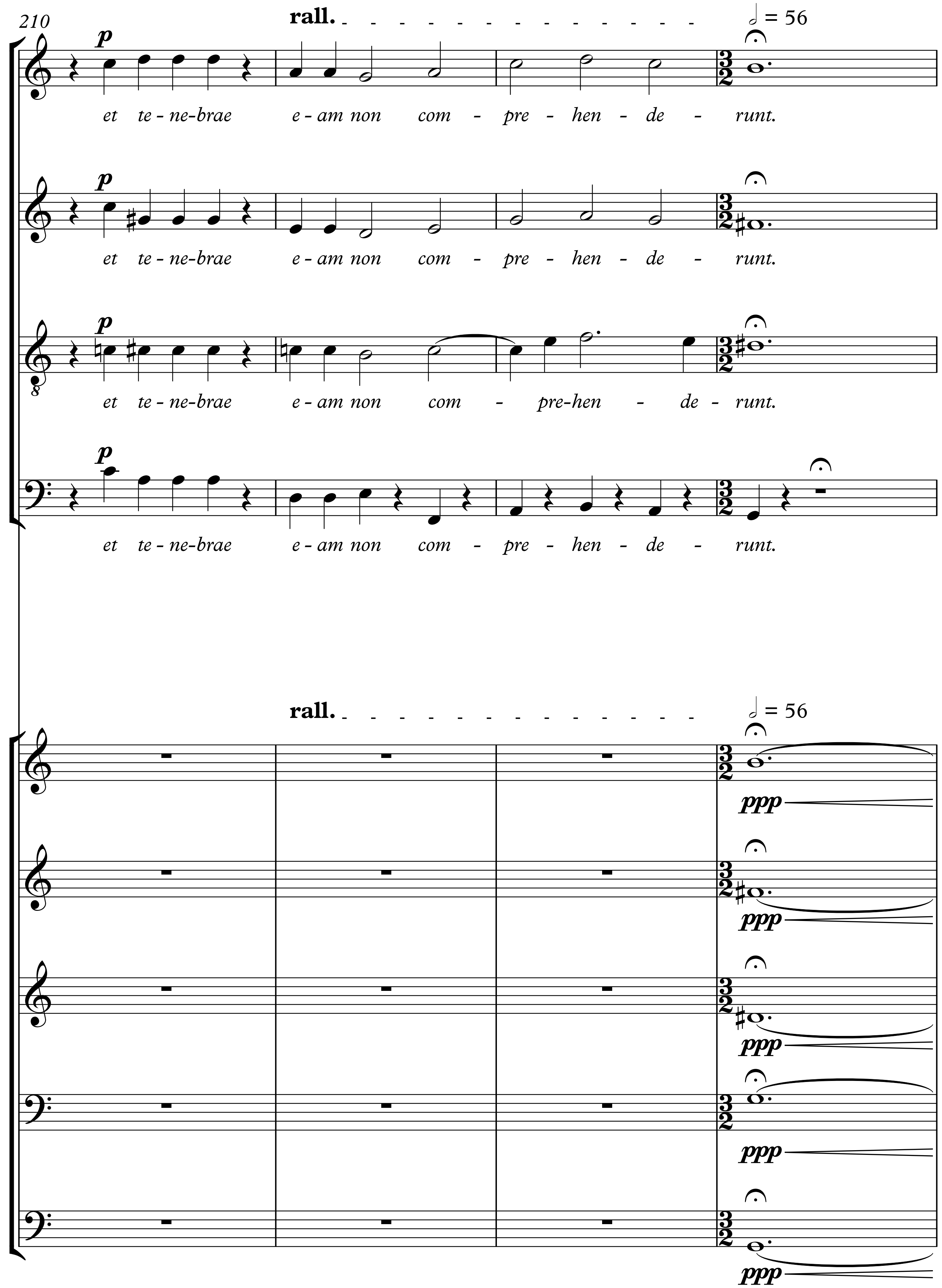

183
b.c.
fp
pp
pp
Ver - bum, Oh! et Ver -
Ver - bum, Oh! et Ver -
Ver - bum, Oh! et Ver
mp
et Ver - bum e-rat a-pud De - um, Oh!


188
b.c.
fp
- - bum e-rat a-pud De - - um, Oh!
- - bum e-rat a-pud De - - um, Oh!
- - bum e-rat a-pud De - - um, Oh!
pp
mf
et De - us


193
pp
mf
p
p
et De - us e - rat Ver - bum Om - nia per
et De - us e - rat Ver - bum Om - nia per
et De - us e - rat Ver - bum Om - nia per
e - rat Ver - bum Om-nia per i-psum
198
i-psum fac - ta sunt, et si - ne i - pso fac-tum est ni - hil quod
i-psum fac - ta sunt, et si - ne i - pso fac-tum est ni - hil quod
i-psum fac - ta sunt, et si - ne i - pso fac-tum est ni - hil quod
fac - ta sunt, et si - ne ip - so fac-tum est ni - hil quod fac-tum

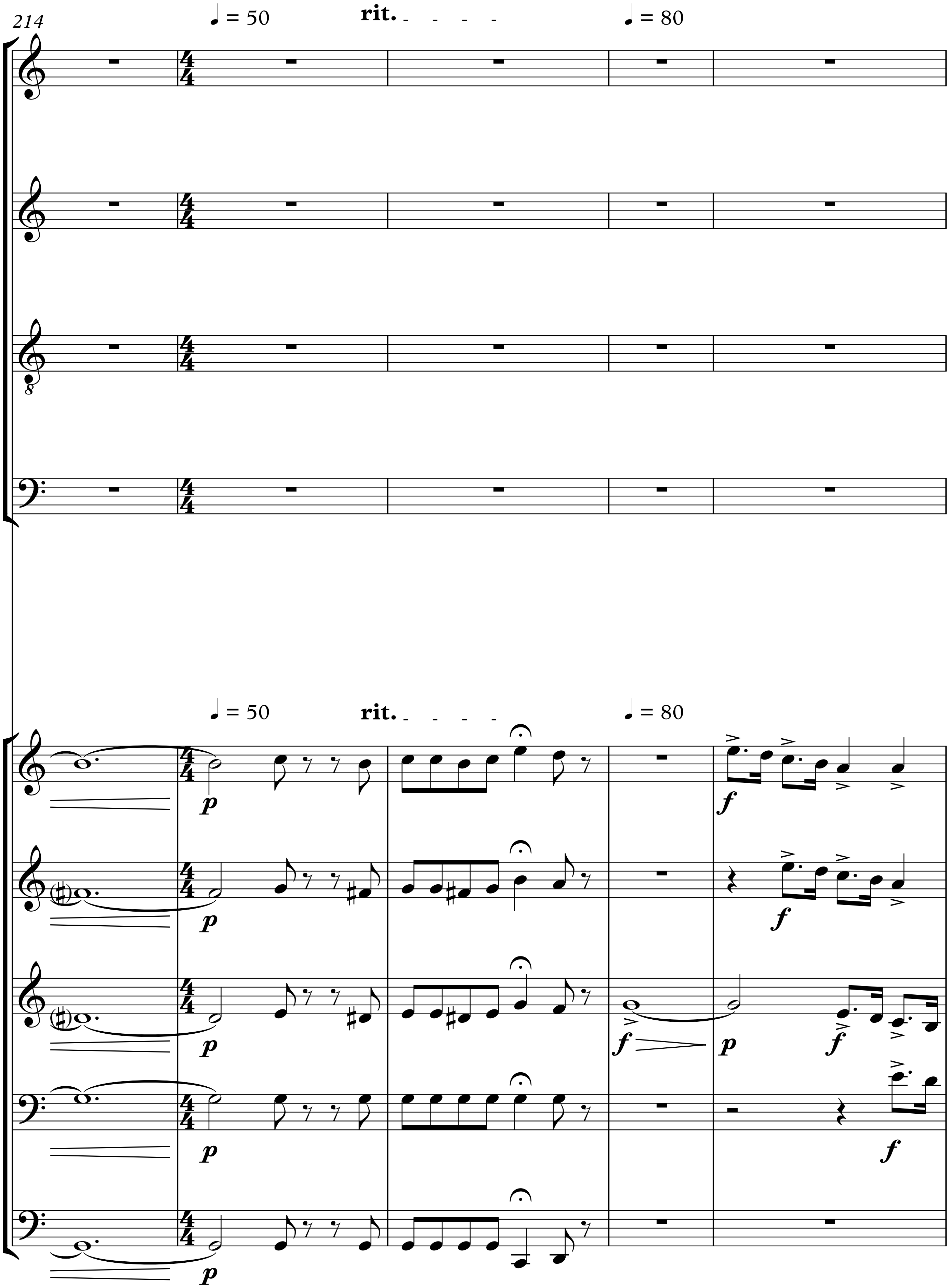

202
mf
f
fac - tum est; in i - pso vi - ta e - rat, et vi - ta e - rat
fac - tum est; in i - pso vi - ta e - rat, et vi - ta e - rat
fac - tum est; in i - pso vi - ta e - rat, et vi - ta e - rat
est; in i - pso vi - ta e - rat, et vi - ta e - rat


206
mp
f
lux ho - mi - num, et lux in te - ne - bris lu - cet,
lux ho - mi - num, et lux in te - ne - bris lu - cet,
lux ho - mi - num, et lux in te - ne - bris lu - cet,
lux ho - mi - num, et lux in te - ne - bris lu - cet,


210
rall.
= 56
p
et te - ne-brae e - am non com - pre - hen - de - runt.
p
et te - ne-brae e - am non com - pre - hen - de - runt.
p
et te - ne-brae e - am non com - pre-hen - de - runt.
p
et te - ne-brae e - am non com - pre - hen - de - runt.
rall.
= 56
ppp
ppp
ppp
ppp
ppp

Prelúdio 5

Rodrigo Cicchelli



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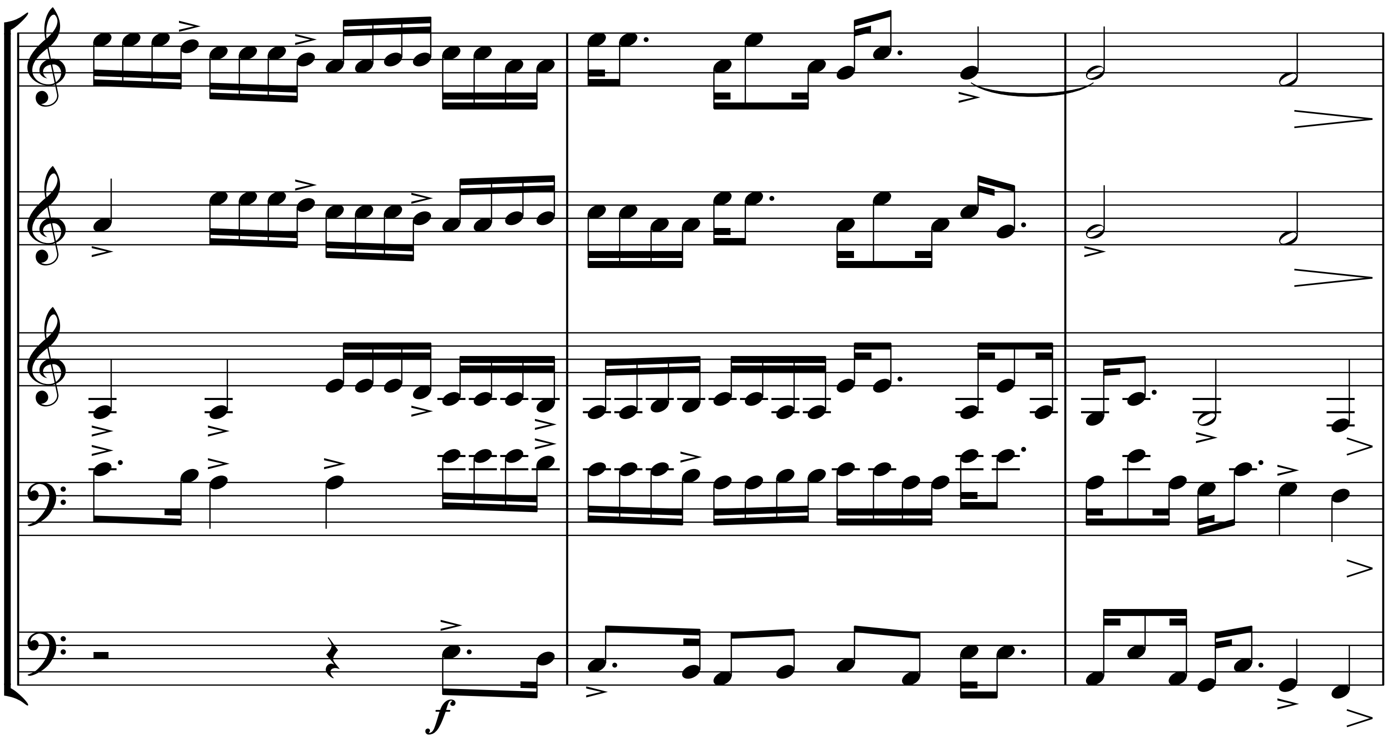
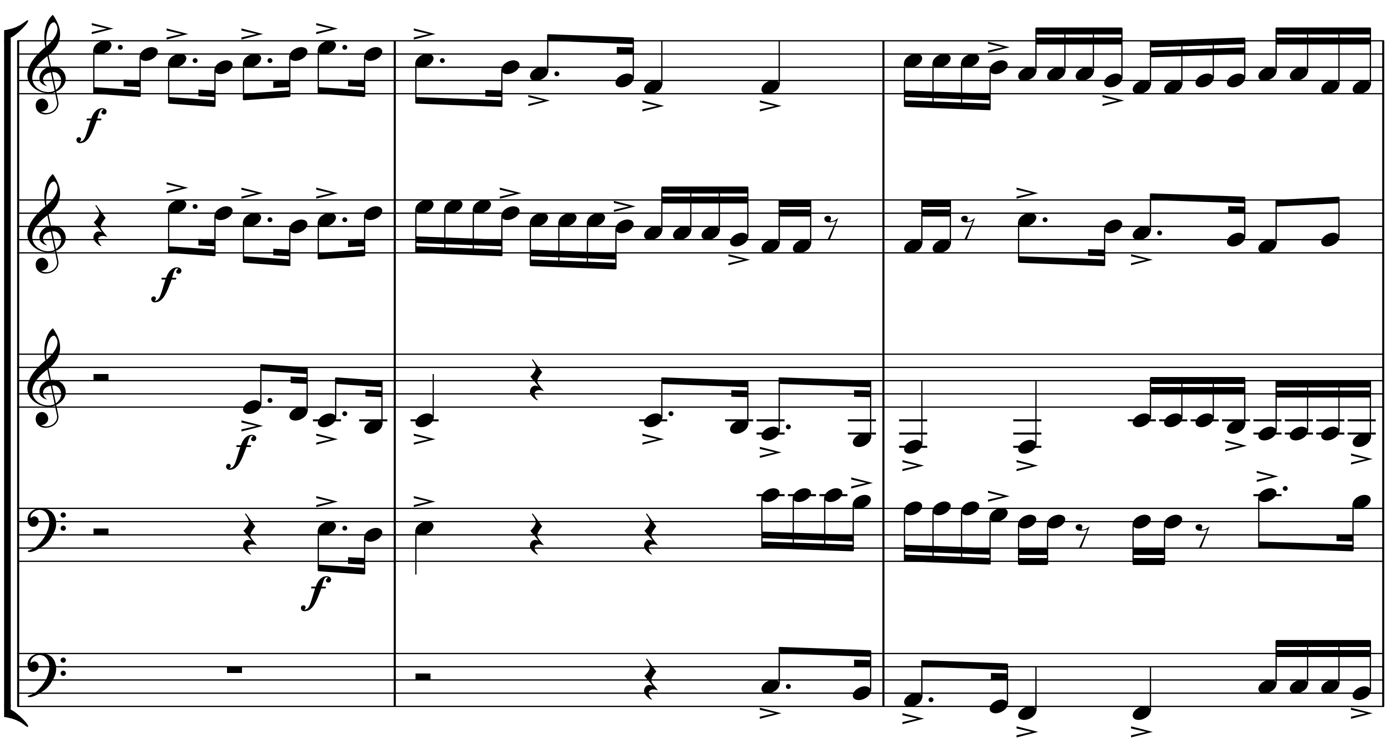
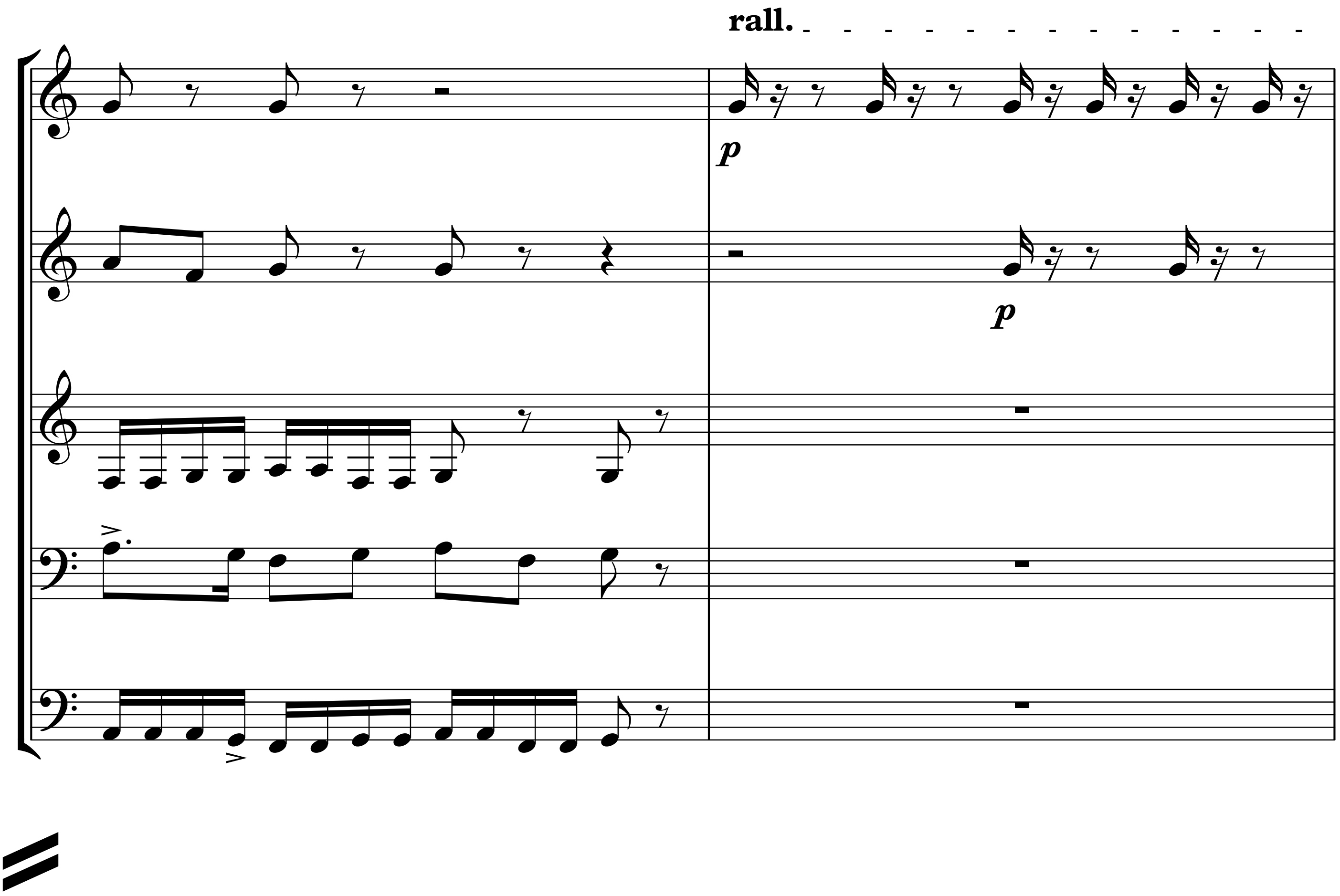
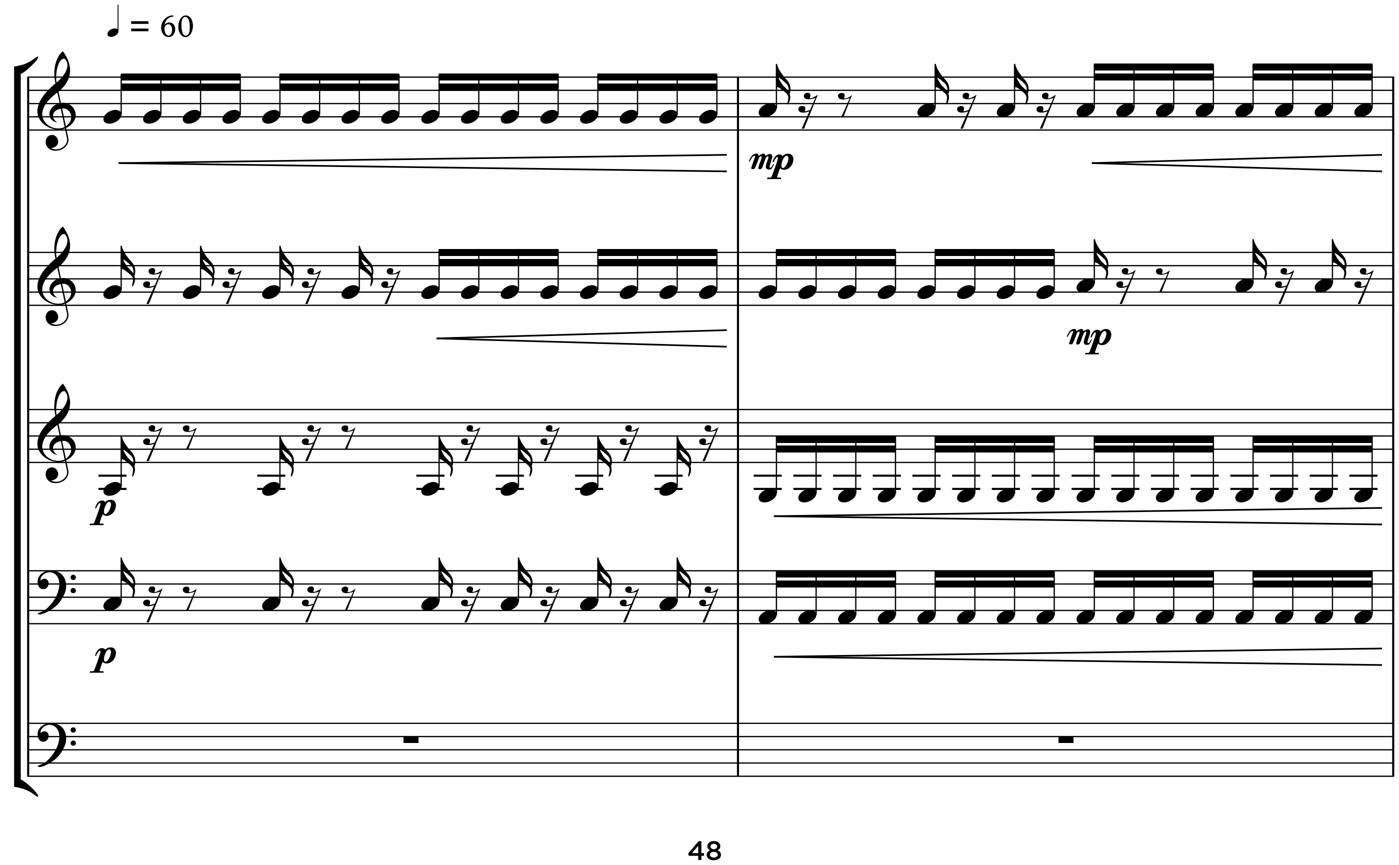
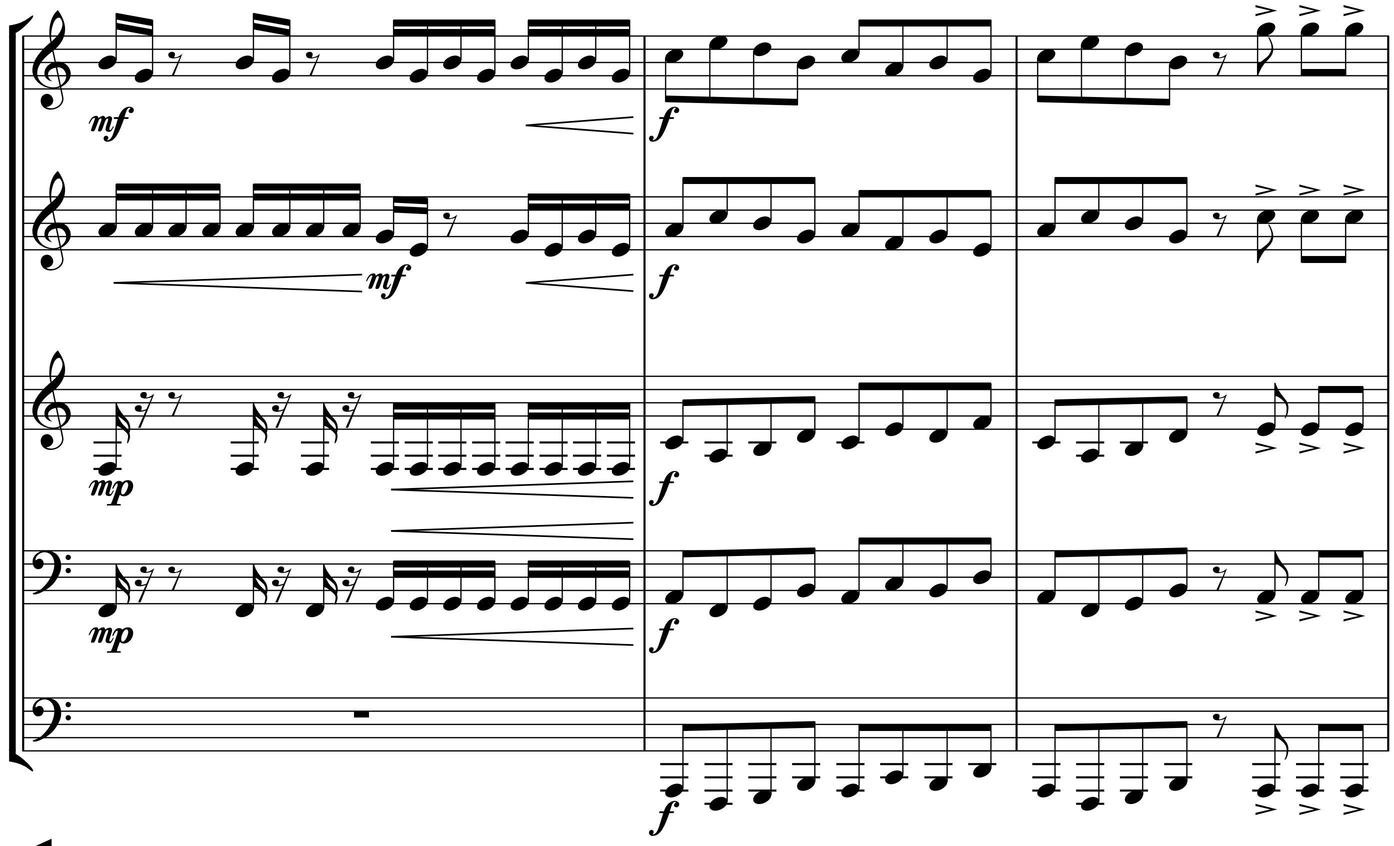
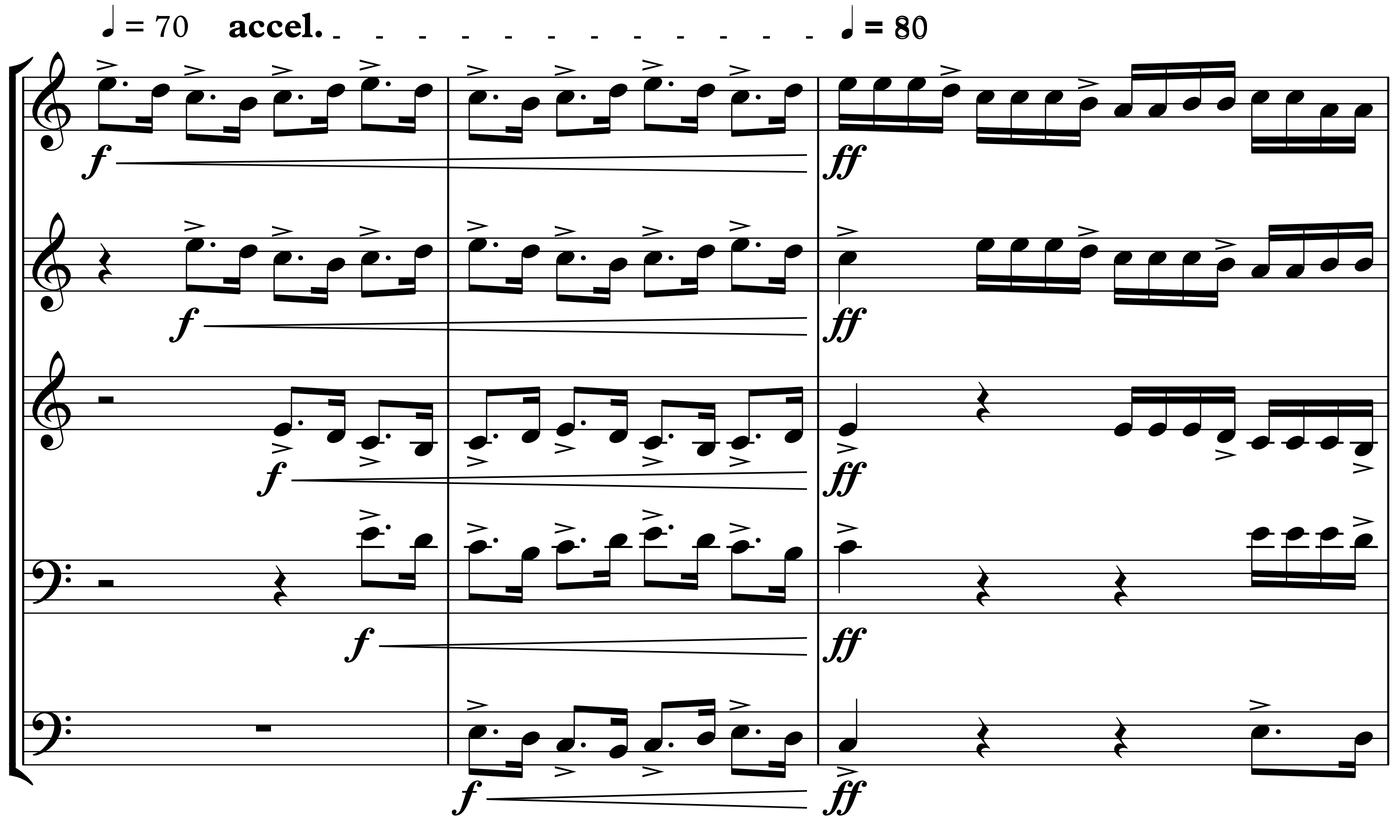

f

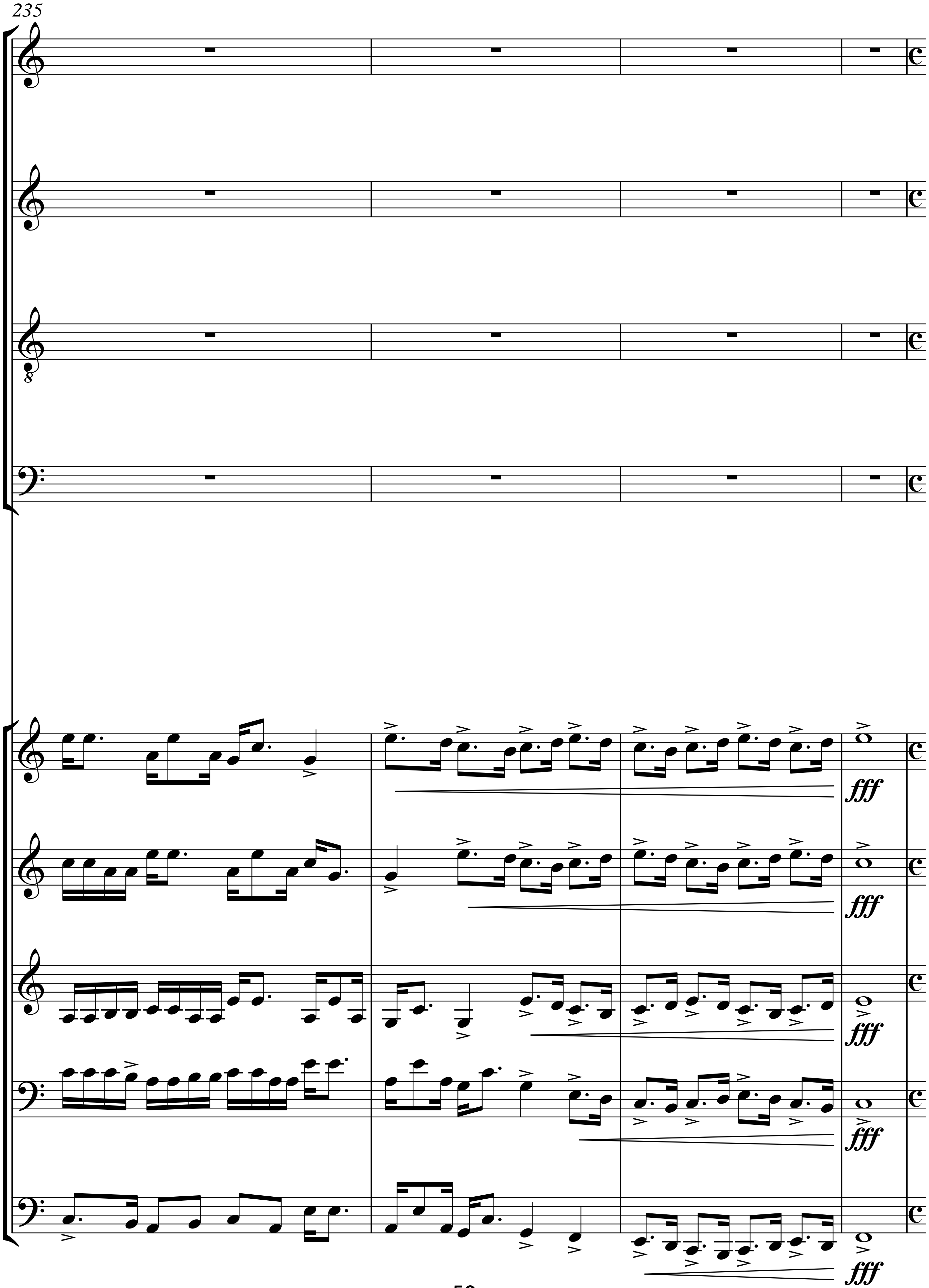

f
f
f
f


rall.
p
p


♩ = 60
mp
mp
p
p


mf
mf
f
f
mp
f
mp
f
f


= 70
accel.
= 80
f
ff
f
ff
f
ff
f
ff
f
ff

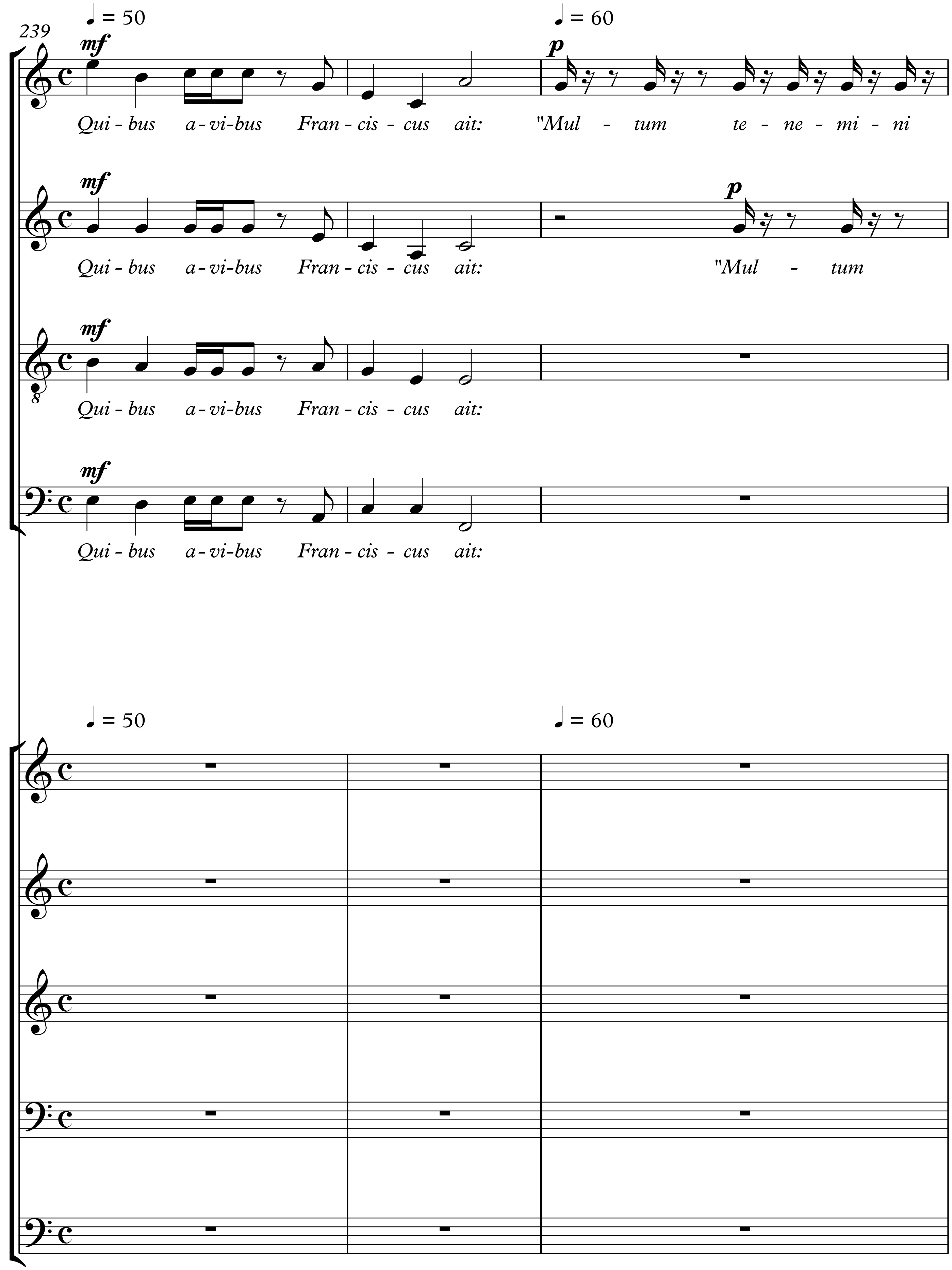

235
fff
fff
fff
fff
fff

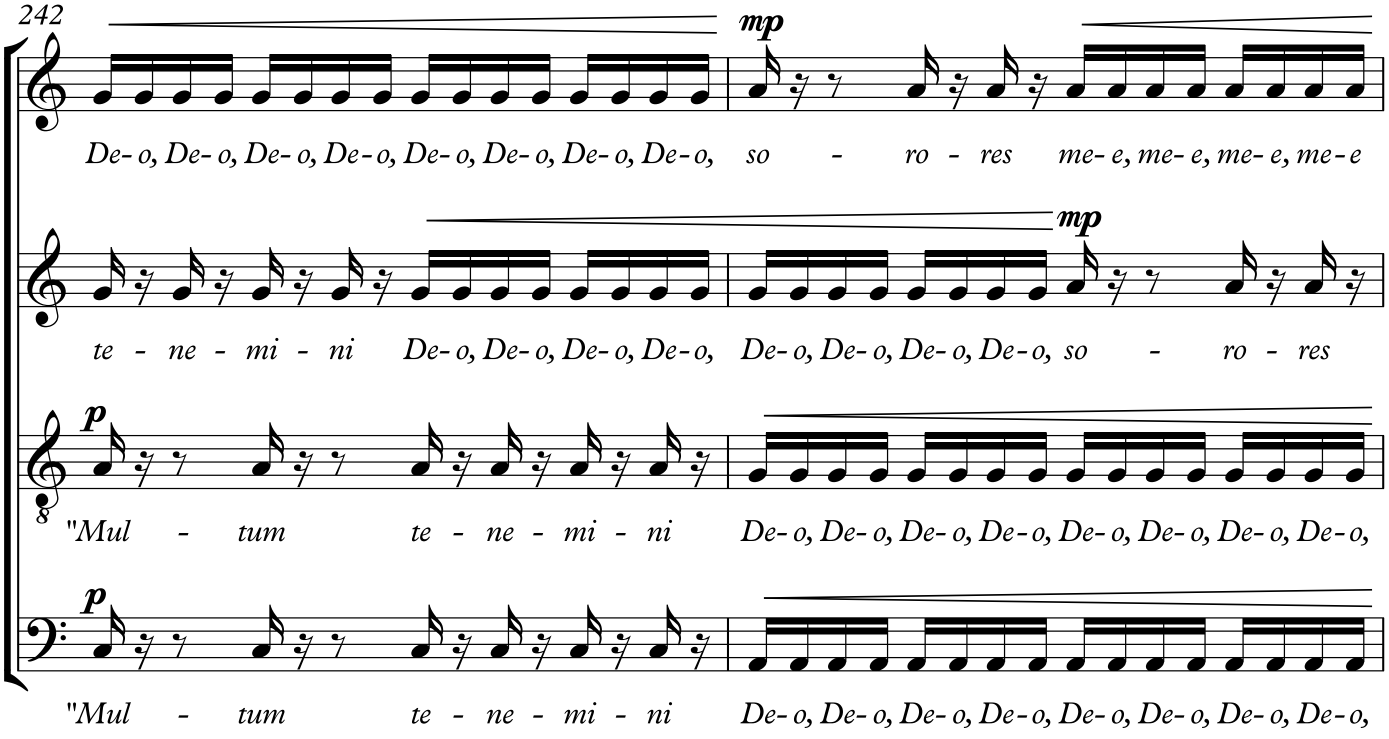
A Maria José Chevitarese

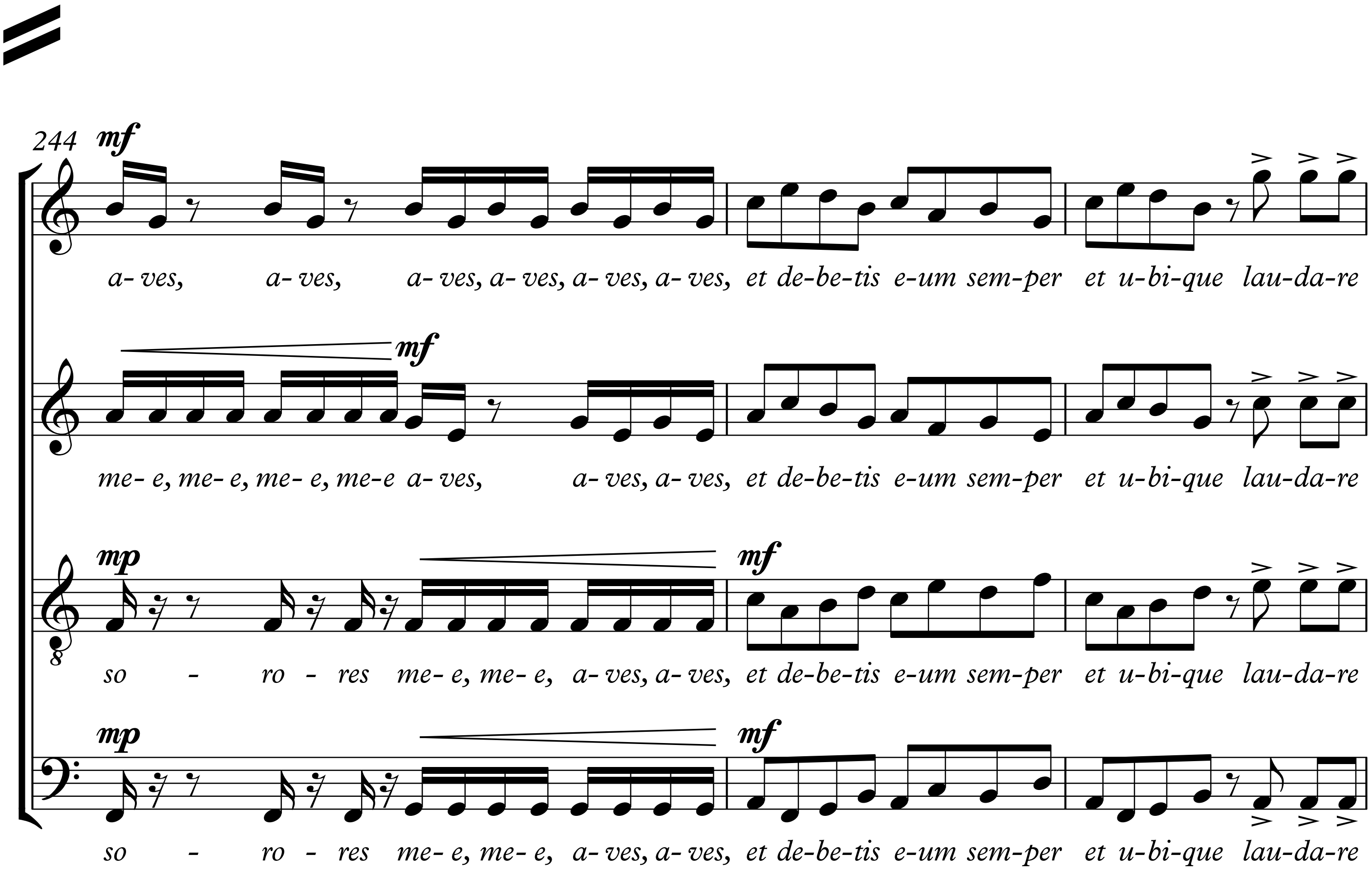
Motetus in Honorem Sancti Francisci

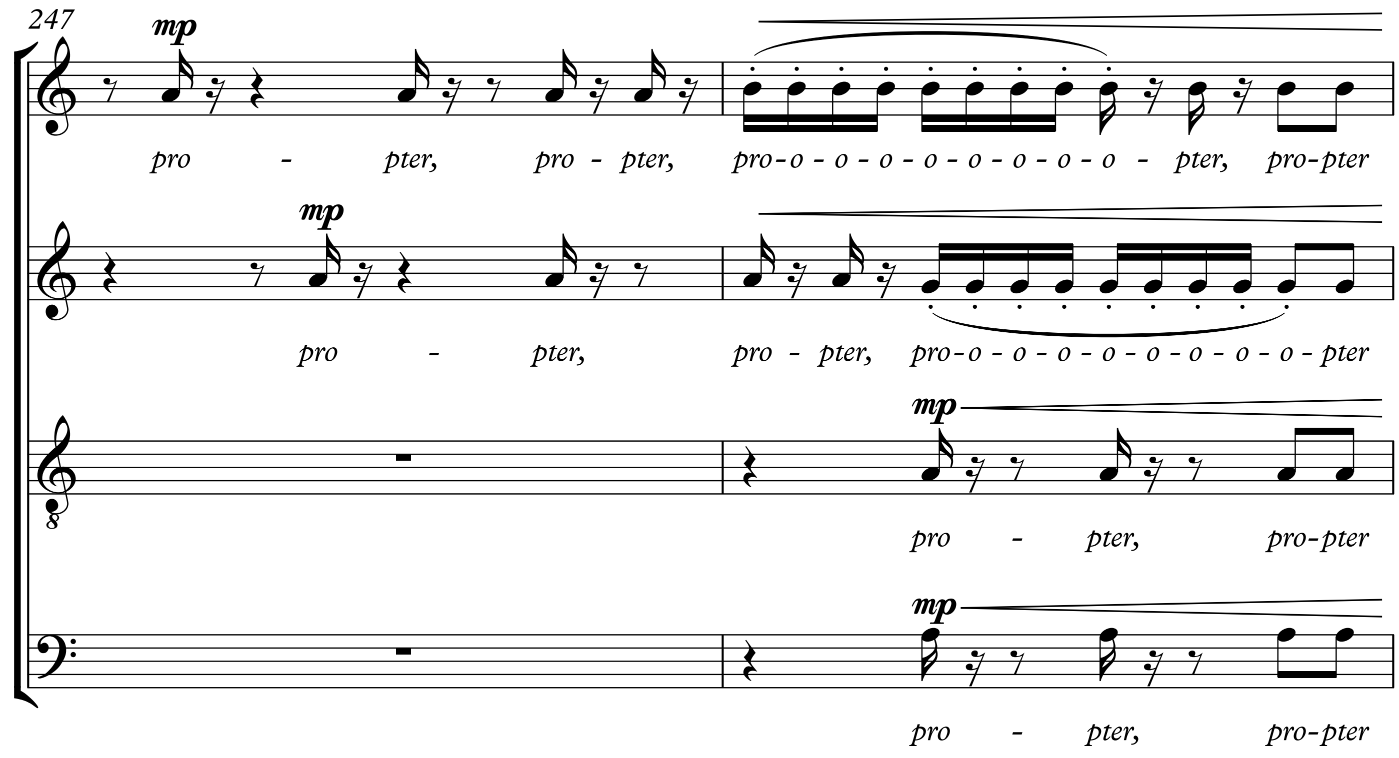
Actus Beati Francisci et sociorum eius 16:22-24(frag.)

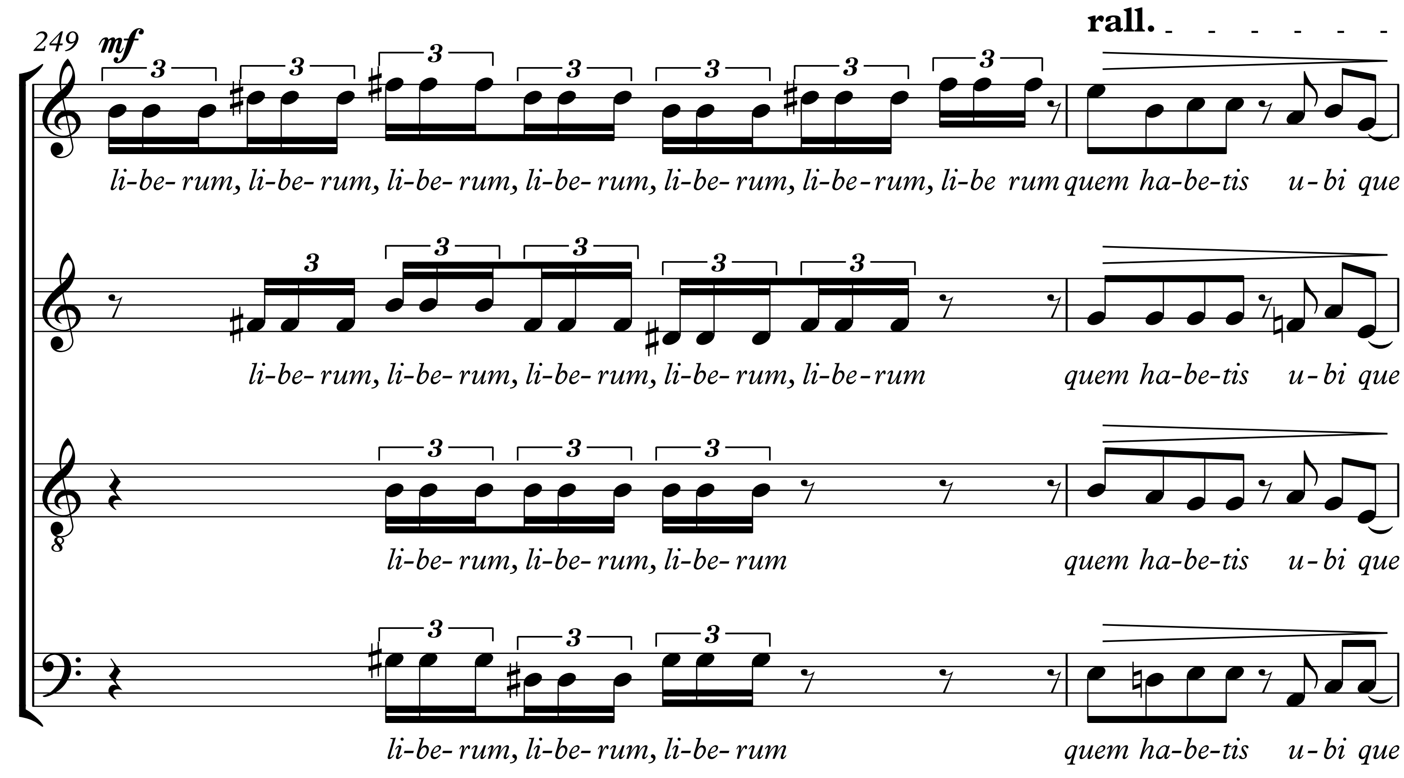
Rodrigo Cicchelli

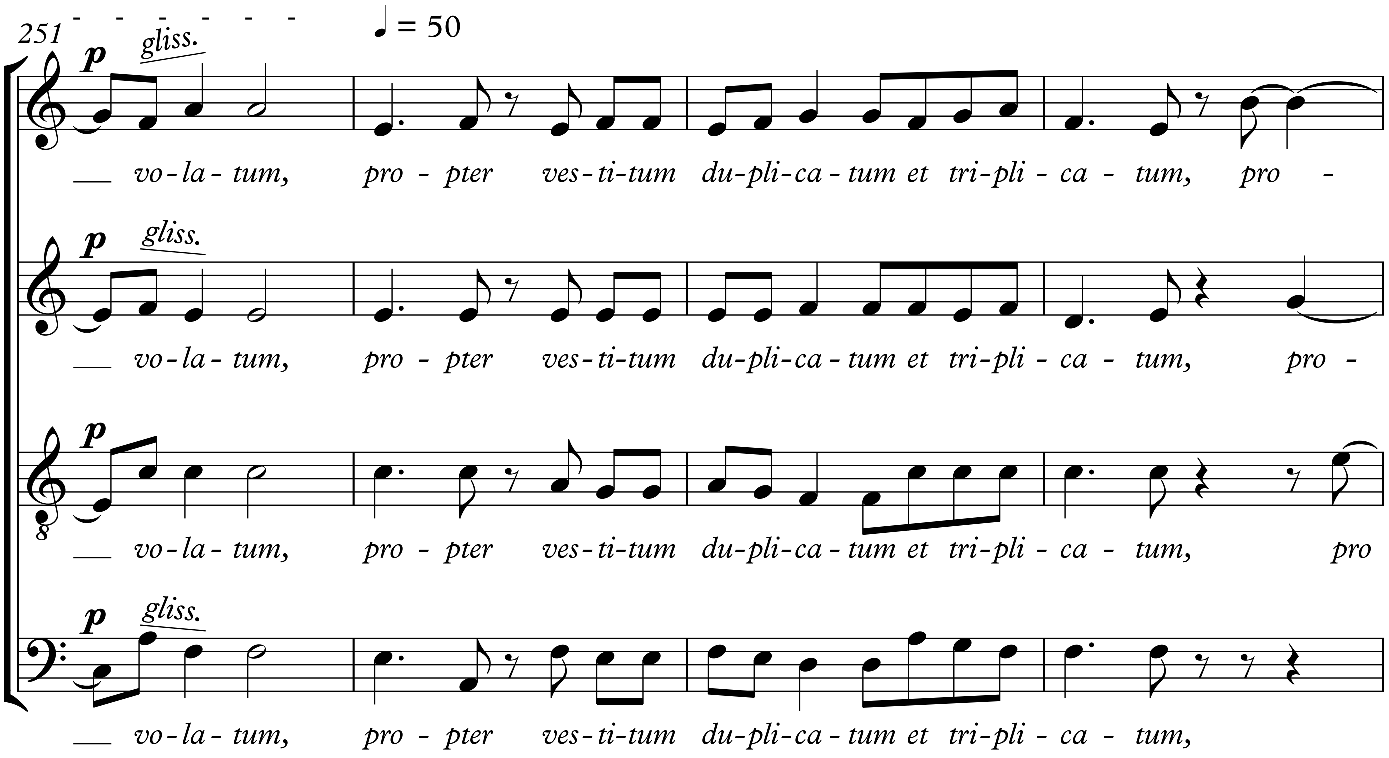


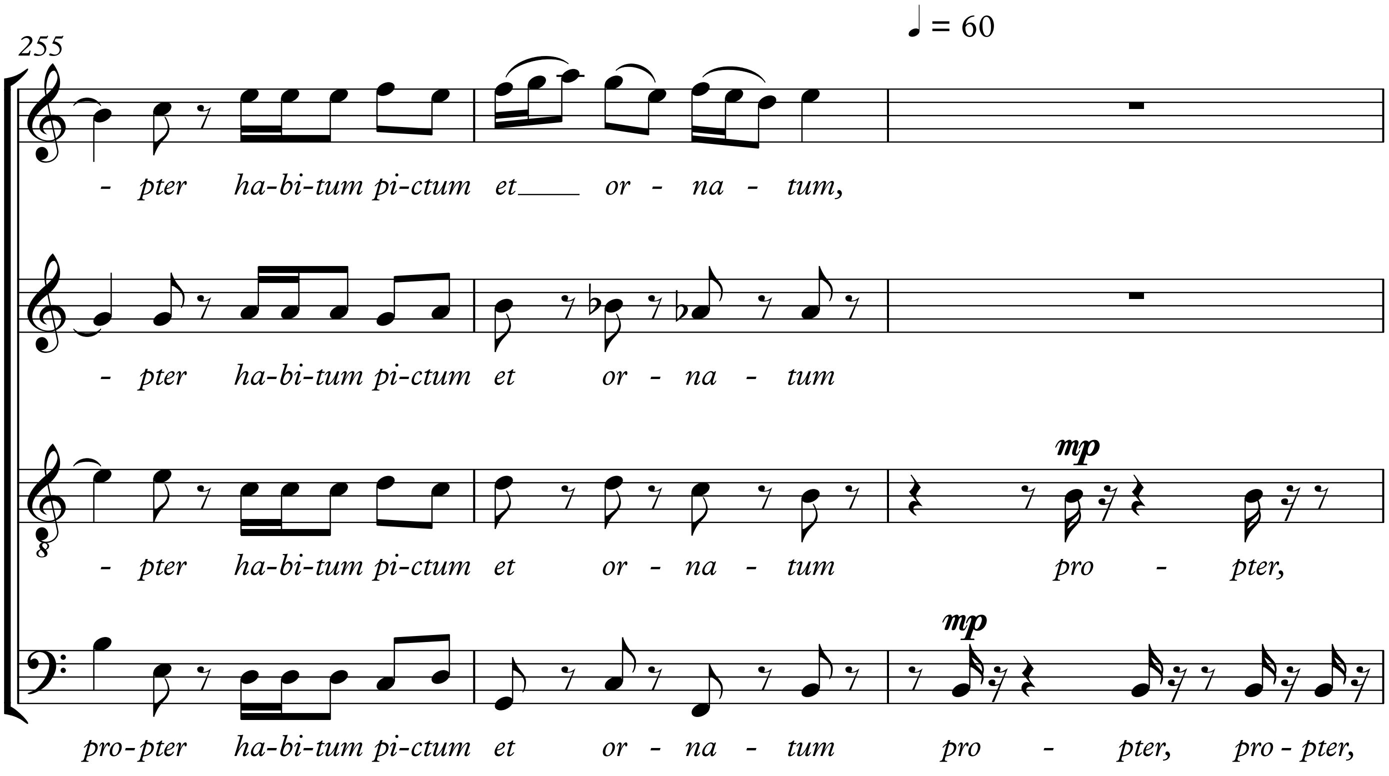

242
mp
De- o, De- o, De- o, De- o, De- o, De- o, De- o, De- o, so - ro - res me- e, me- e, me- e, me- e
mp
te - ne - mi - ni De- o, De- o, De- o, De- o, De- o, De- o, De- o, De- o, so - ro - res
p
"Mul - tum te - ne - mi - ni De- o, De- o, De- o, De- o, De- o, De- o, De- o, De- o,
p
"Mul - tum te - ne - mi - ni De- o, De- o, De- o, De- o, De- o, De- o, De- o, De- o,

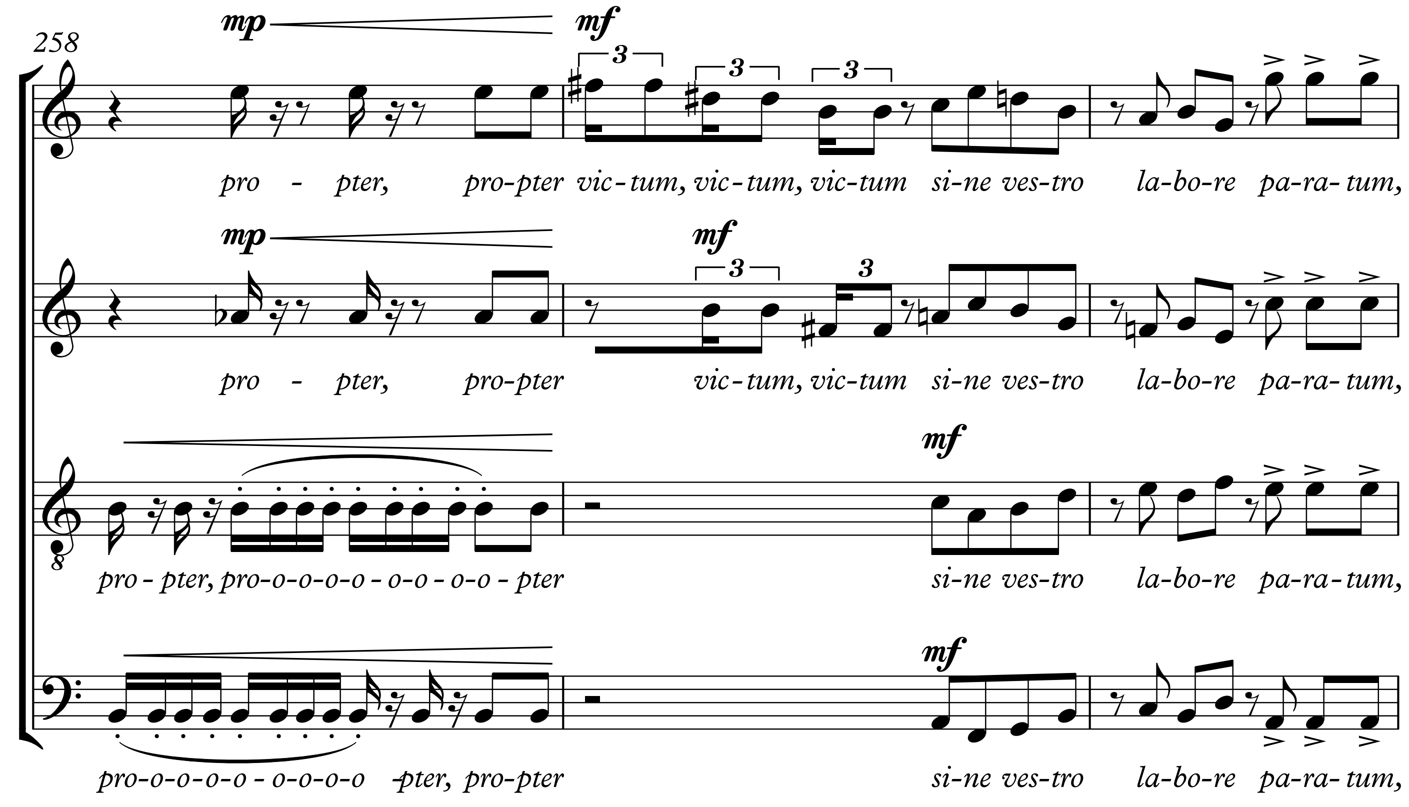

244
mf
a- ves, a- ves, a- ves, a- ves, a- ves, a- ves, et de-be-tis e-um sem-per et u-bi-que lau-da-re
mf
me- e, me- e, me- e, me-e a- ves, a- ves, a- ves, et de-be-tis e-um sem-per et u-bi-que lau-da-re
mp
mf
so - ro - res me- e, me- e, a- ves, a- ves, et de-be-tis e-um sem-per et u-bi-que lau-da-re
mp
mf
so - ro - res me- e, me- e, a- ves, a- ves, et de-be-tis e-um sem-per et u-bi-que lau-da-re

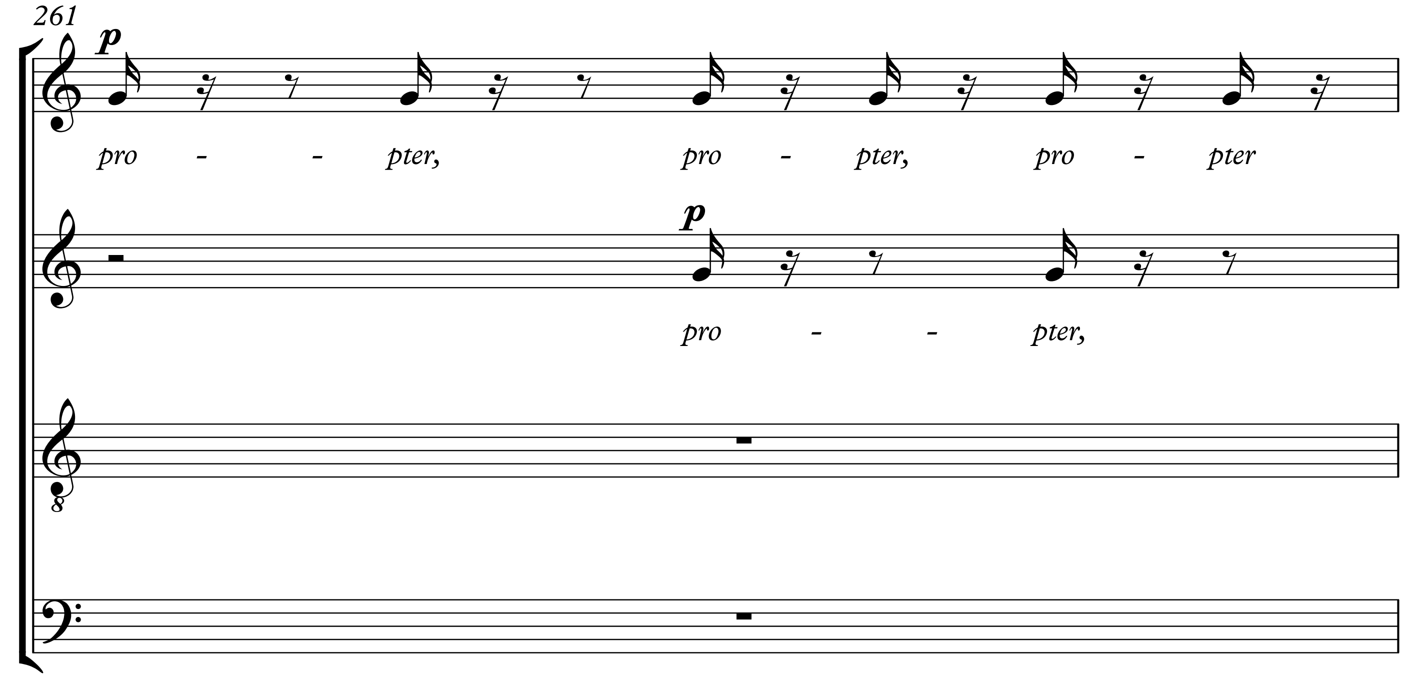

247
mp
pro - pter, pro - pter, pro-o-o-o-o-o-o-o-o-o - pter, pro-pter
mp
pro - pter, pro - pter, pro-o-o-o-o-o-o-o-o-o-pter
mp
pro - pter, pro-pter
mp
pro - pter, pro-pter

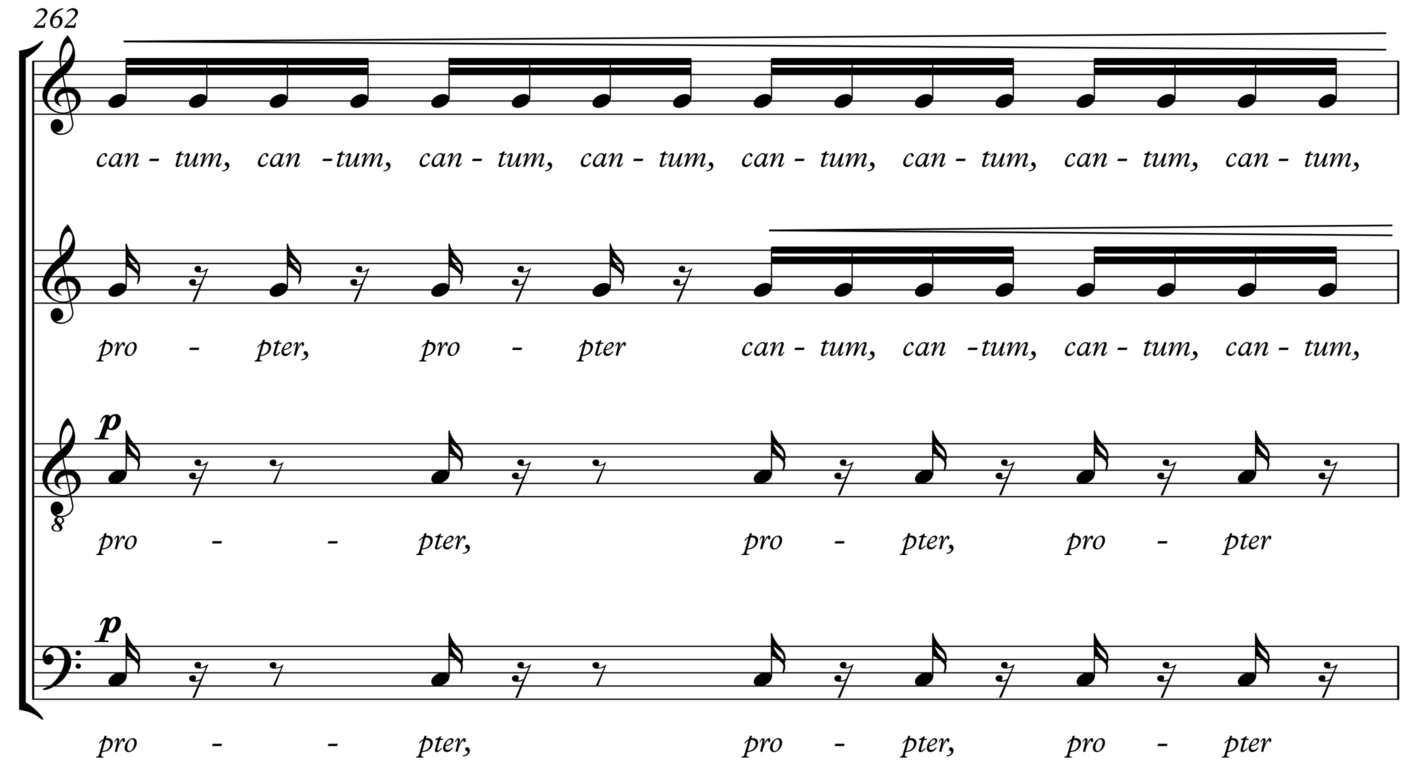

249
mf
rall.
li-be- rum, li-be- rum, li-be- rum, li-be- rum, li-be- rum, li-be-rum, li-be rum quem ha-be-tis u-bi que
li-be- rum, li-be- rum, li-be- rum, li-be- rum, li-be-rum quem ha-be-tis u-bi que
li-be- rum, li-be- rum, li-be- rum quem ha-be-tis u-bi que
li-be- rum, li-be- rum, li-be- rum quem ha-be-tis u-bi que

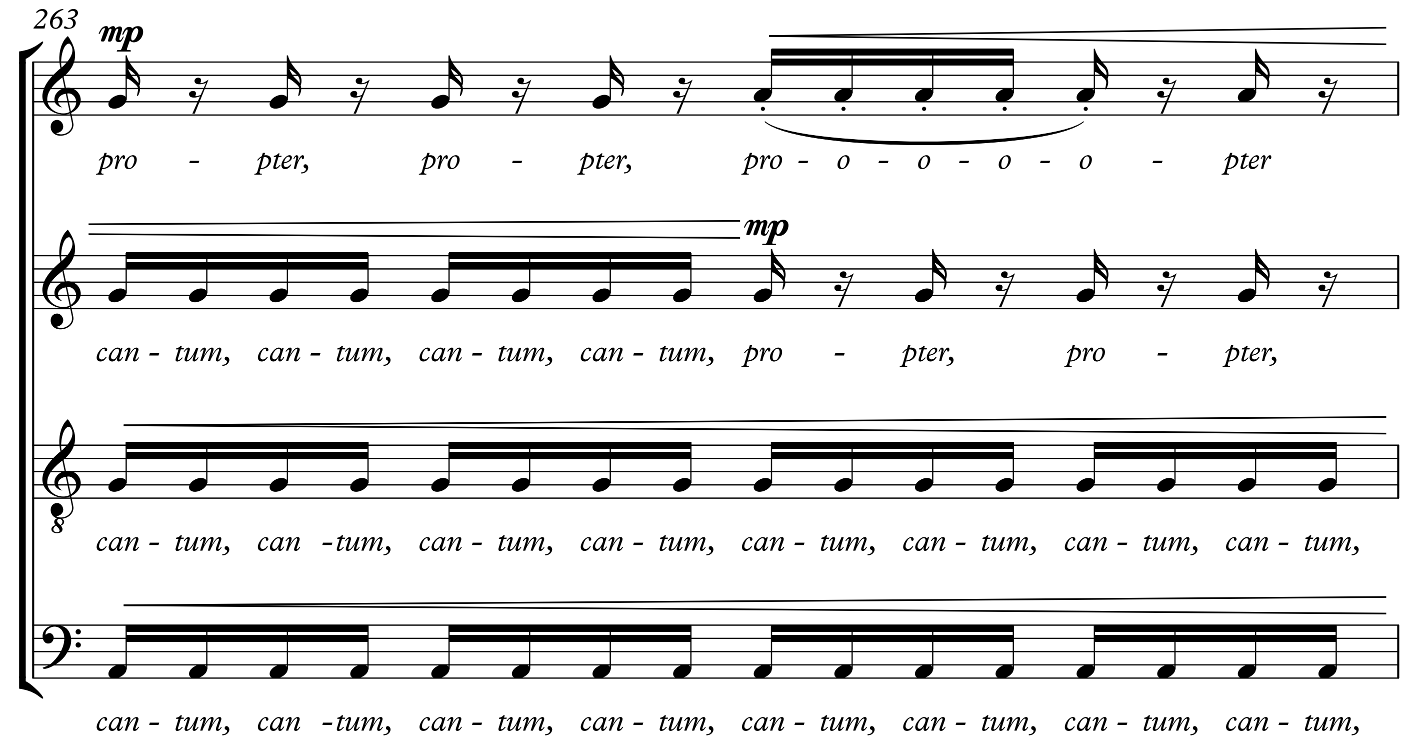

251
♩ = 50
p gliss.
— vo-la-tum, pro - pter ves-ti-tum du-pli-ca-tum et tri-pli - ca - tum, pro -
p gliss.
— vo-la-tum, pro - pter ves-ti-tum du-pli-ca-tum et tri-pli - ca - tum, pro -
p
— vo-la-tum, pro - pter ves-ti-tum du-pli-ca-tum et tri-pli - ca - tum, pro
p gliss.
— vo-la-tum, pro - pter ves-ti-tum du-pli-ca-tum et tri-pli - ca - tum,

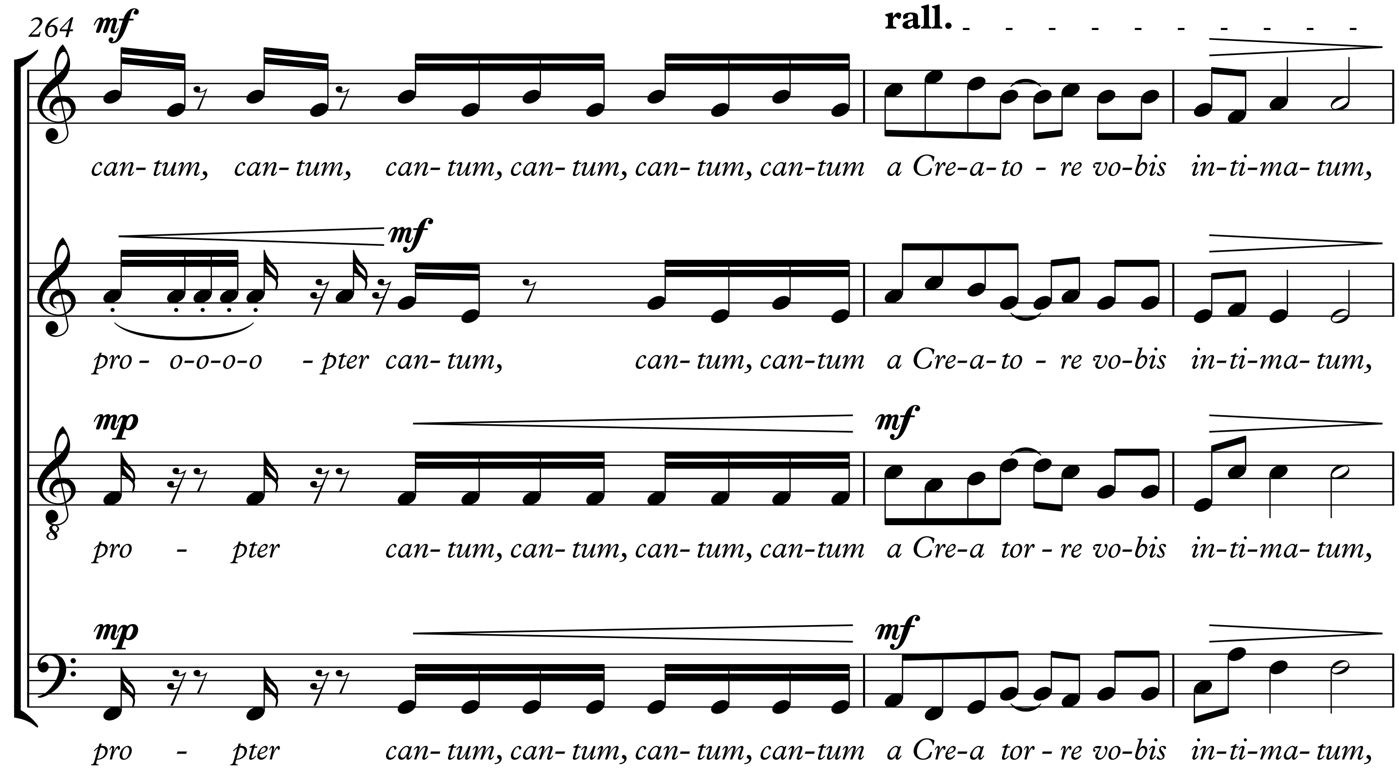

255
♩ = 60
- pter ha-bi-tum pi-ctum et — or - na - tum,
- pter ha-bi-tum pi-ctum et or - na - tum
mp
- pter ha-bi-tum pi-ctum et or - na - tum pro - pter,
mp
pro-pter ha-bi-tum pi-ctum et or - na - tum pro - pter, pro - pter,

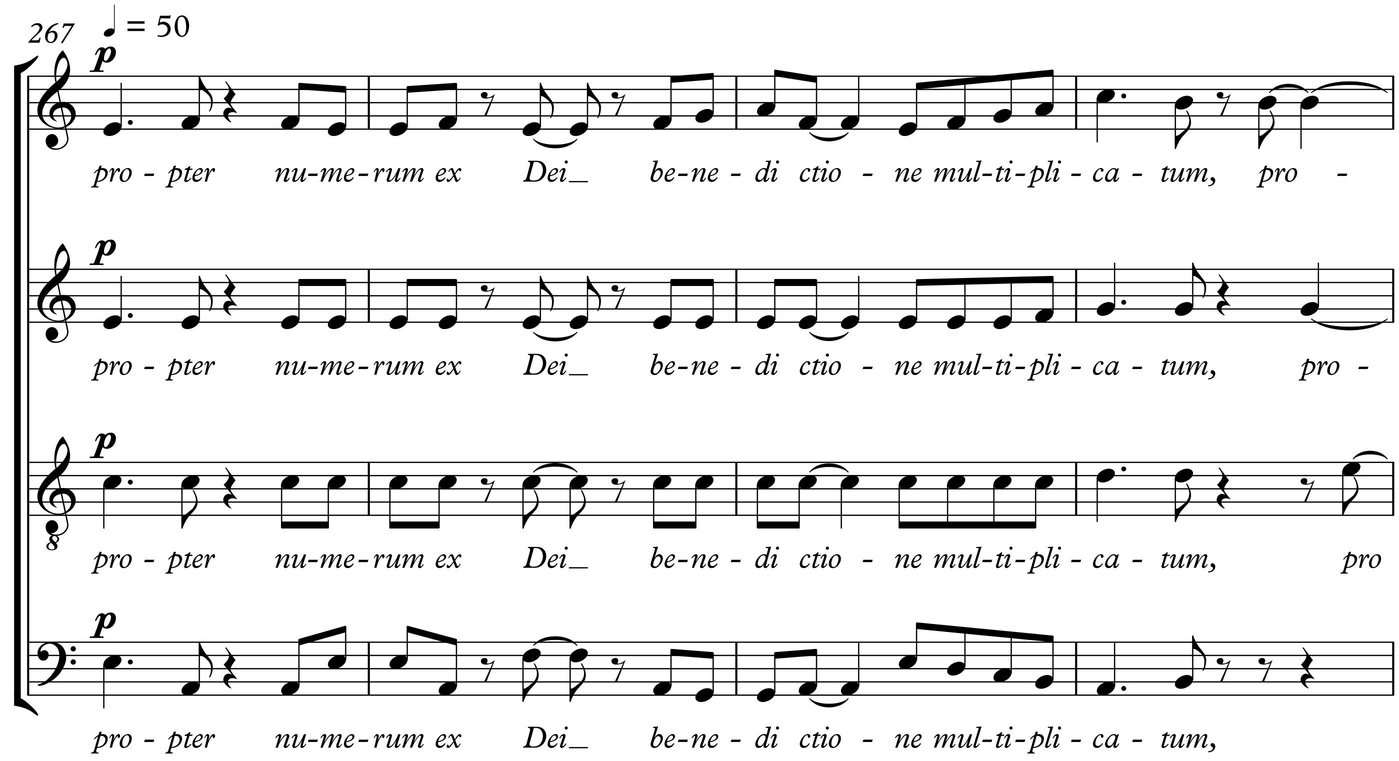

258
mp
mf
pro - pter, pro-pter vic-tum, vic-tum, vic-tum si-ne ves-tro la-bo-re pa-ra- tum,
mp
mf
pro - pter, pro-pter vic-tum, vic-tum si-ne ves-tro la-bo-re pa-ra- tum,
mf
pro - pter, pro-o-o-o-o - o-o - o-o - pter si-ne ves-tro la-bo-re pa-ra-tum,
mf
pro-o-o-o-o - o-o-o-o -pter, pro-pter si-ne ves-tro la-bo-re pa-ra- tum,

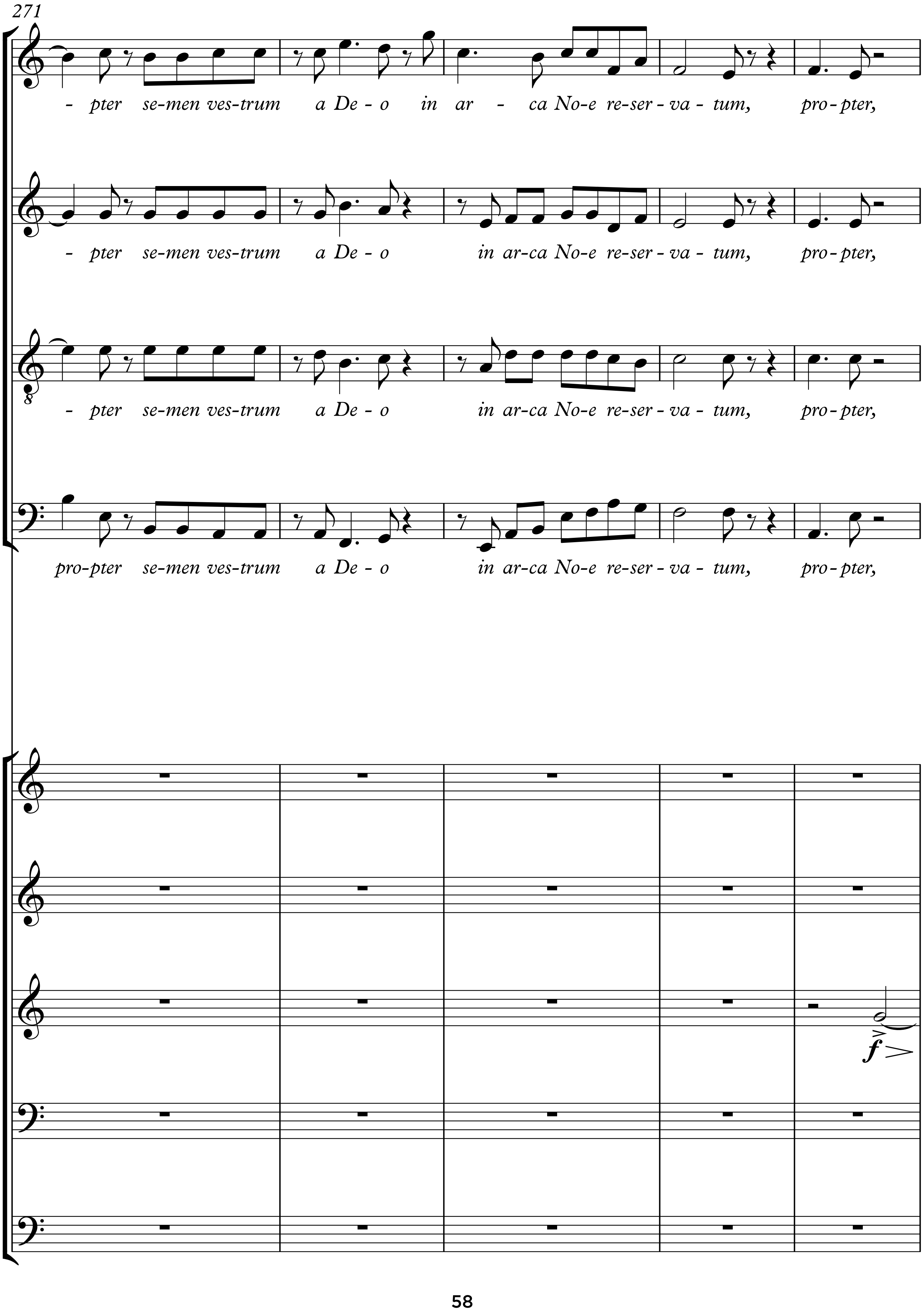

261
p
pro - - pter, pro - pter, pro - pter
p
pro - - pter,

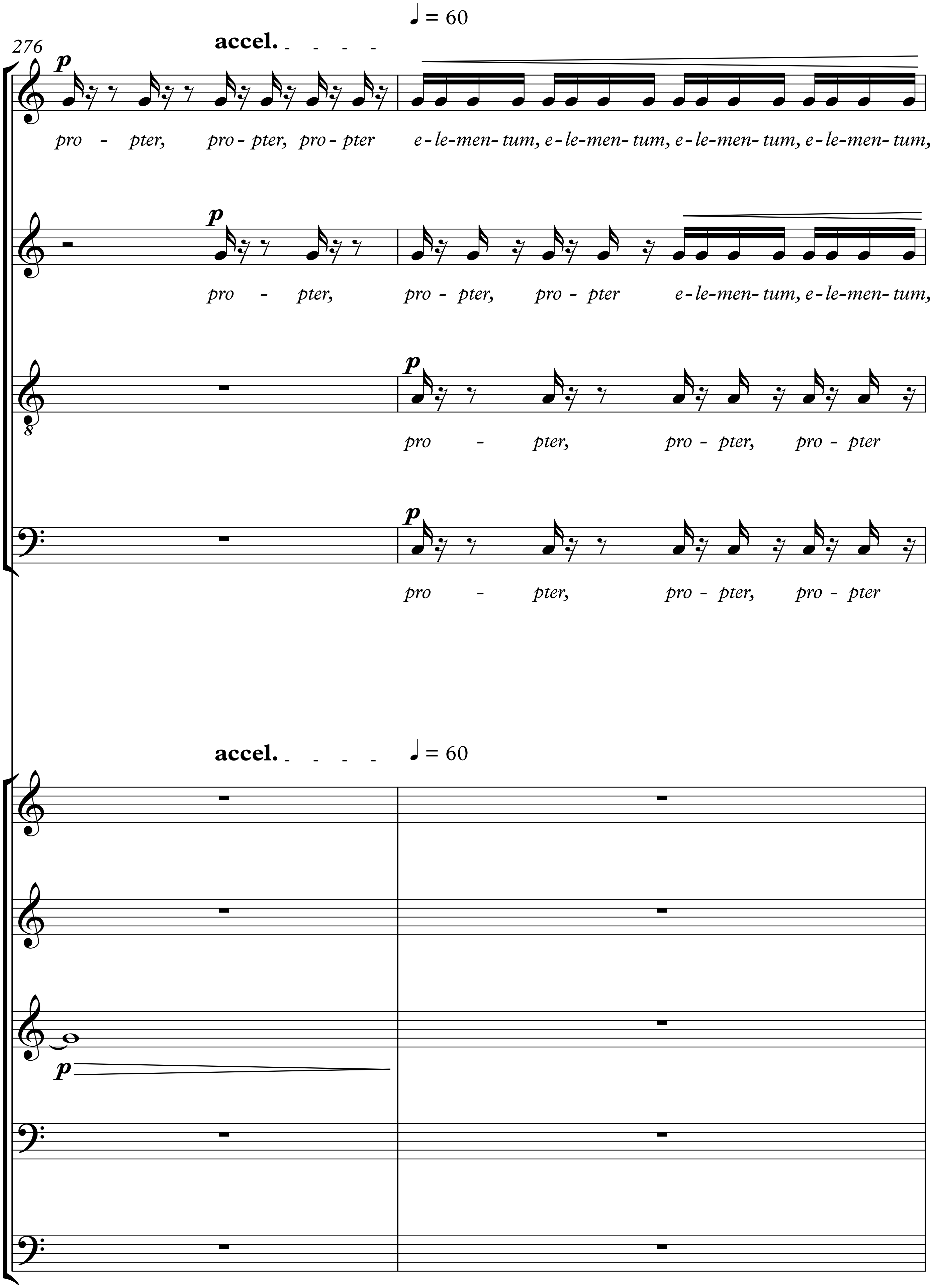

262
can - tum, can -tum, can - tum, can - tum, can - tum, can - tum, can - tum, can - tum,
pro - pter, pro - pter can - tum, can -tum, can - tum, can - tum,
p
pro - - pter, pro - pter, pro - pter
p
pro - - pter, pro - pter, pro - pter

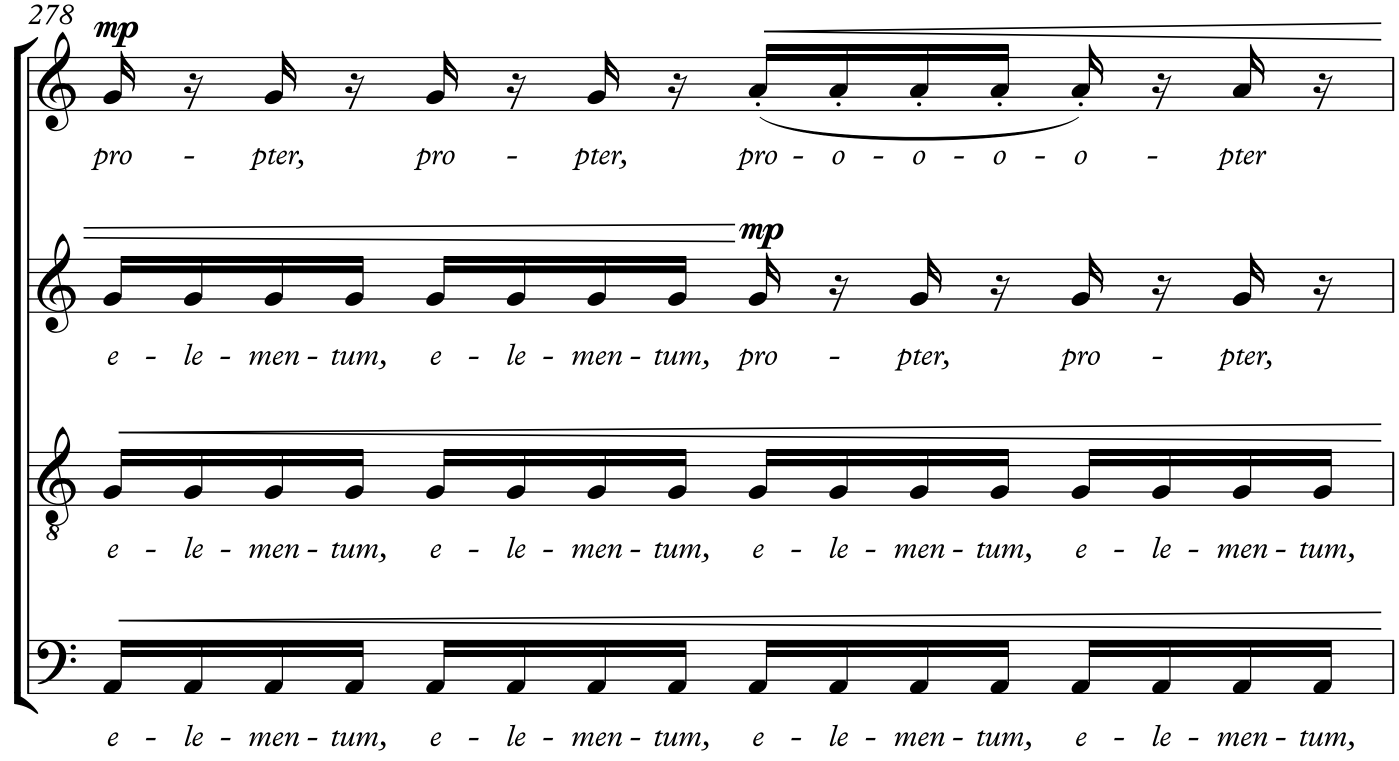

263
mp
pro - pter, pro - pter, pro - o - o - o - o - pter
mp
can - tum, can - tum, can - tum, can - tum, pro - pter, pro - pter,
can - tum, can -tum, can - tum, can - tum, can - tum, can - tum, can - tum, can - tum,
can - tum, can -tum, can - tum, can - tum, can - tum, can - tum, can - tum, can - tum,

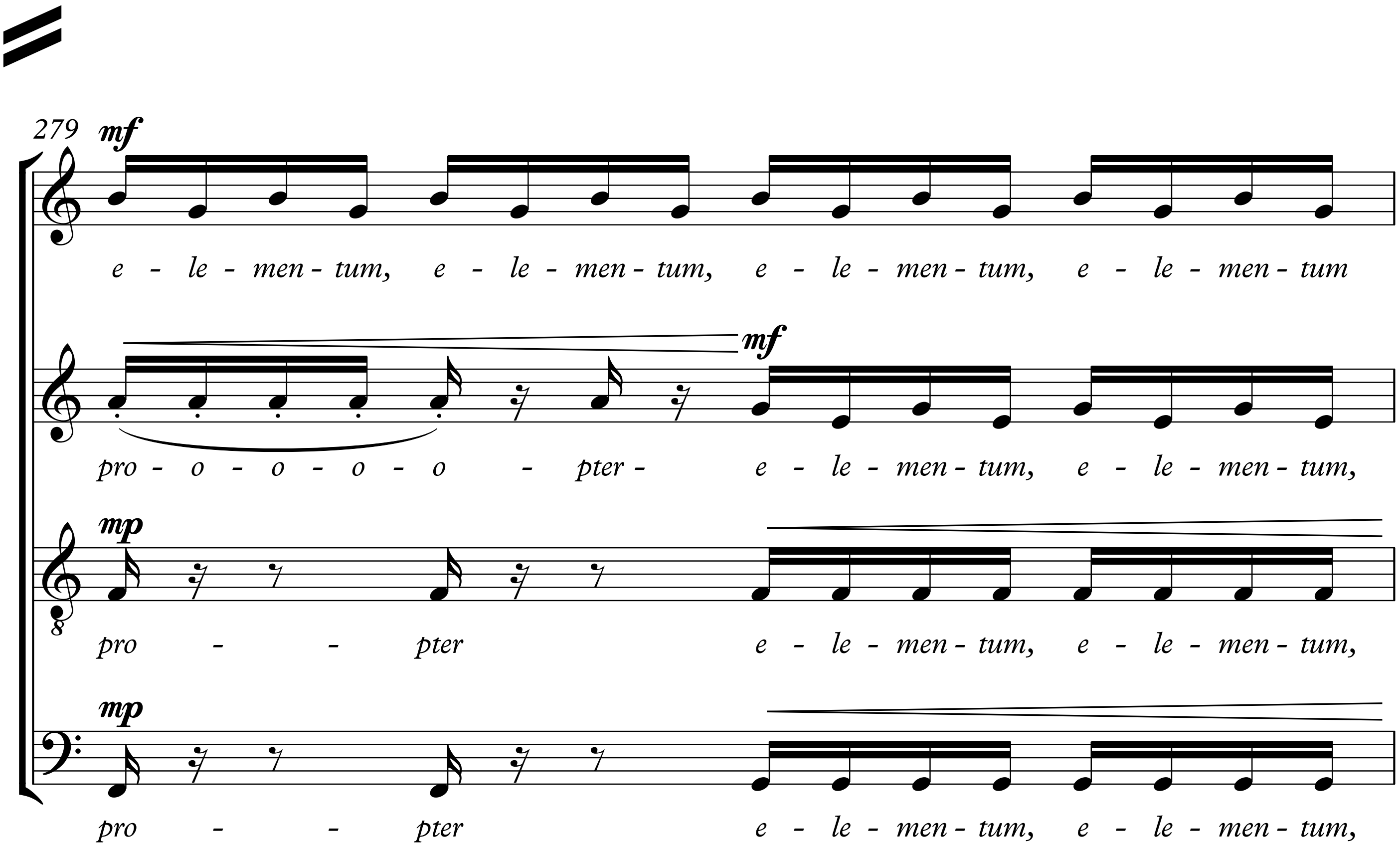

264
mf
rall.
can- tum, can- tum, can- tum, can- tum, can- tum, can-tum a Cre-a-to - re vo-bis in-ti-ma- tum,
mf
pro - o-o-o-o - pter can- tum, can- tum, can-tum a Cre-a-to - re vo-bis in-ti-ma- tum,
mp
mf
pro - pter can- tum, can- tum, can- tum, can-tum a Cre-a tor - re vo-bis in-ti-ma- tum,
mp
mf
pro - pter can- tum, can- tum, can- tum, can-tum a Cre-a tor - re vo-bis in-ti-ma- tum,

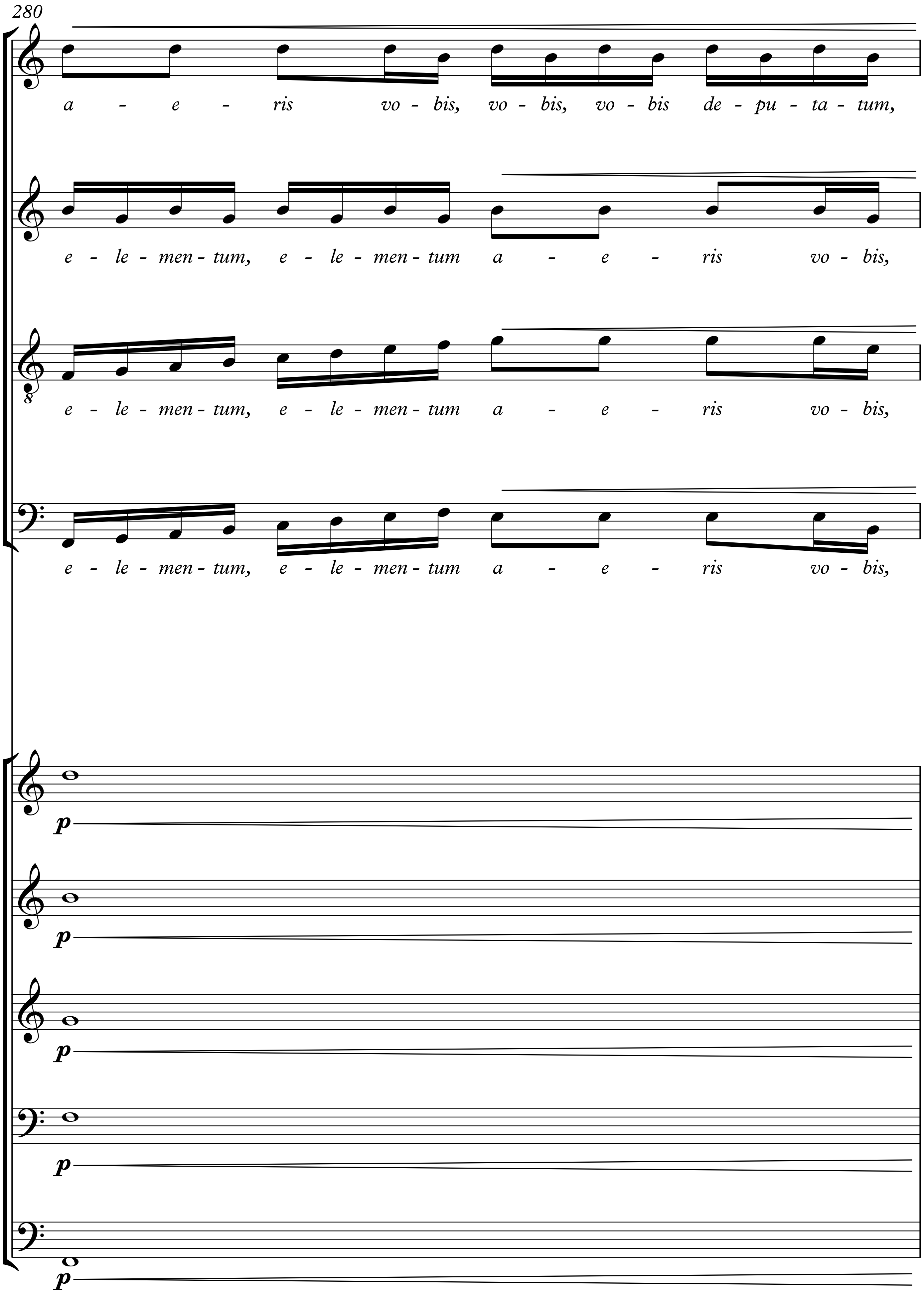

267
♩ = 50
p
pro - pter nu-me-rum ex Dei_ be-ne - di ctio - ne mul-ti-pli - ca - tum, pro -
p
pro - pter nu-me-rum ex Dei_ be-ne - di ctio - ne mul-ti-pli - ca - tum, pro -
p
pro - pter nu-me-rum ex Dei_ be-ne - di ctio - ne mul-ti-pli - ca - tum, pro
p
pro - pter nu-me-rum ex Dei_ be-ne - di ctio - ne mul-ti-pli - ca - tum,

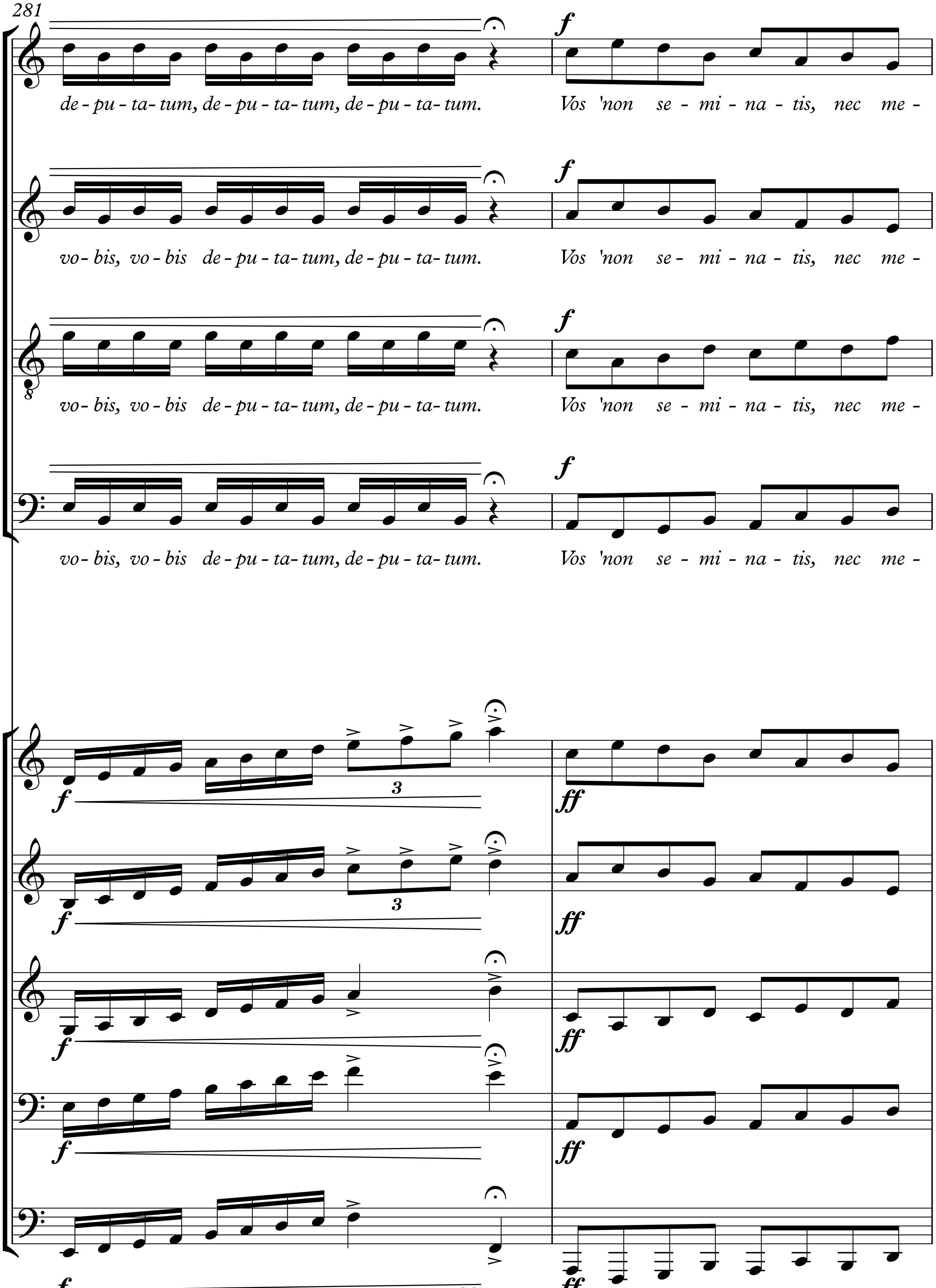

271
- pter se-men ves-trum a De - o in ar - ca No-e re-ser - va - tum, pro - pter,
- pter se-men ves-trum a De - o in ar-ca No-e re-ser - va - tum, pro - pter,
- pter se-men ves-trum a De - o in ar-ca No-e re-ser - va - tum, pro - pter,
pro-pter se-men ves-trum a De - o in ar-ca No-e re-ser - va - tum, pro - pter,

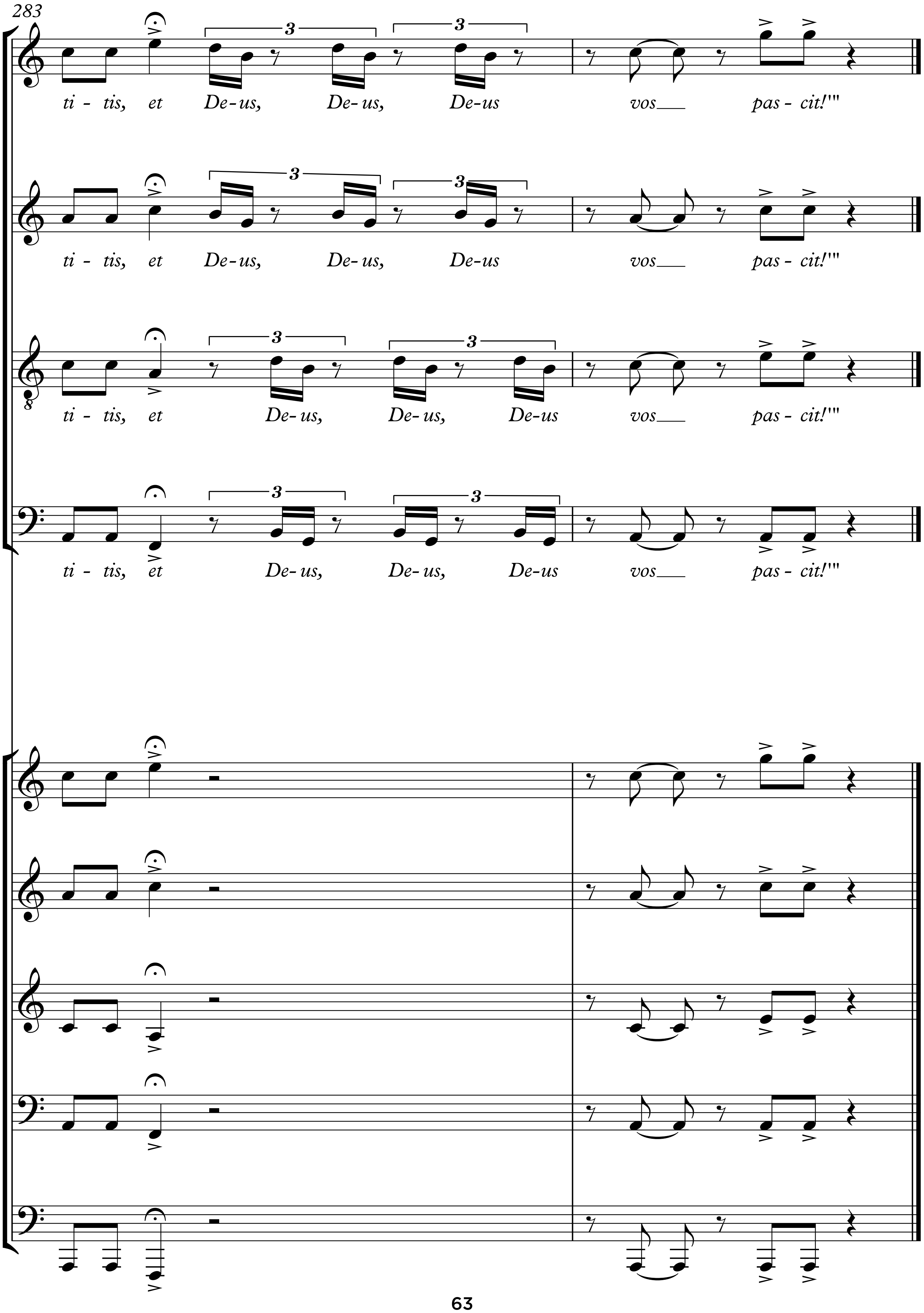

276
accel.
♩ = 60
p
pro - pter, pro - pter, pro - pter e - le - men - tum, e - le - men - tum, e - le - men - tum, e - le - men - tum,
pro - pter, pro - pter, pro - pter e - le - men - tum, e - le - men - tum,
pro - pter, pro - pter, pro - pter
pro - pter, pro - pter, pro - pter
accel.
♩ = 60


278
mp
pro - pter, pro - pter, pro - o - o - o - o - pter
mp
e - le - men - tum, e - le - men - tum, pro - pter, pro - pter,
e - le - men - tum, e - le - men - tum, e - le - men - tum, e - le - men - tum,
e - le - men - tum, e - le - men - tum, e - le - men - tum, e - le - men - tum,


279
mf
e - le - men - tum, e - le - men - tum, e - le - men - tum, e - le - men - tum
mf
pro - o - o - o - o - pter - e - le - men - tum, e - le - men - tum,
mp
pro - - pter e - le - men - tum, e - le - men - tum,
mp
pro - - pter e - le - men - tum, e - le - men - tum,


280
a - e - ris vo - bis, vo - bis, vo - bis de - pu - ta - tum,
e - le - men - tum, e - le - men - tum a - e - ris vo - bis,
e - le - men - tum, e - le - men - tum a - e - ris vo - bis,
e - le - men - tum, e - le - men - tum a - e - ris vo - bis,
p
p
p
p
p


281
f
de - pu - ta - tum, de - pu - ta - tum, de - pu - ta - tum.
Vos 'non se - mi - na - tis, nec me -
vo - bis, vo - bis de - pu - ta - tum, de - pu - ta - tum.
Vos 'non se - mi - na - tis, nec me -
vo - bis, vo - bis de - pu - ta - tum, de - pu - ta - tum.
Vos 'non se - mi - na - tis, nec me -
vo - bis, vo - bis de - pu - ta - tum, de - pu - ta - tum.
Vos 'non se - mi - na - tis, nec me -
3
ff


283
ti - tis, et De-us, De-us, De-us vos pas - cit!'"
ti - tis, et De-us, De-us, De-us vos pas - cit!'"
ti - tis, et De-us, De-us, De-us vos pas - cit!'"
ti - tis, et De-us, De-us, De-us vos pas - cit!'"

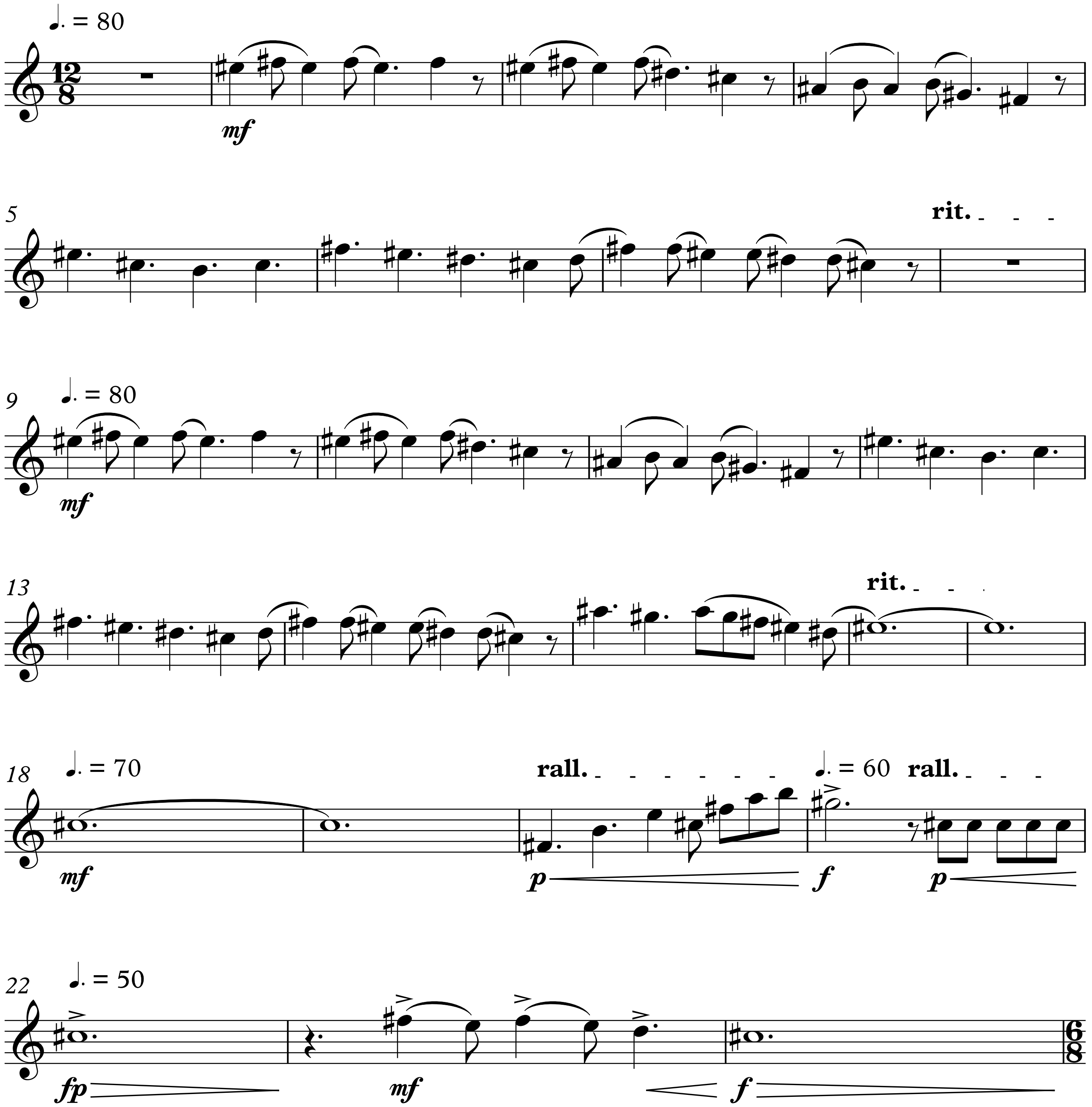
Trumpet in B♭ 1

In Honorem Sanctorum

Prelúdio 1

Sobre tema de Pérotin

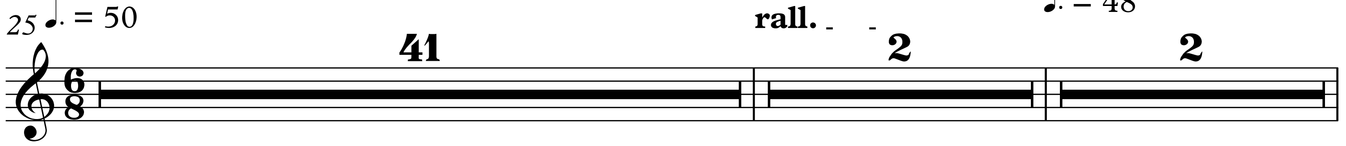
Rodrigo Cicchelli



A Carlos Alberto Figueiredo

Motectus in Honorem Sanctae Caeciliae

Cecilia Virgo (frag.)



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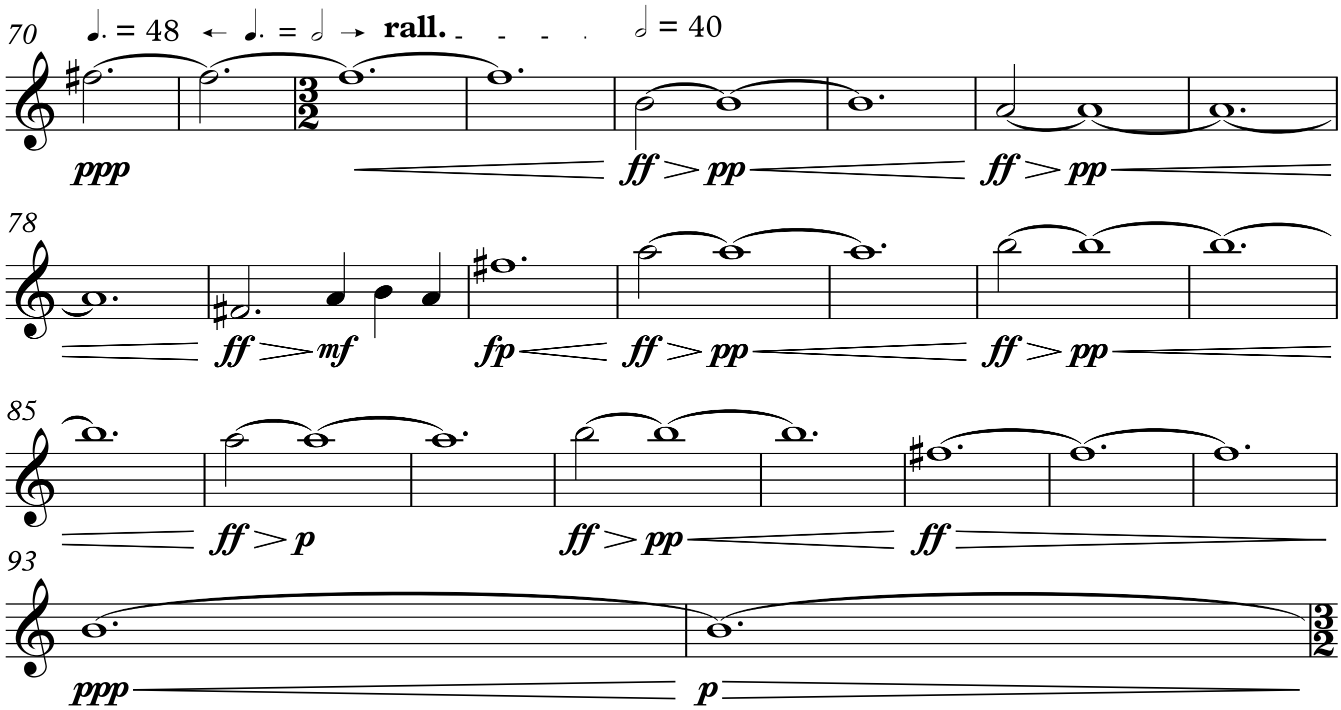
Trumpet in B♭ 1

Trumpet in B♭ 1

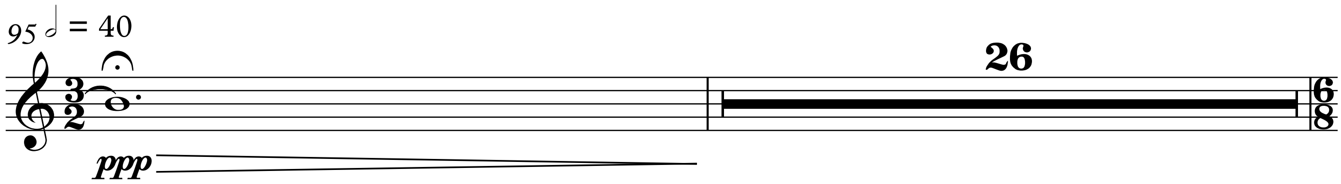
Prelúdio 2



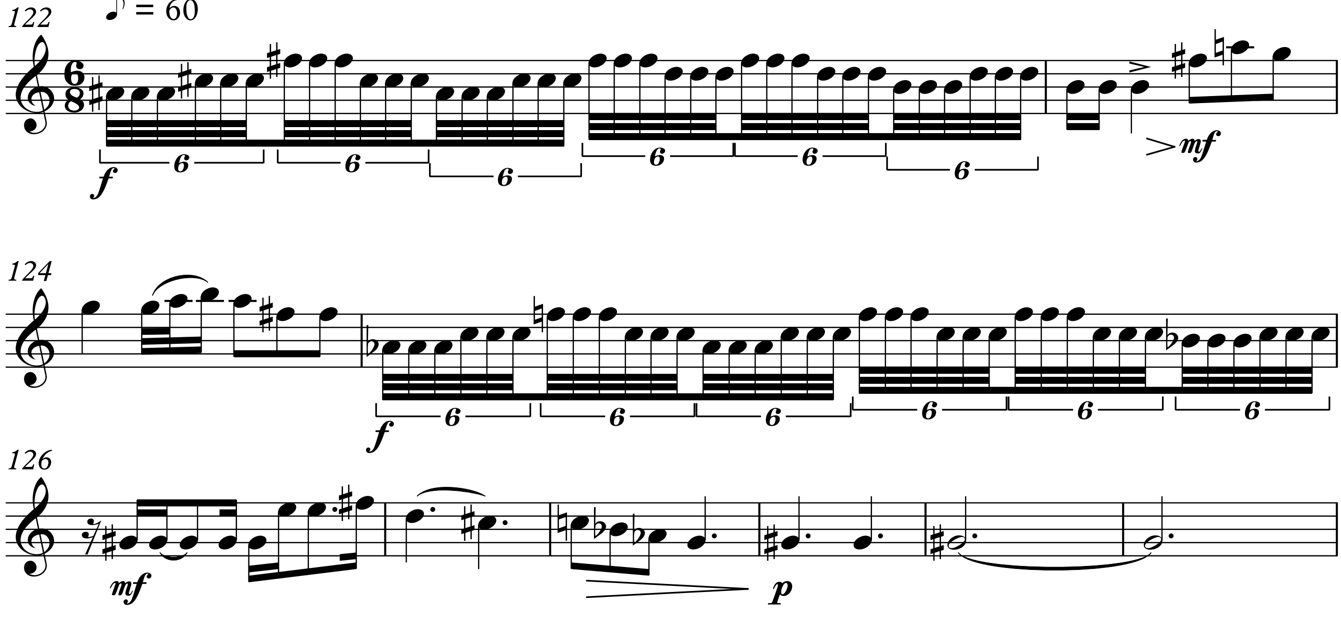
A Ruy Carlos Bizarro Wanderley

Motectus in Honorem Sancti Augustini

Confessiones XI, 14 (frag.)



Prelúdio 3

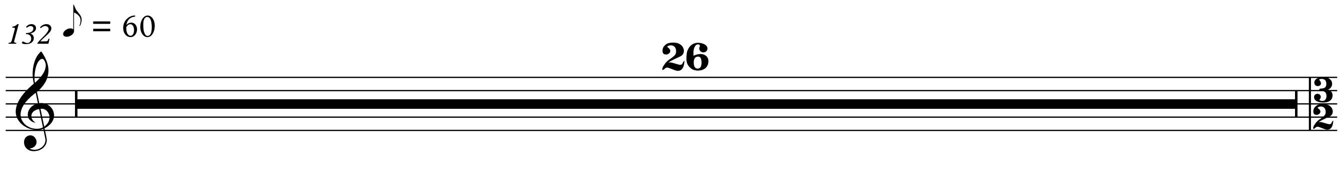


Trumpet in B♭ 1

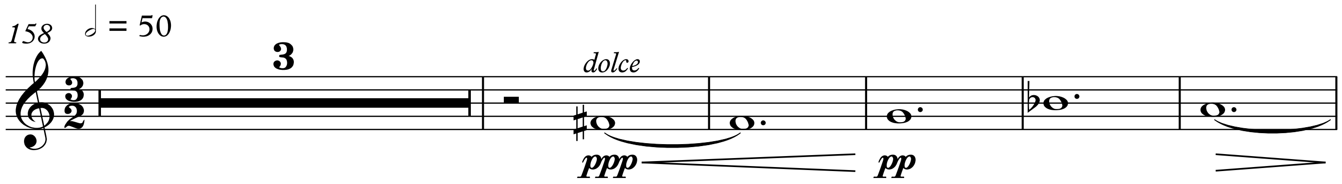
Trumpet in B♭ 1

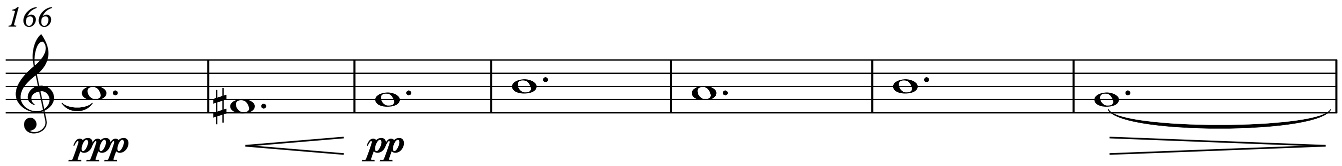
Para Vivi

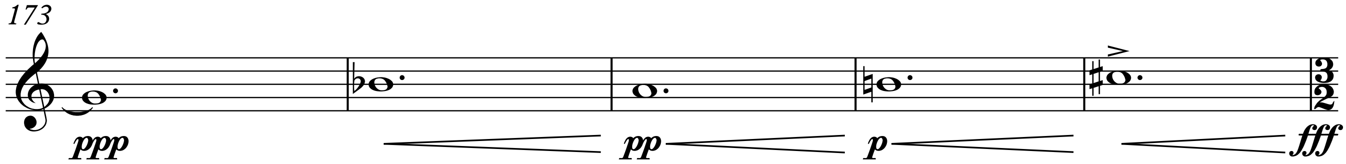
Motectus in Honorem Sancti Sebastiani



Prelúdio 4



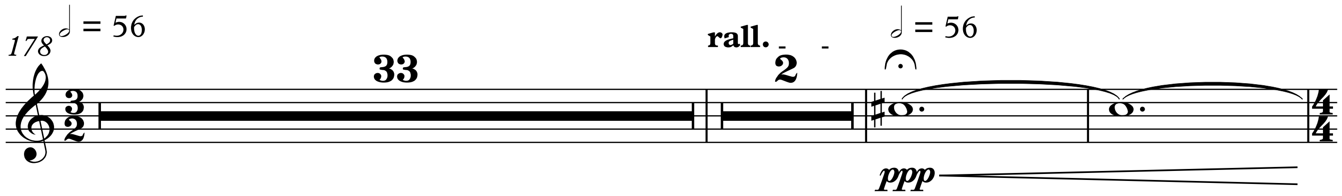




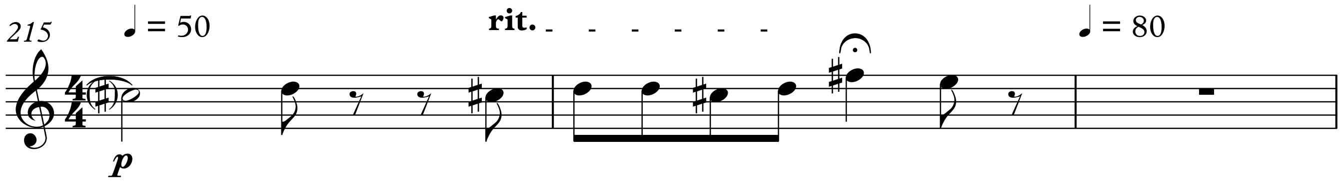
A Julio Moretzsohn

Motectus in Honorem Sancti Ioannis

Ioannes 1:1-5

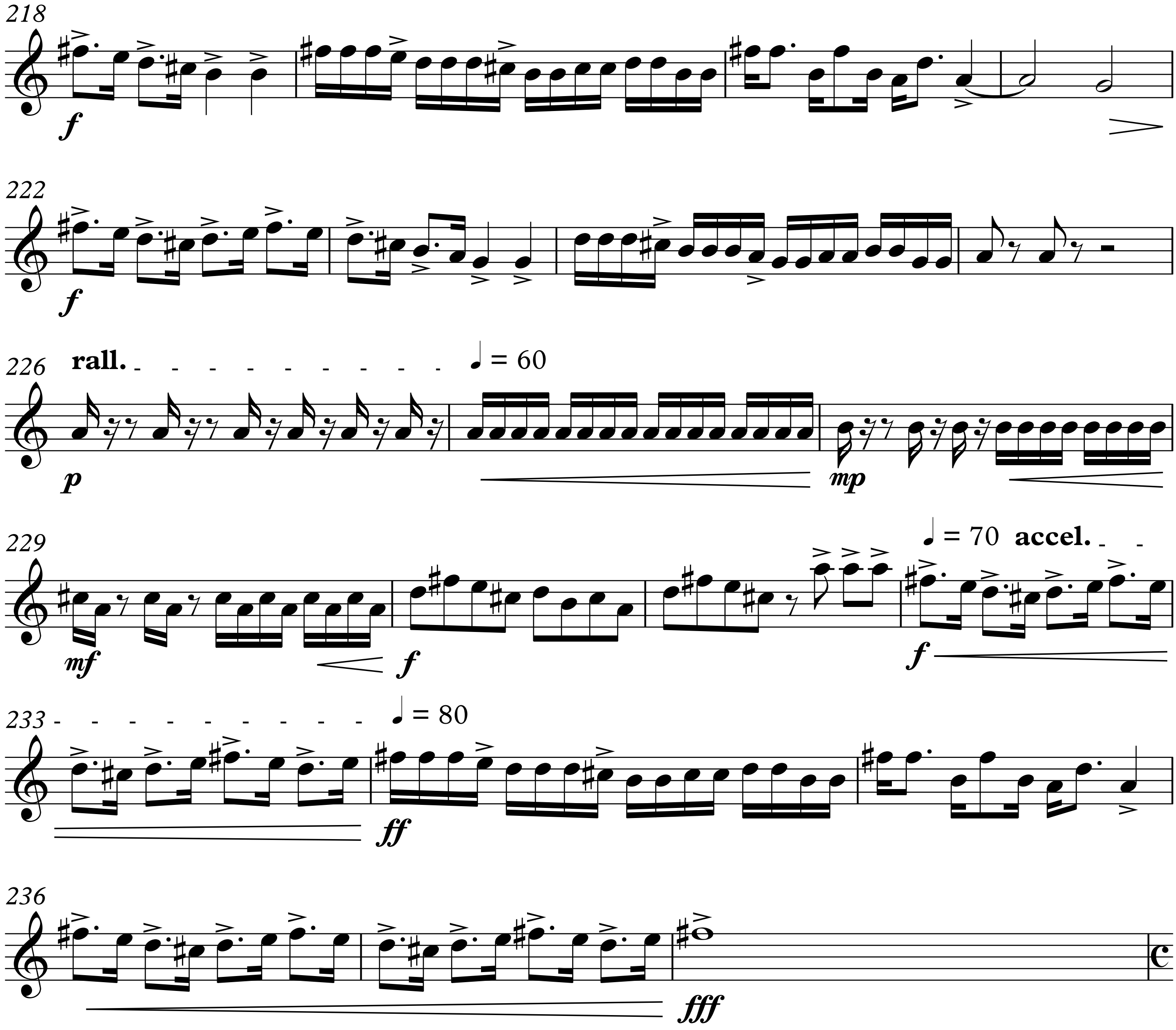


Prelúdio 5



Trumpet in B♭ 1

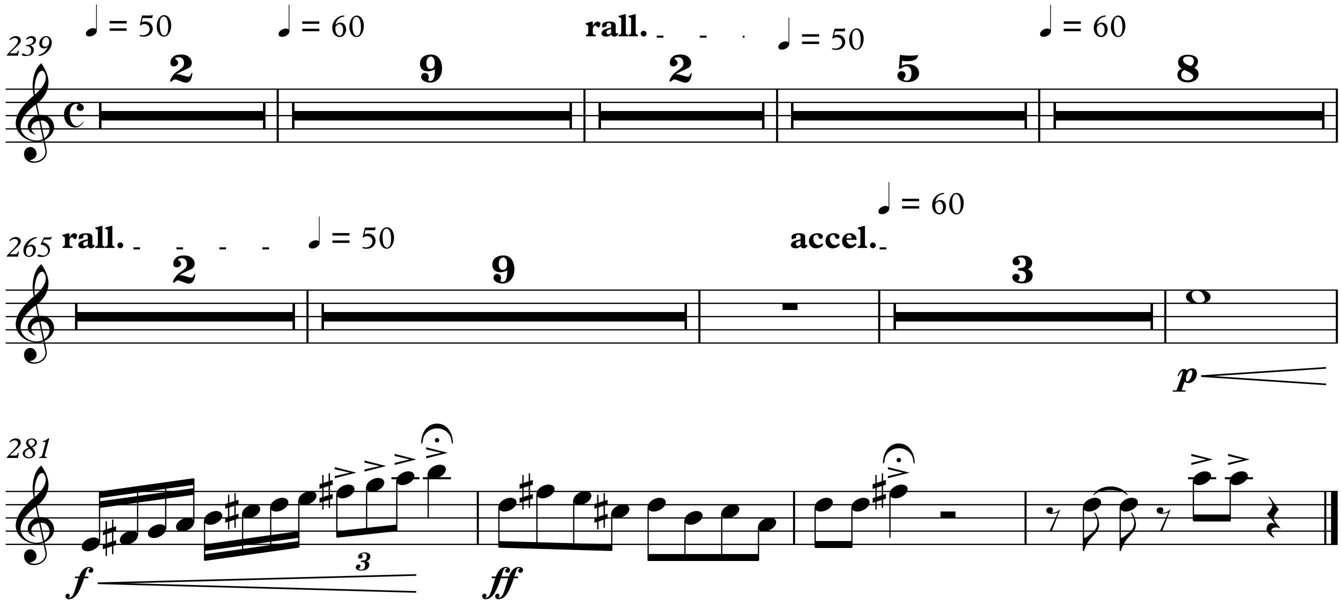
Trumpet in B♭ 1



A Maria José Chevitarese

Motetus in Honorem Sancti Francisci

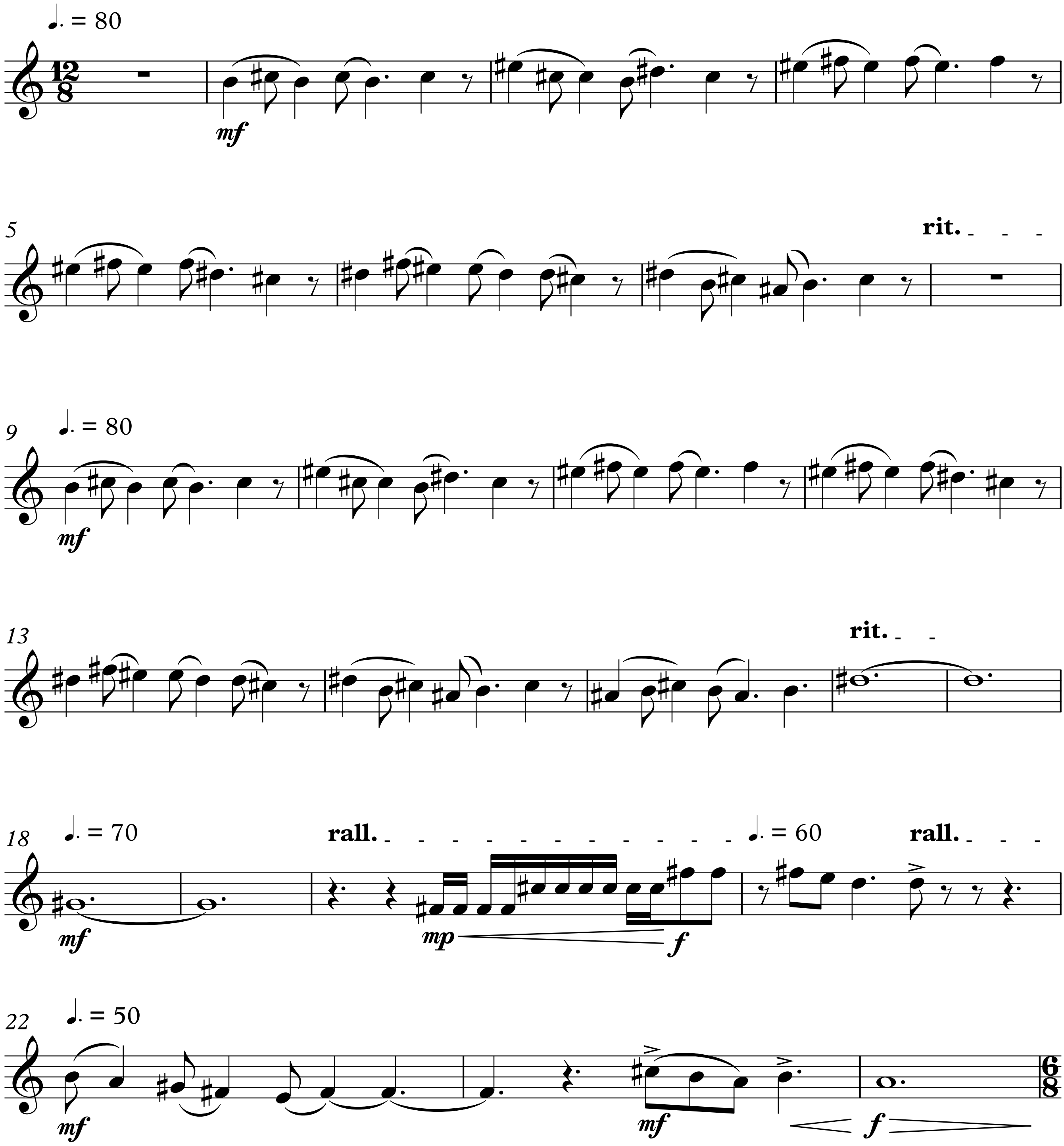
Actus Beati Francisci et sociorum eius 16:22-24(frag.)



Trumpet in B♭ 2

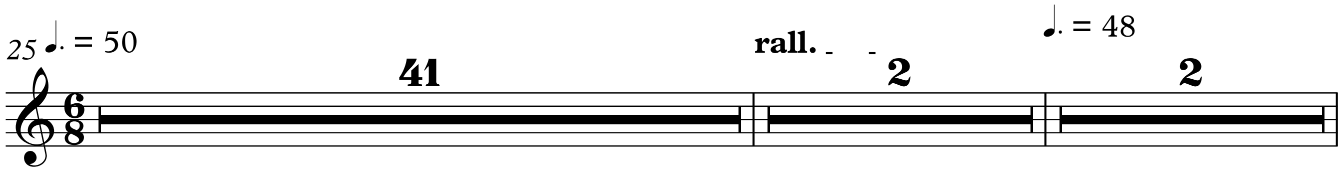
In Honorem Sanctorum
Prelúdio 1
Sobre tema de Pérotin

Rodrigo Cicchelli



A Carlos Alberto Figueiredo

Motectus in Honorem Sanctae Caeciliae
Cecilia Virgo (frag.)



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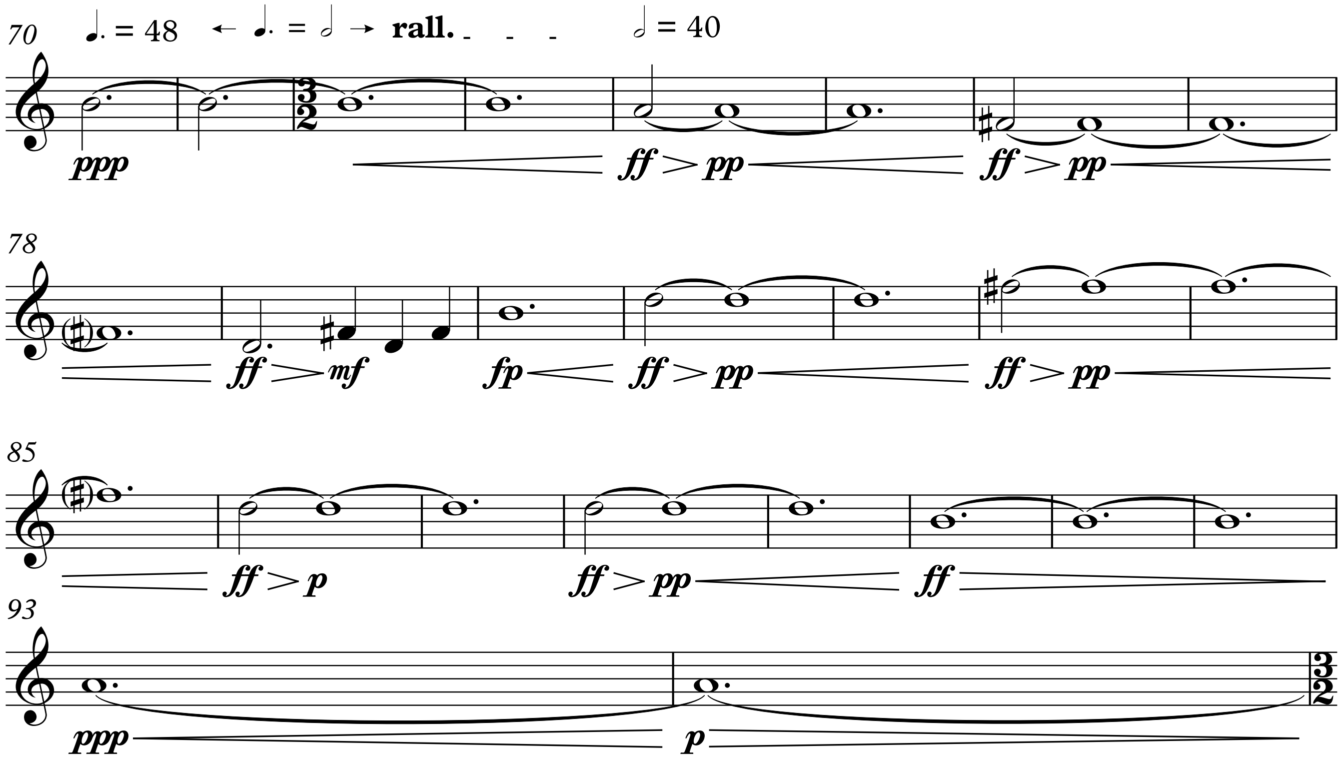
Trumpet in B♭ 2

Trumpet in B♭ 2

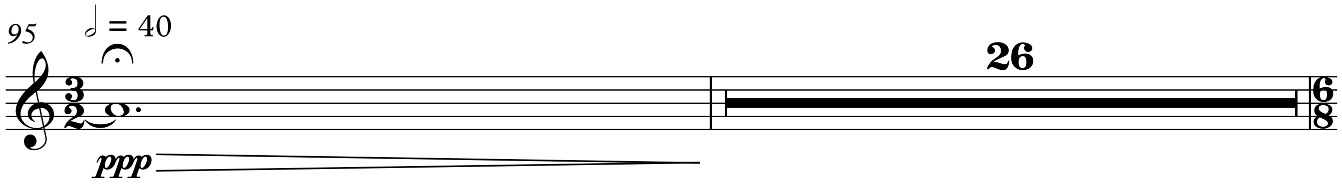
Prelúdio 2



A Ruy Carlos Bizarro Wanderley

Motectus in Honorem Sancti Augustini

Confessiones XI, 14 (frag.)



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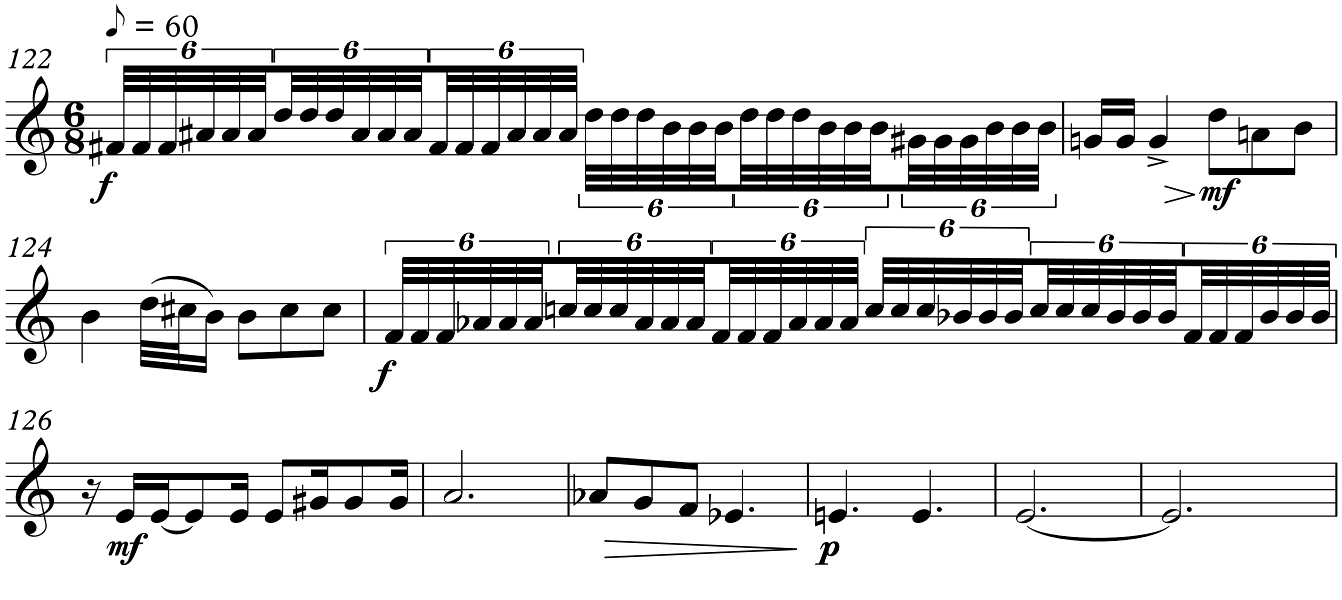
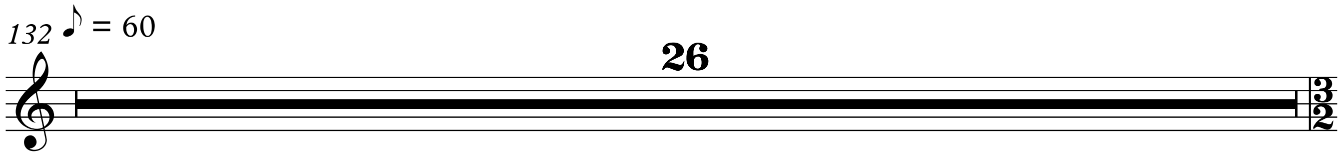


Trumpet in B♭ 2

Trumpet in B♭ 2

Para Vivi

Motectus in Honorem Sancti Sebastiani



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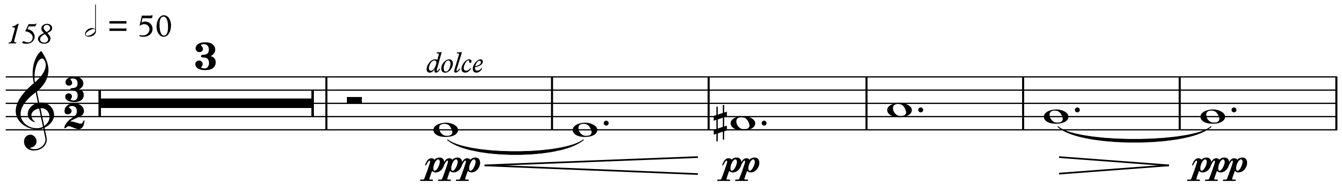
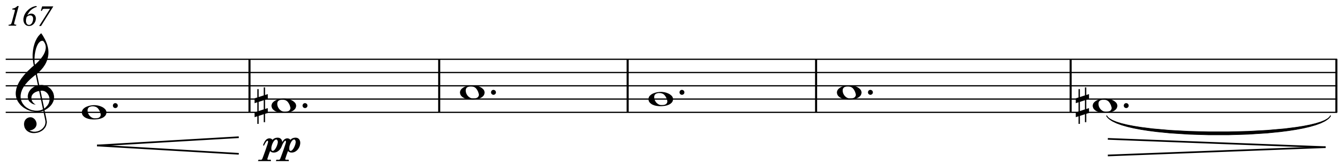
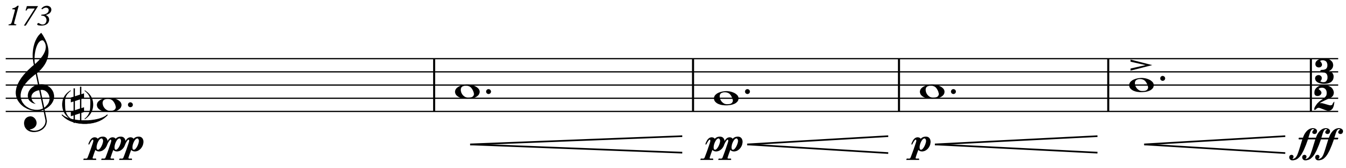


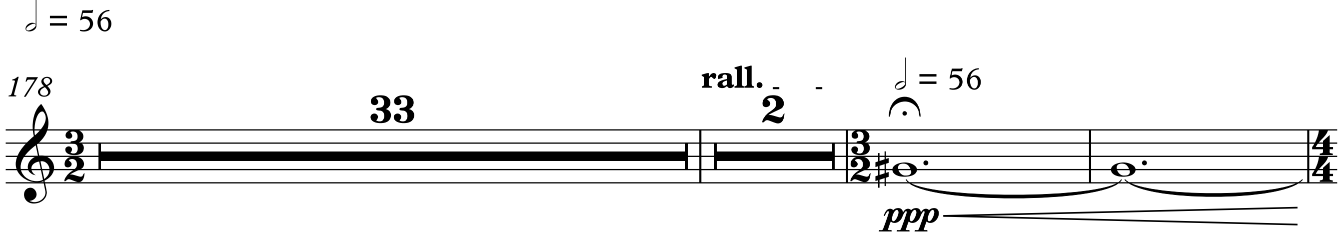




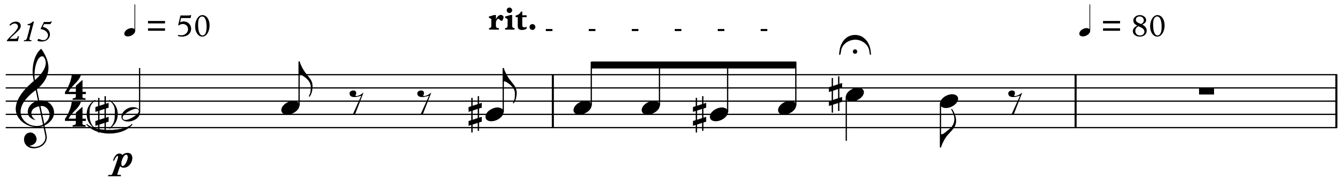
A Julio Moretzsohn

Motectus in Honorem Sancti Ioannis

Ioannes 1:1-5

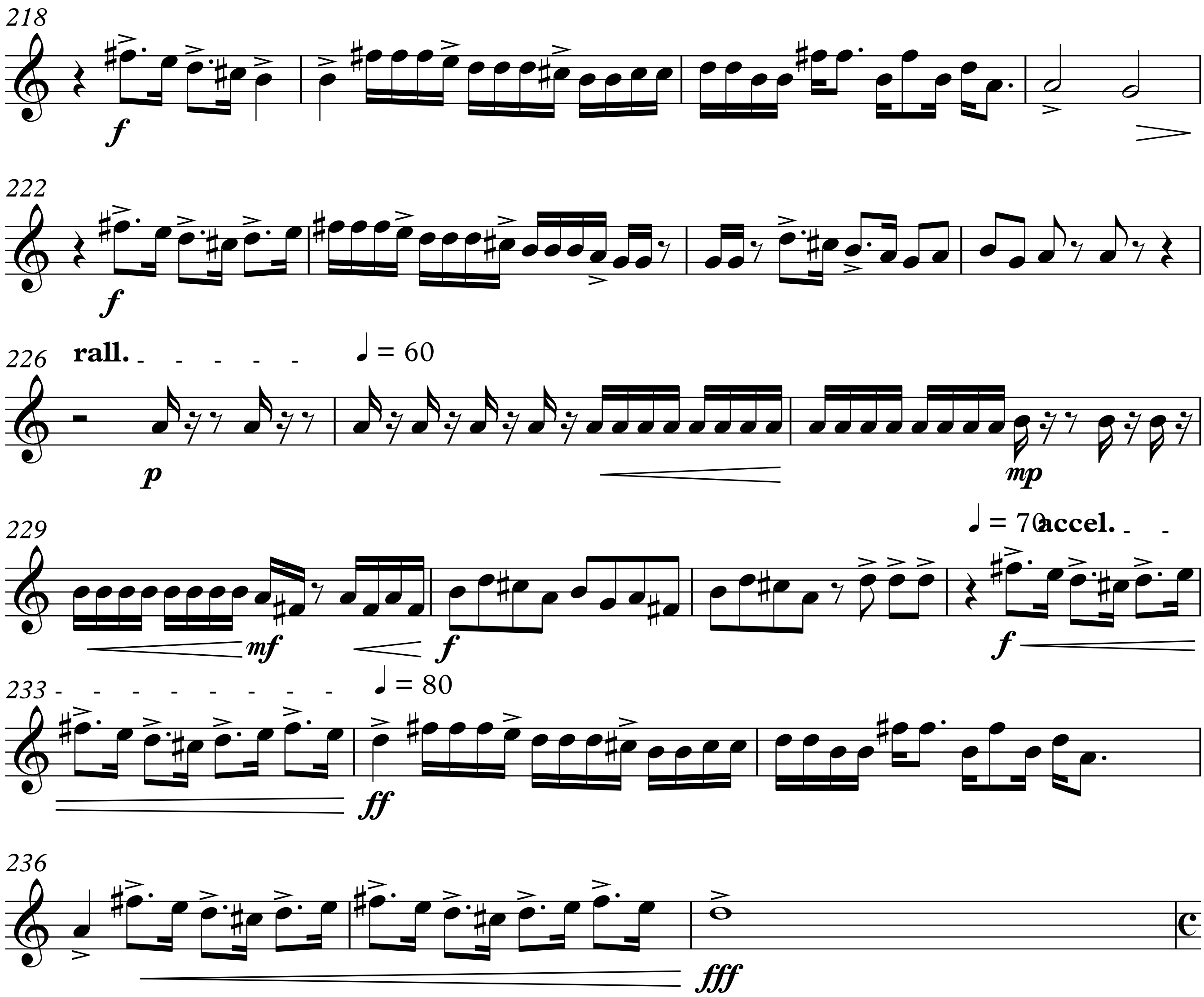


Prelúdio 5



Trumpet in B♭ 2

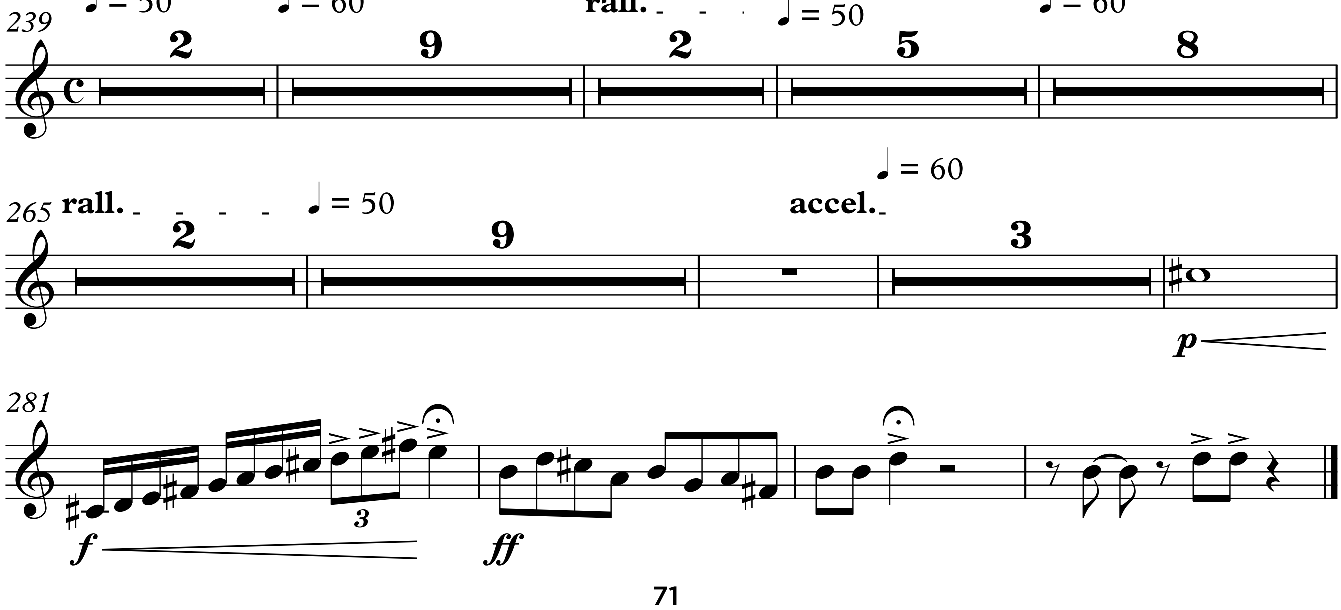
Trumpet in B♭ 2



A Maria José Chevitarese

Motetus in Honorem Sancti Francisci

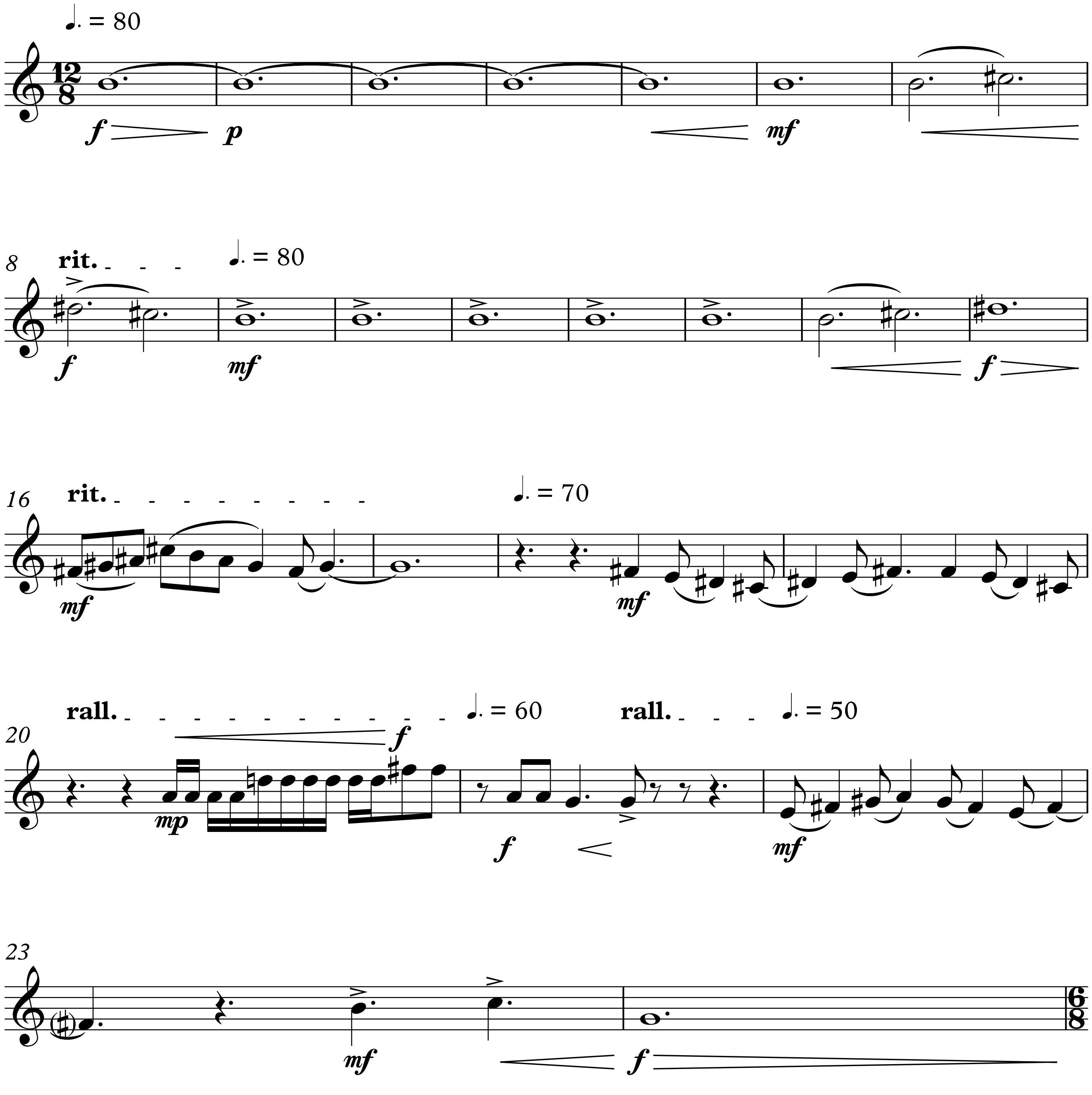
Actus Beati Francisci et sociorum eius 16:22-24(frag.)



Horn in F

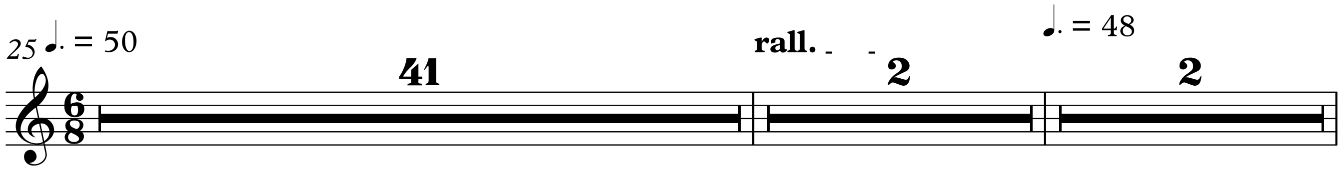
In Honorem Sanctorum
Prelúdio 1
Sobre tema de Pérotin

Rodrigo Cicchelli



A Carlos Alberto Figueiredo

Motectus in Honorem Sanctae Caeciliae
Cecilia Virgo (frag.)



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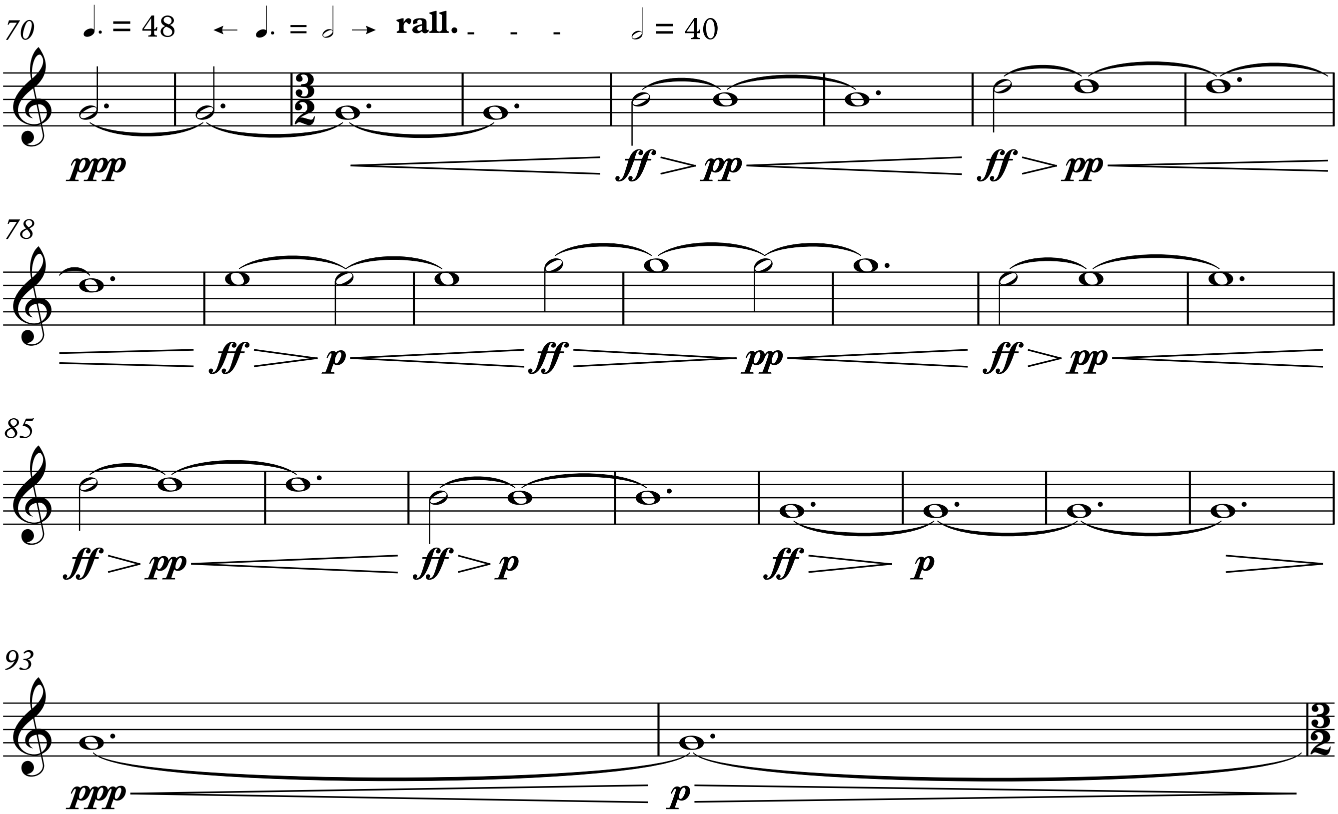
Horn in F

Horn in F

Prelúdio 2

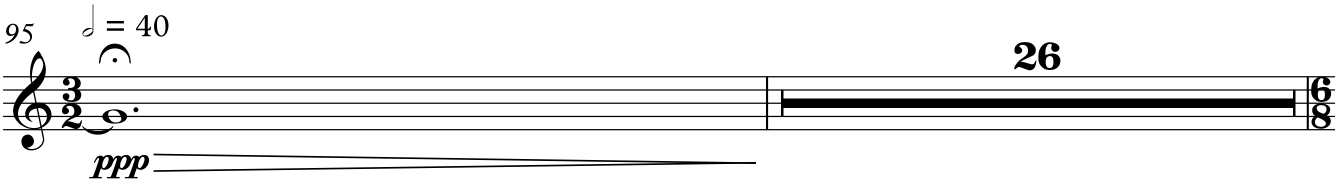
Rodrigo Cicchelli



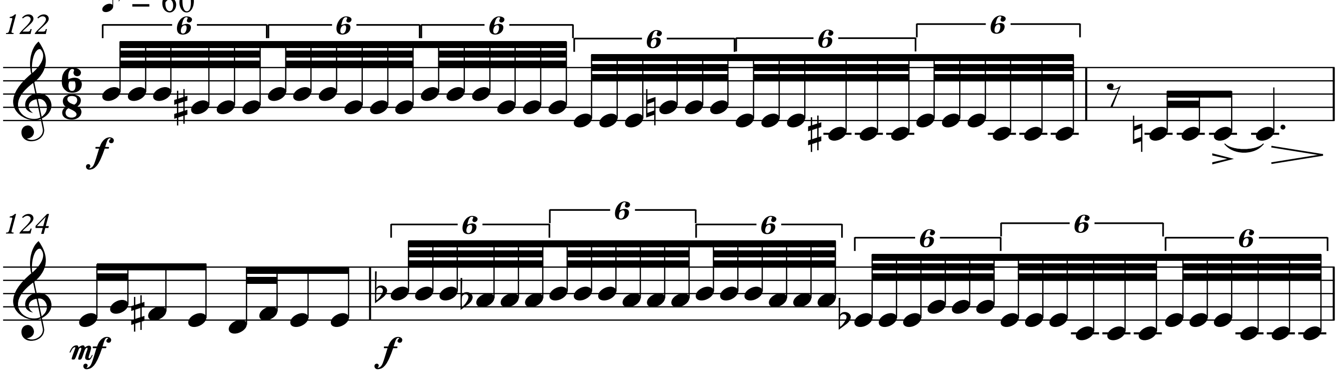
A Ruy Carlos Bizarro Wanderley

Motectus in Honorem Sancti Augustini

Confessiones XI, 14 (frag.)

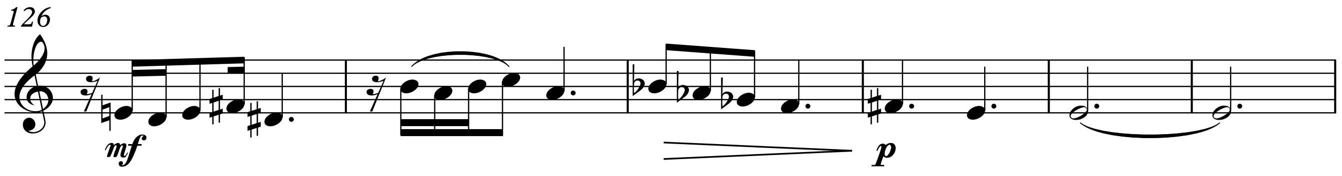


Prelúdio 3



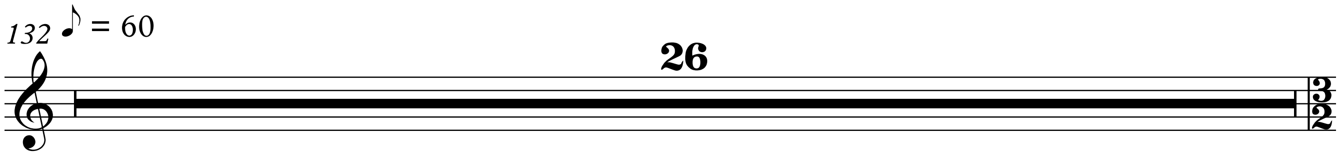
Horn in F

Horn in F

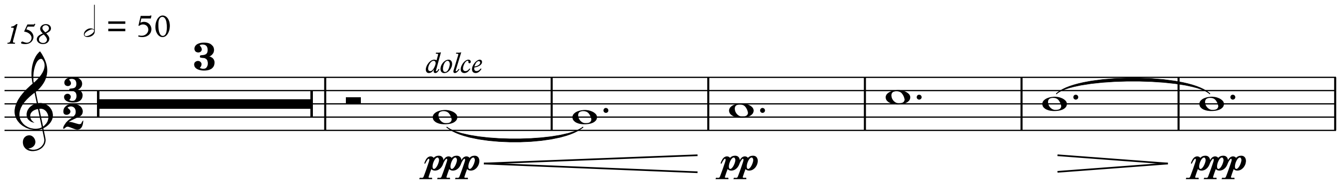


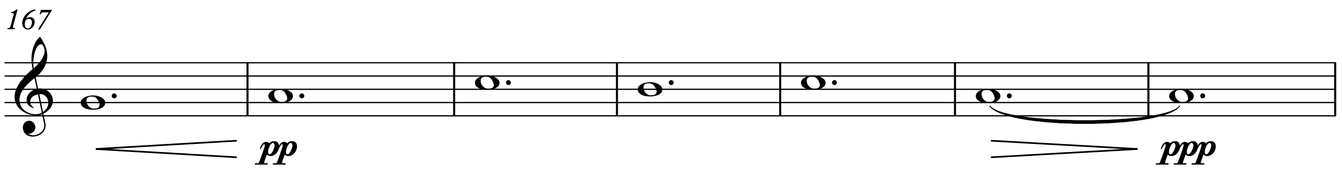
Para Vivi

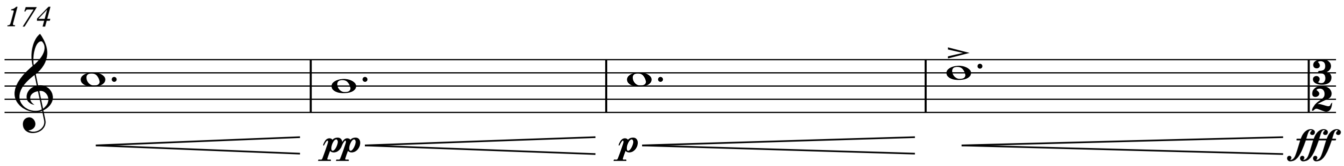
Motectus in Honorem Sancti Sebastiani



Prelúdio 4







V.S.

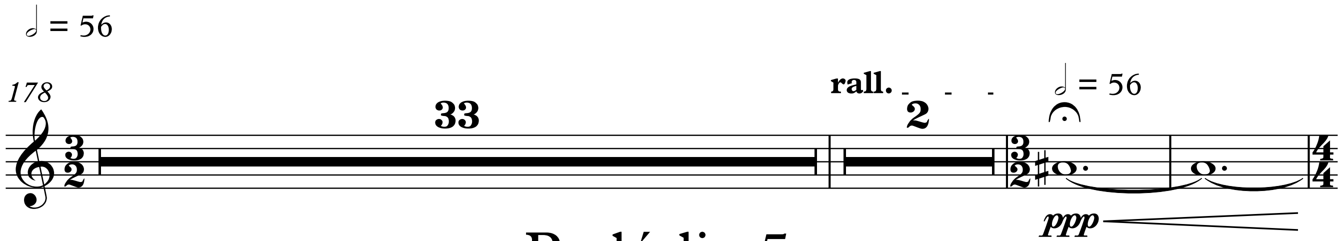
Horn in F

Horn in F

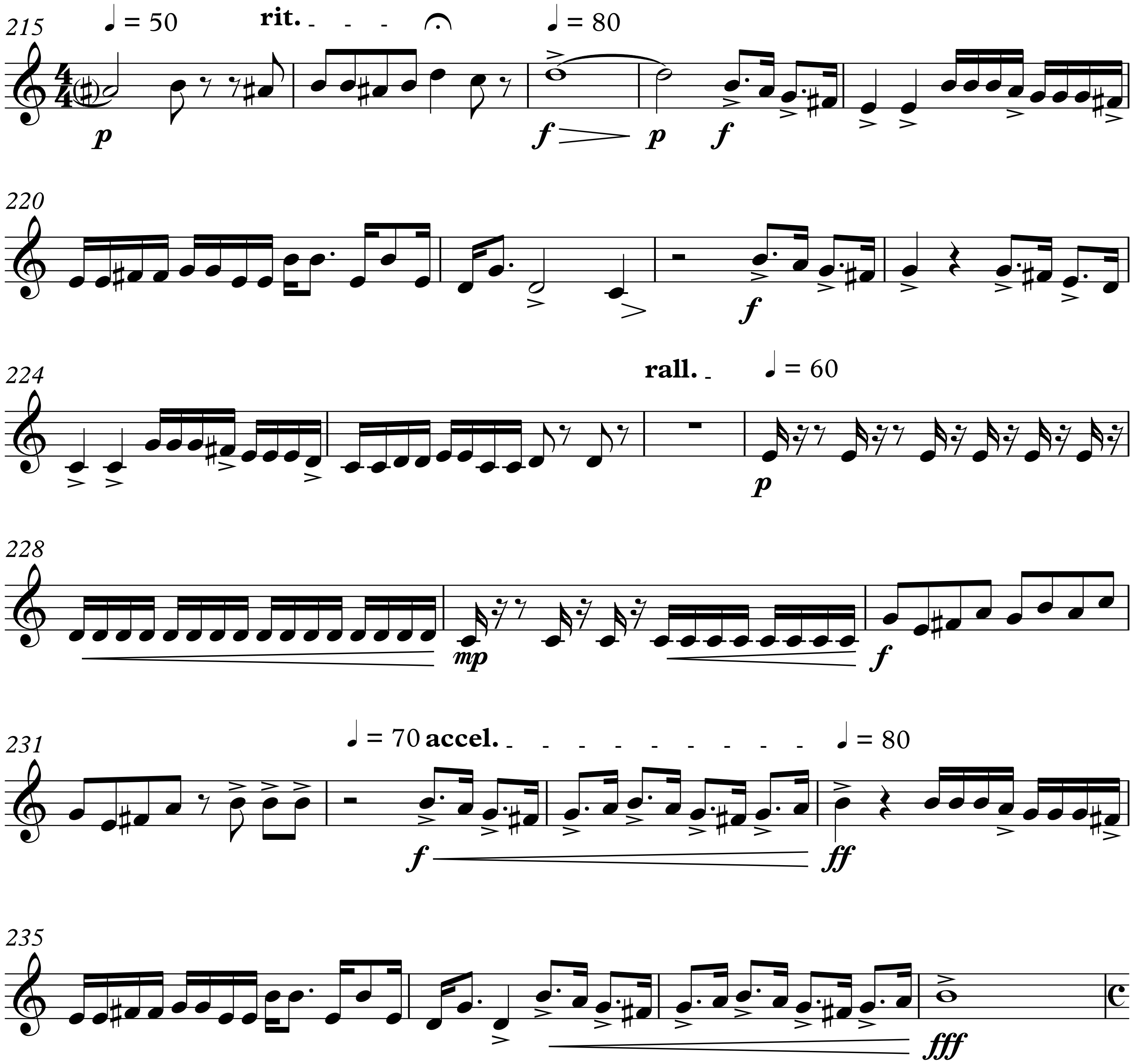
A Julio Moretzsohn

Motectus in Honorem Sancti Ioannis

Ioannes 1:1-5



Prelúdio 5



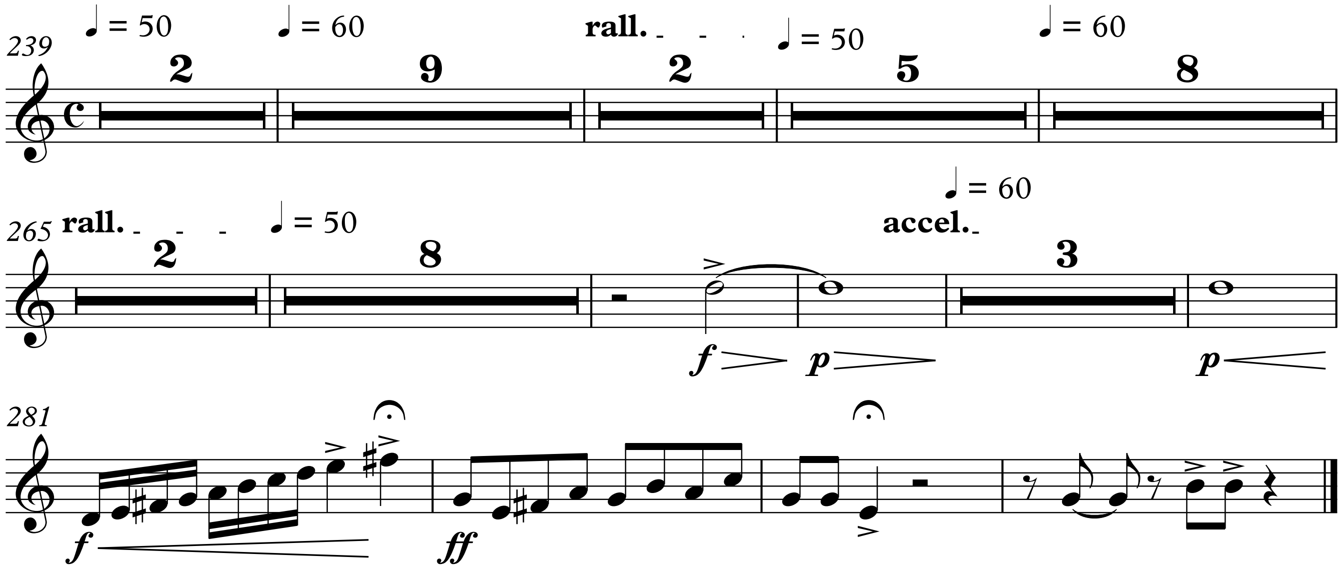
Horn in F

Horn in F

A Maria José Chevitarese

Motetus in Honorem Sancti Francisci

Actus Beati Francisci et sociorum eius 16:22-24(frag.)



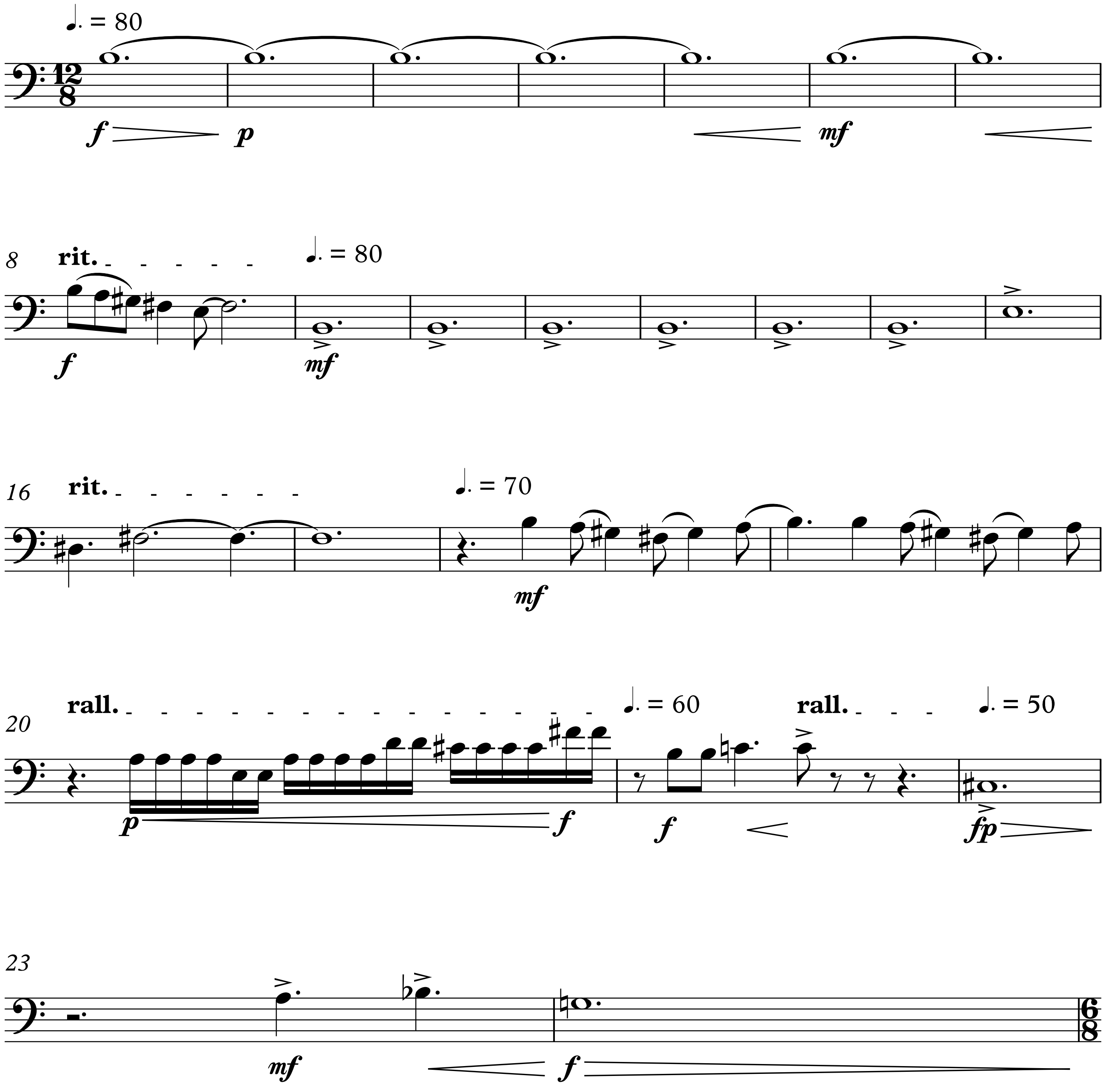
Trombone

In Honorem Sanctorum

Prelúdio 1

Sobre tema de Pérotin

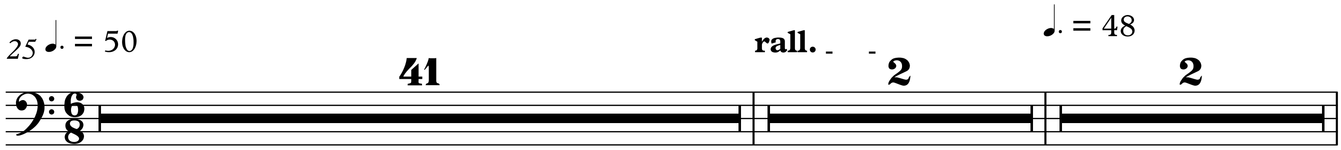
Rodrigo Cicchelli



A Carlos Alberto Figueiredo

Motectus in Honorem Sanctae Caeciliae

Cecilia Virgo (frag.)



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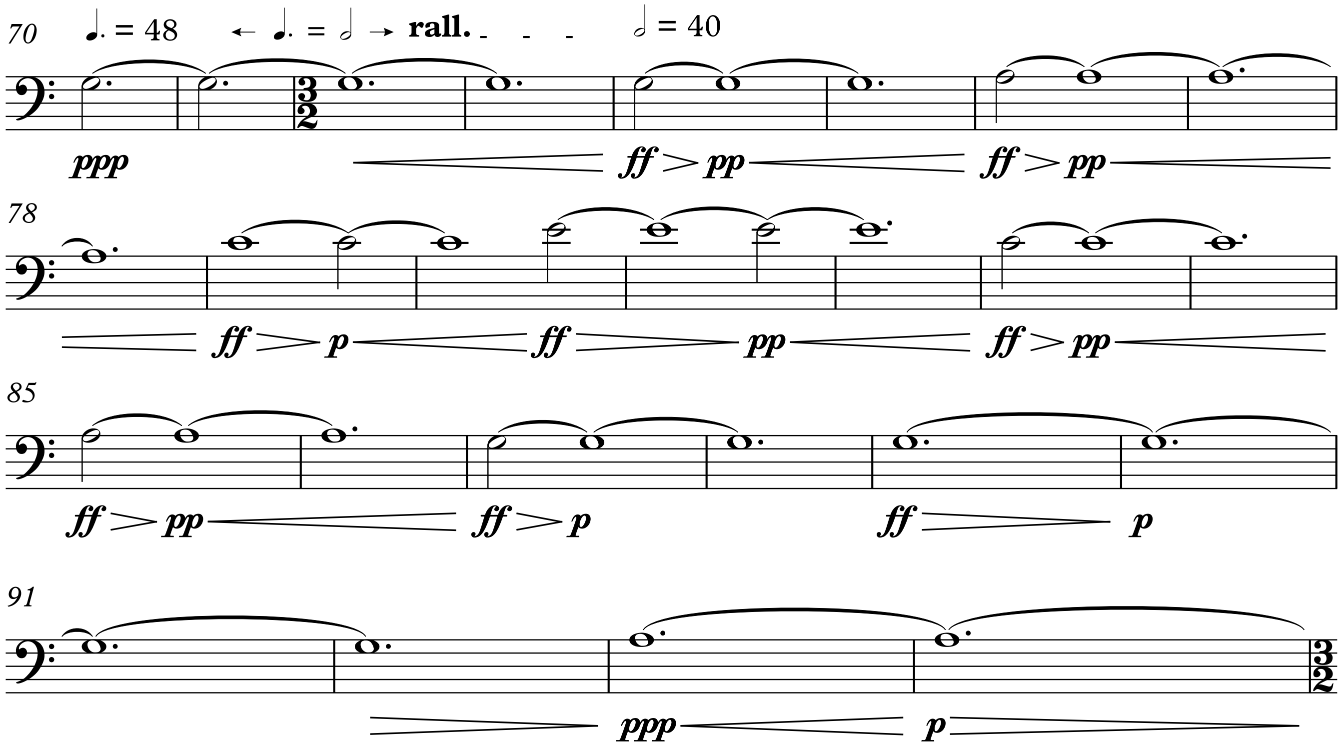
Trombone

Trombone

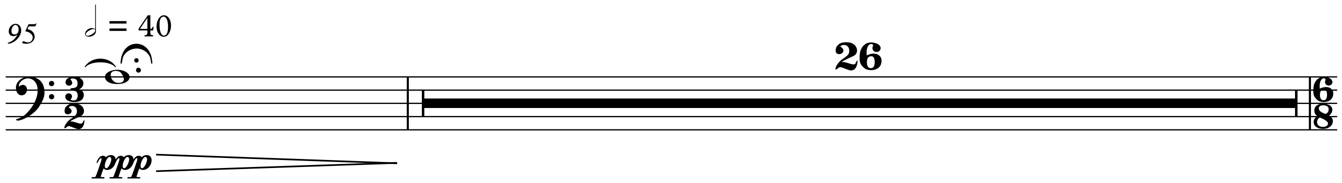
Prelúdio 2



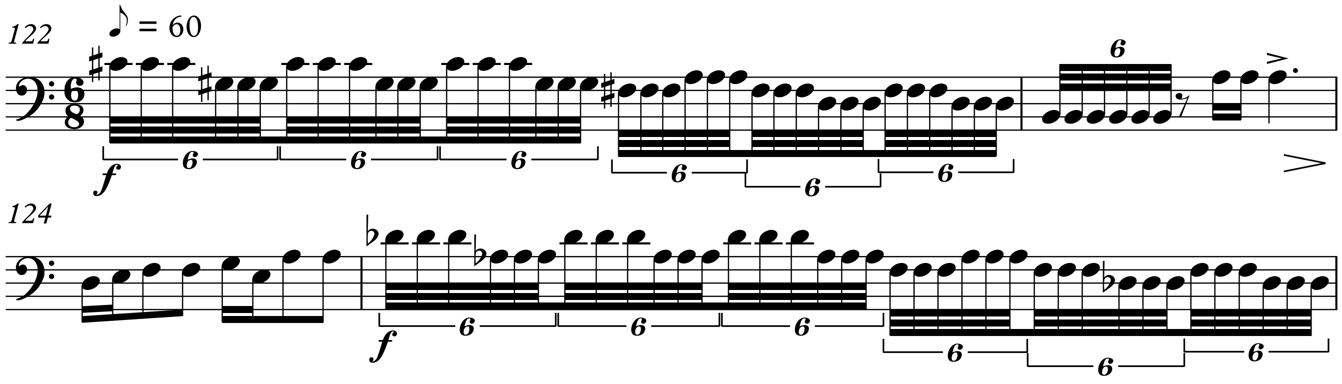
A Ruy Carlos Bizarro Wanderley

Motectus in Honorem Sancti Augustini

Confessiones XI, 14 (frag.)

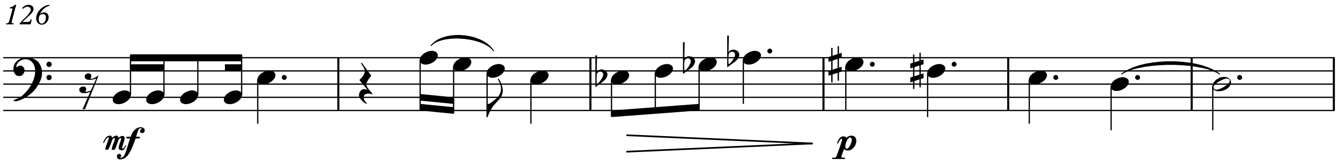


Prelúdio 3



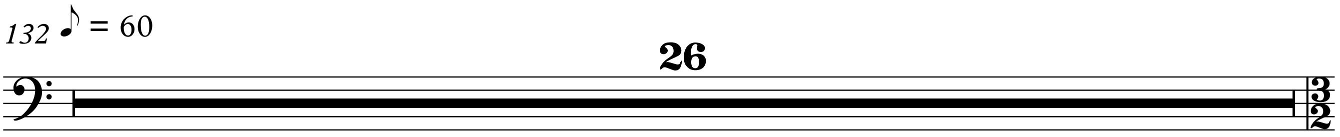
Trombone

Trombone

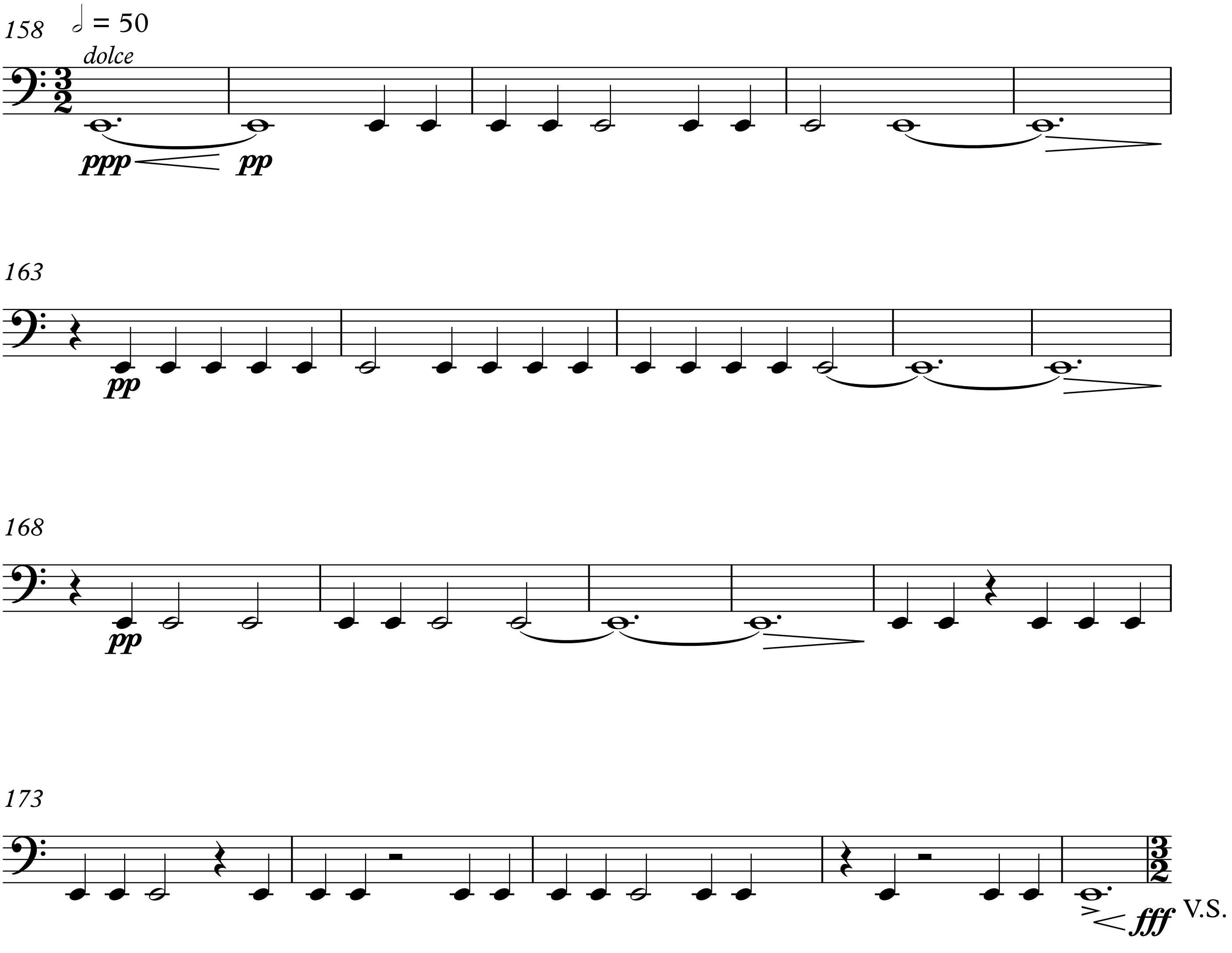


Para Vivi

Motectus in Honorem Sancti Sebastiani



Prelúdio 4



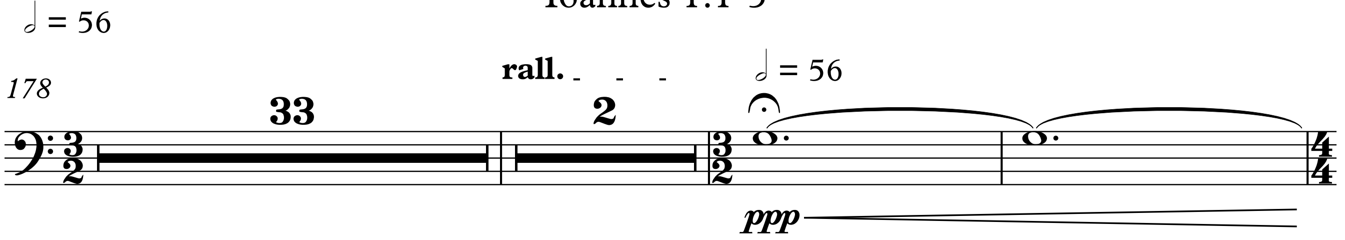
Trombone

Trombone

A Julio Moretzsohn

Motectus in Honorem Sancti Ioannis

Ioannes 1:1-5



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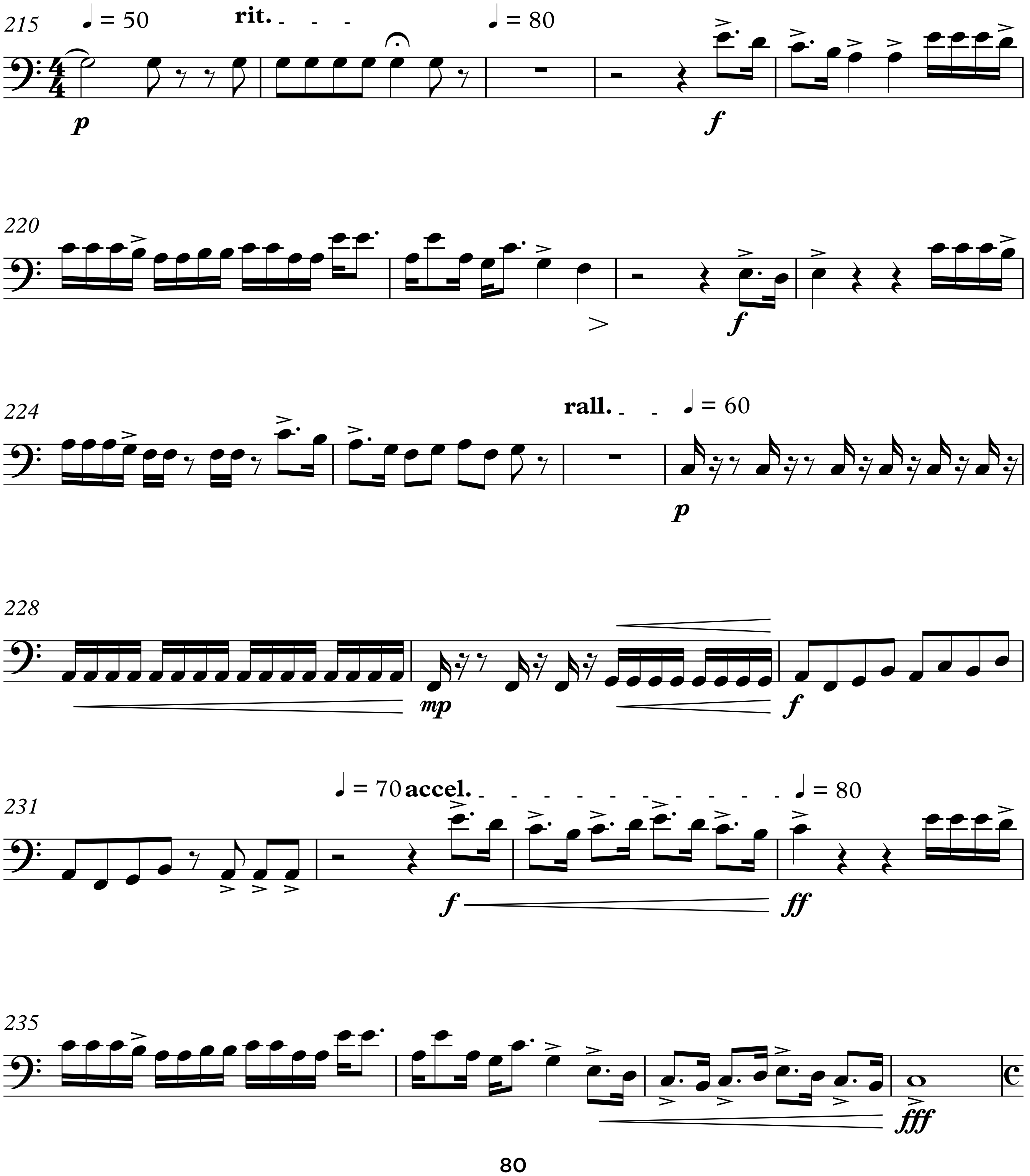


Trombone

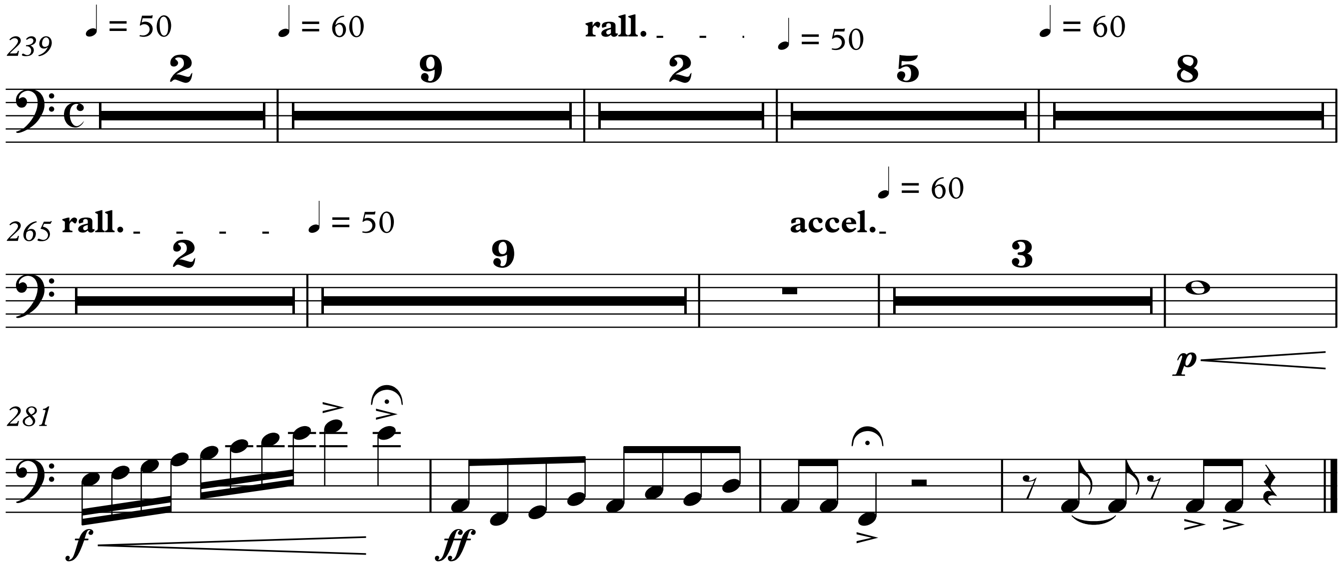
Trombone

5

A Maria José Chevitarese

Motetus in Honorem Sancti Francisci

Actus Beati Francisci et sociorum eius 16:22-24(frag.)



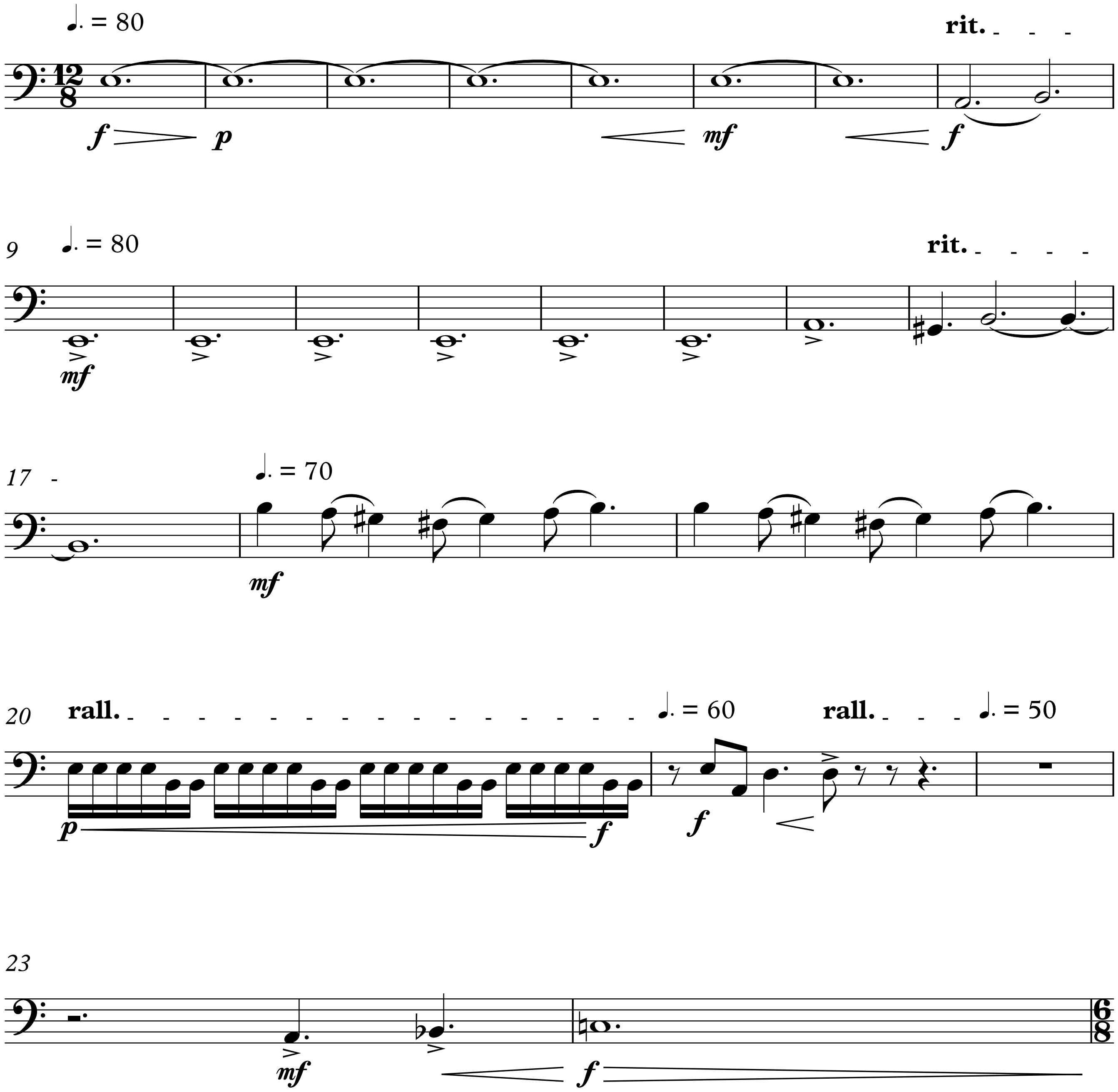
Tuba

In Honorem Sanctorum

Prelúdio 1

Sobre tema de Pérotin

Rodrigo Cicchelli



A Carlos Alberto Figueiredo

Motectus in Honorem Sanctae Caeciliae

Cecilia Virgo (frag.)

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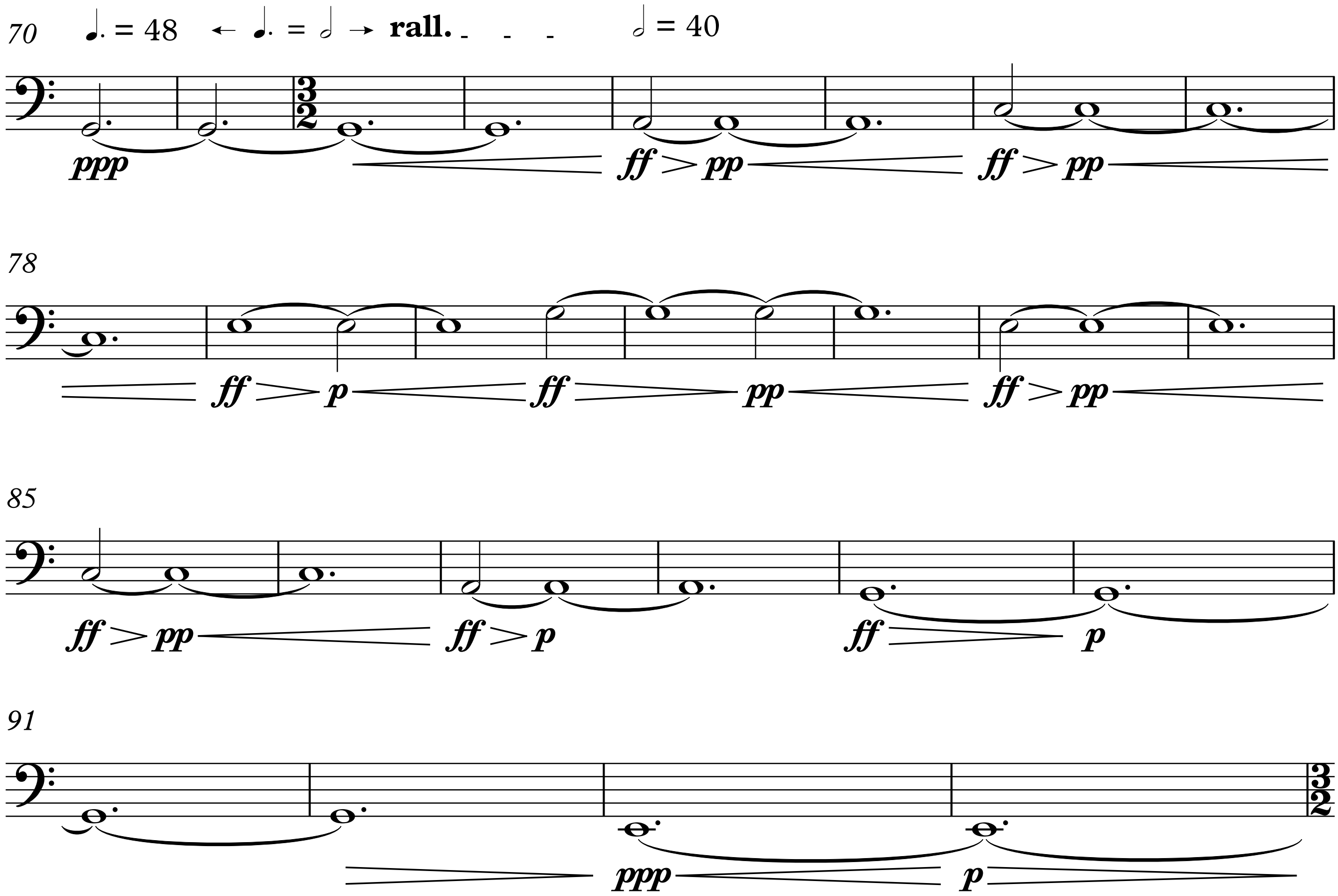
Tuba

Tuba

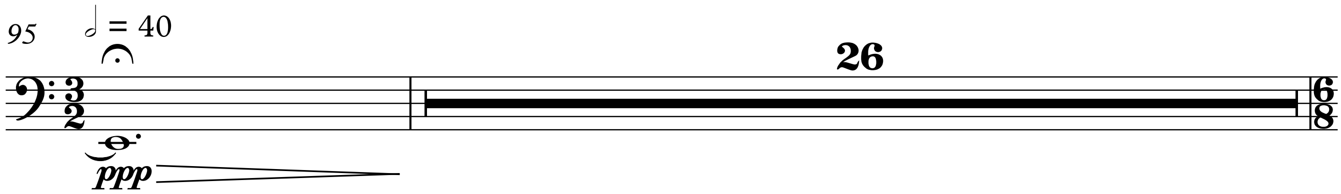
Prelúdio 2



A Ruy Carlos Bizarro Wanderley

Motectus in Honorem Sancti Augustini

Confessiones XI, 14 (frag.)



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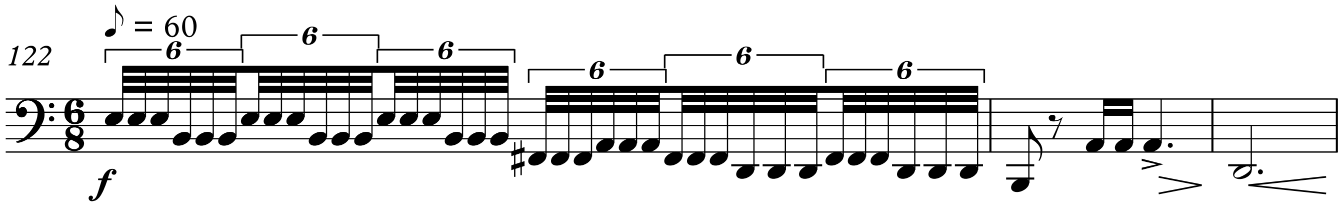
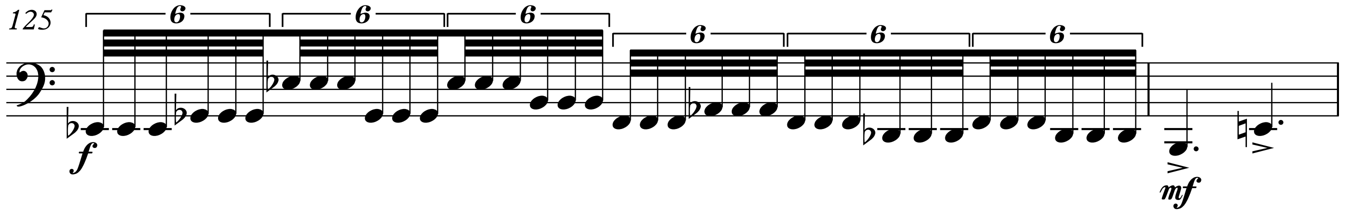
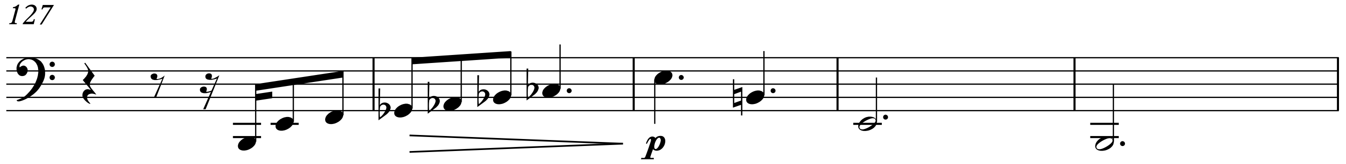
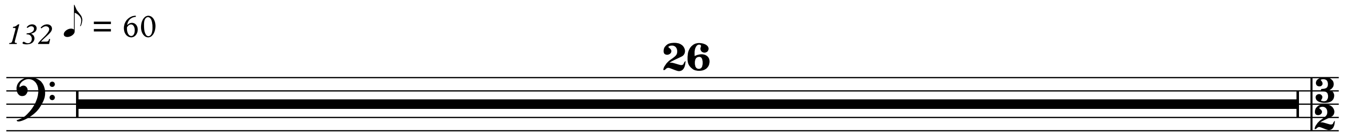






Para Vivi

Motectus in Honorem Sancti Sebastiani



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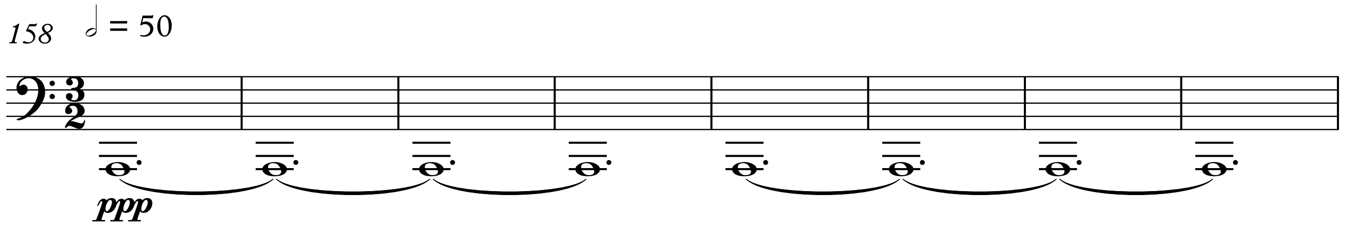
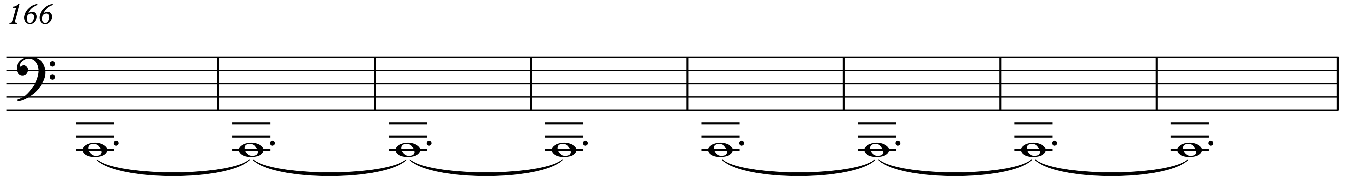
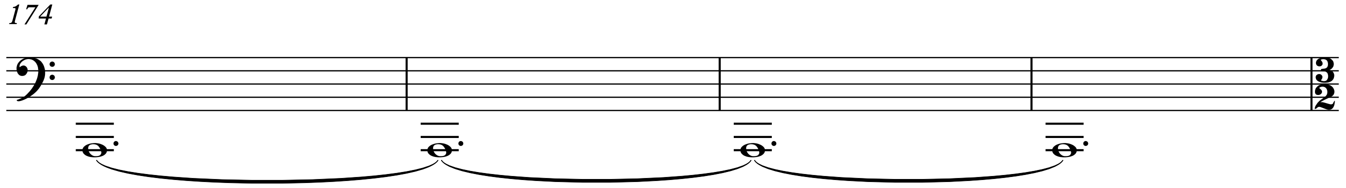






V.S.

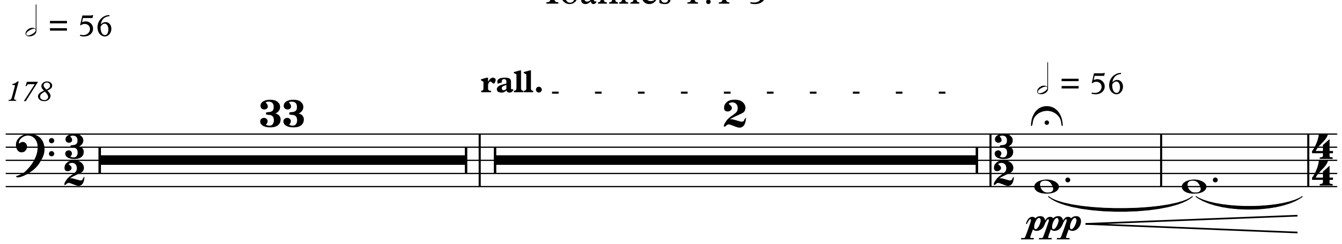
Tuba

Tuba

A Julio Moretzsohn

Motectus in Honorem Sancti Ioannis

Ioannes 1:1-5



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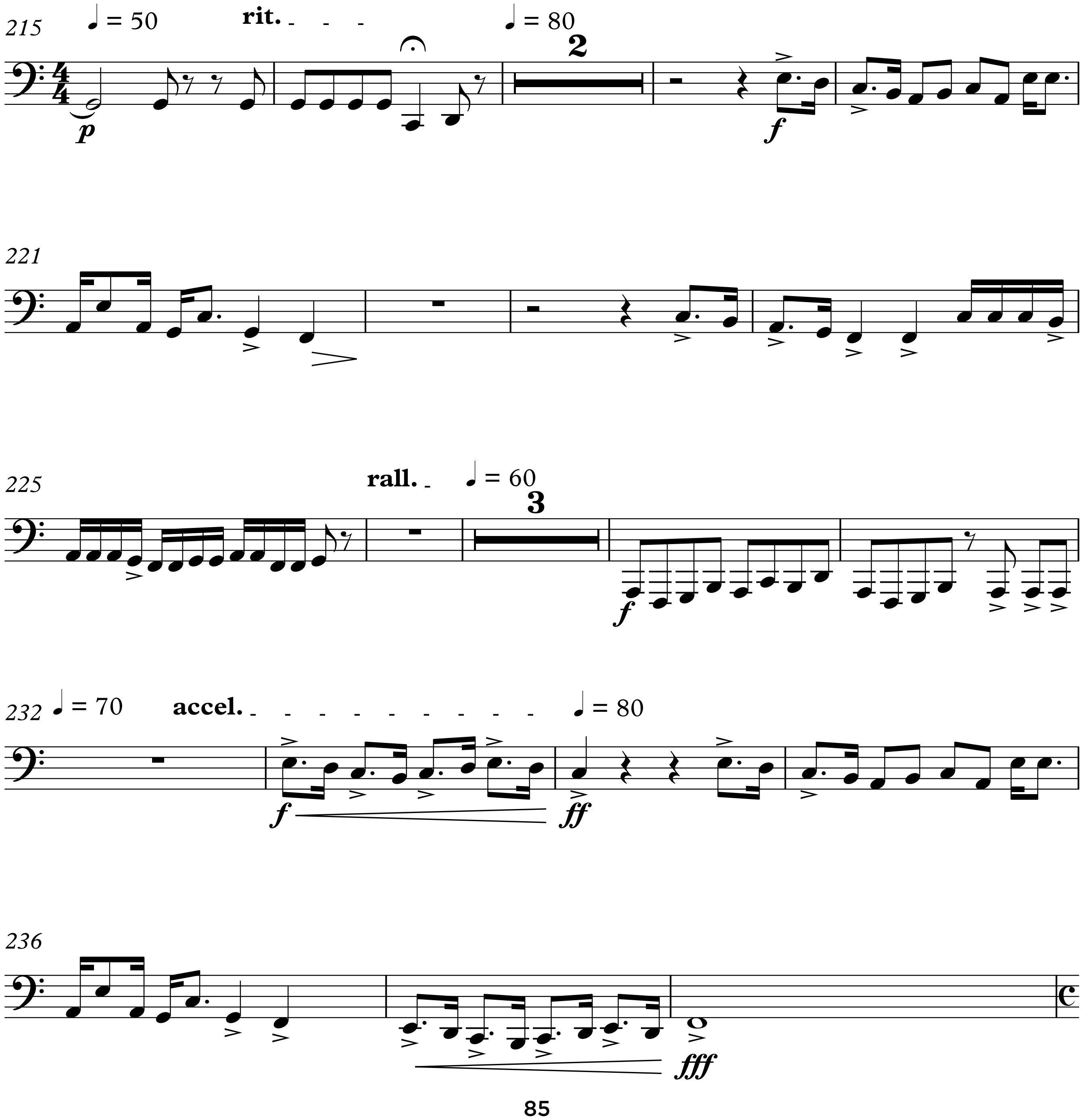
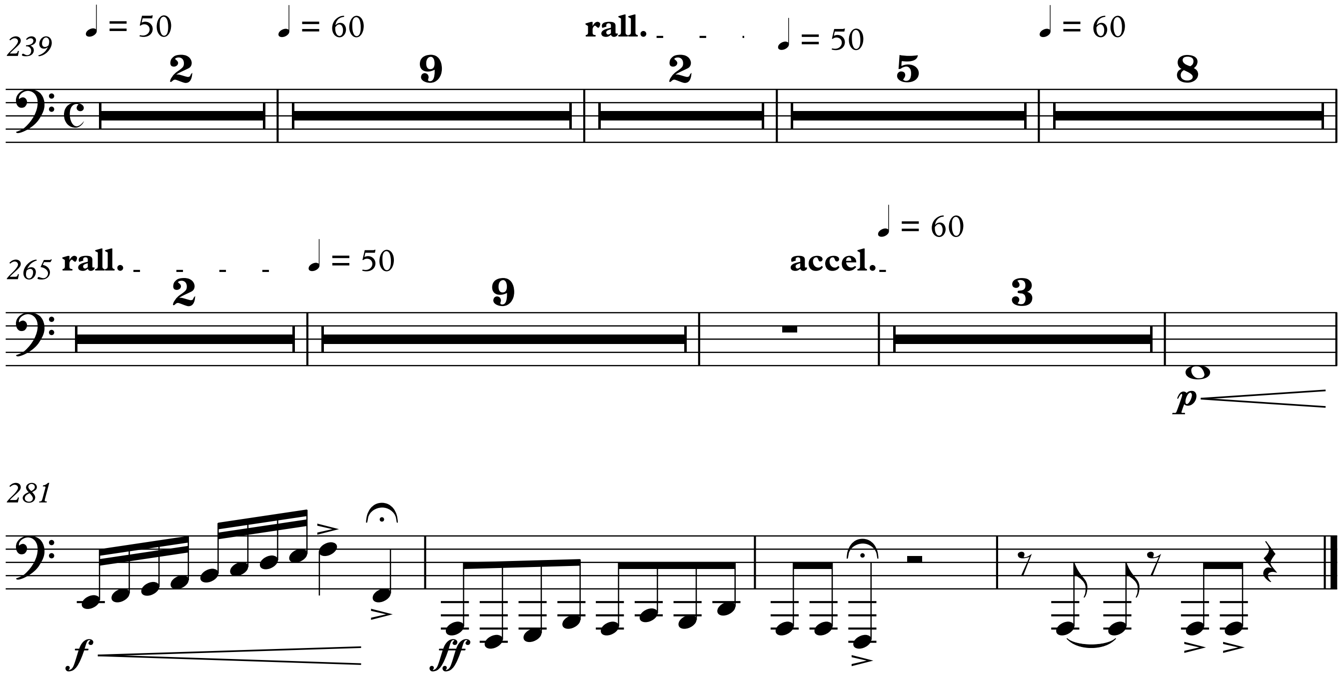


Tuba

A Maria José Chevitarese

Motetus in Honorem Sancti Francisci

Actus Beati Francisci et sociorum eius 16:22-24(frag.)



Roseane Yampolschi

Ciclos..88

ciclos

violoncelo e piano

roseane yampolschi

ciclos

violoncelo (parte)

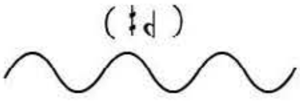
© 1991, 1992, by roseane yampolschi.

dedicada aos amigos
david chew e marcelo rodolfo ramalho

1ª audição (1st performance): XIII panorama de música brasileira atual (1990)
david chew e heitor alimonda

abreviações e símbolos
abbreviations and symbols

portamento



vibrato lento com pequena oscilação do tom
slow vibrato with small pitch oscillation

som aproximado
approximate pitch

trinado em quarto de tom
quatertone trill

V.S.

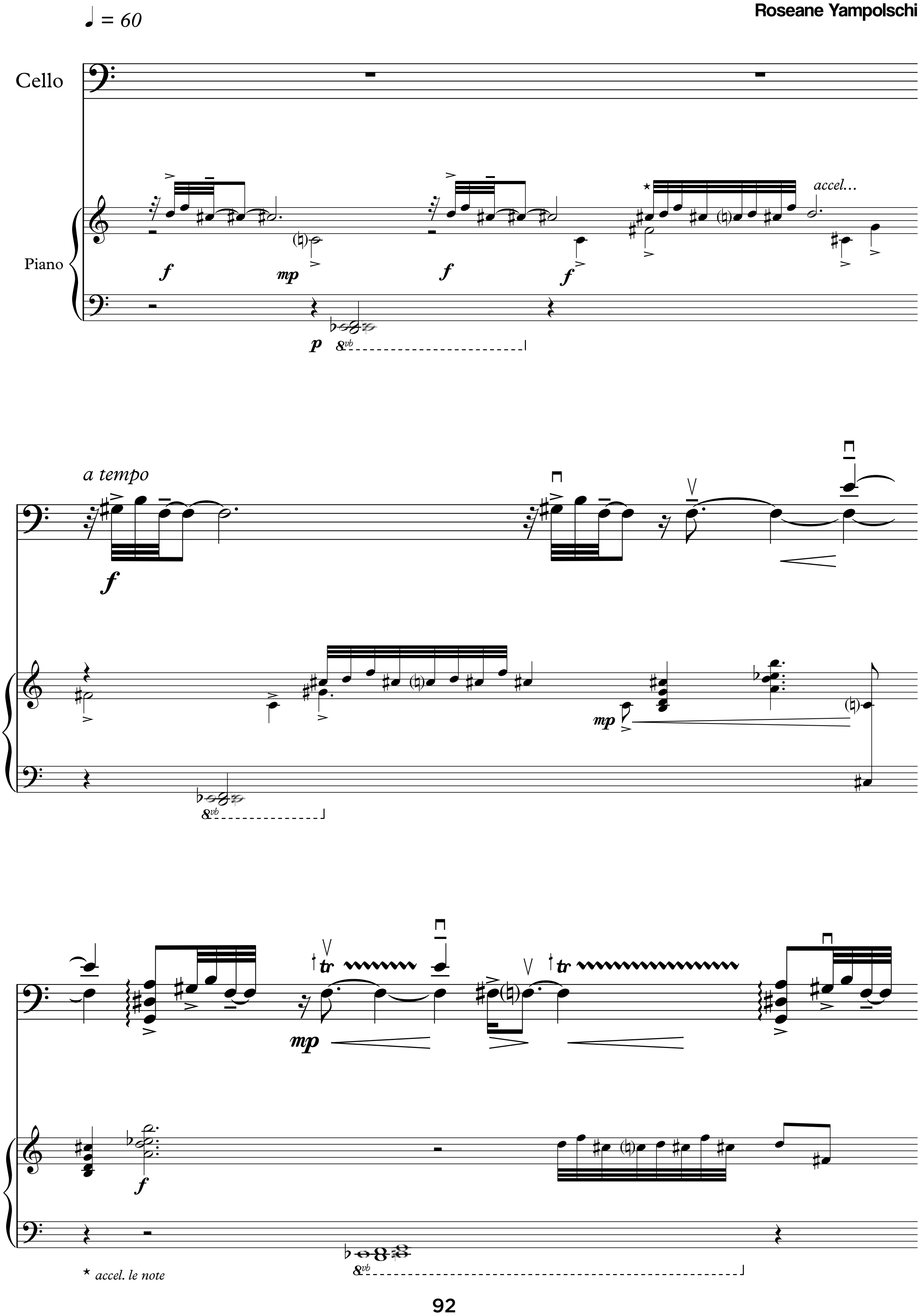
virar a página rapidamente
take the next page right away

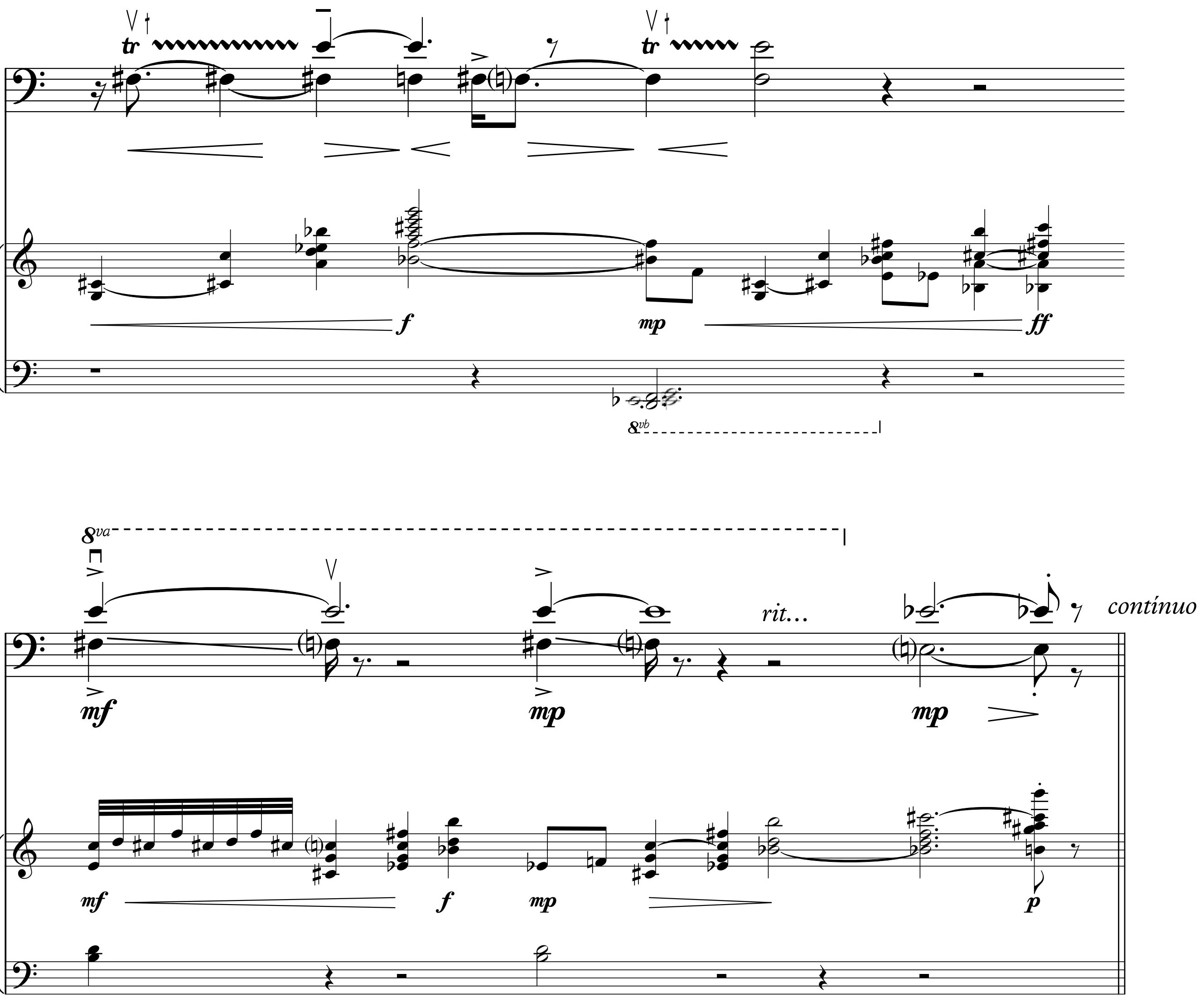
violoncelo

1

I ciclo (introdução)

Roseane Yampolschi



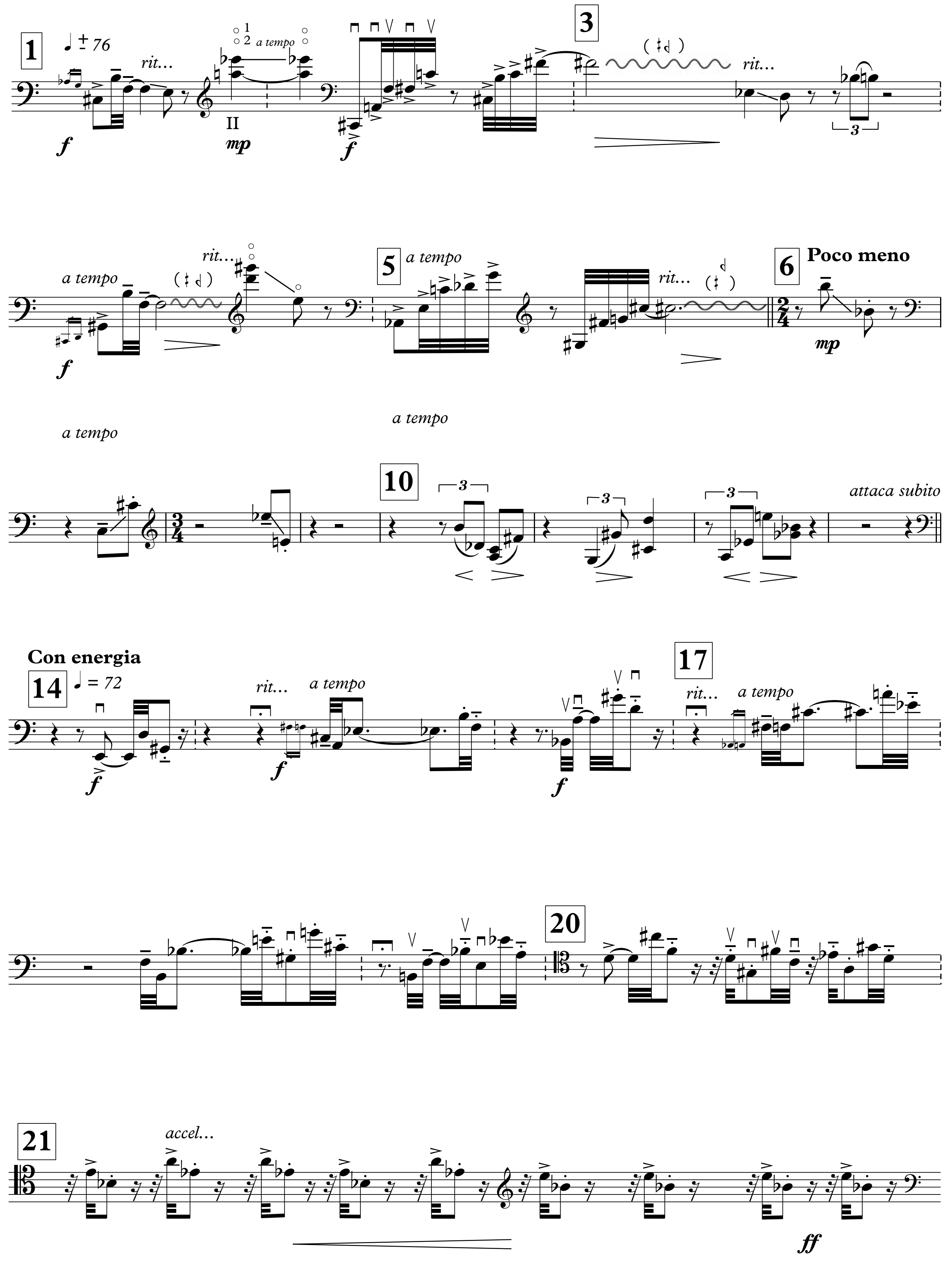


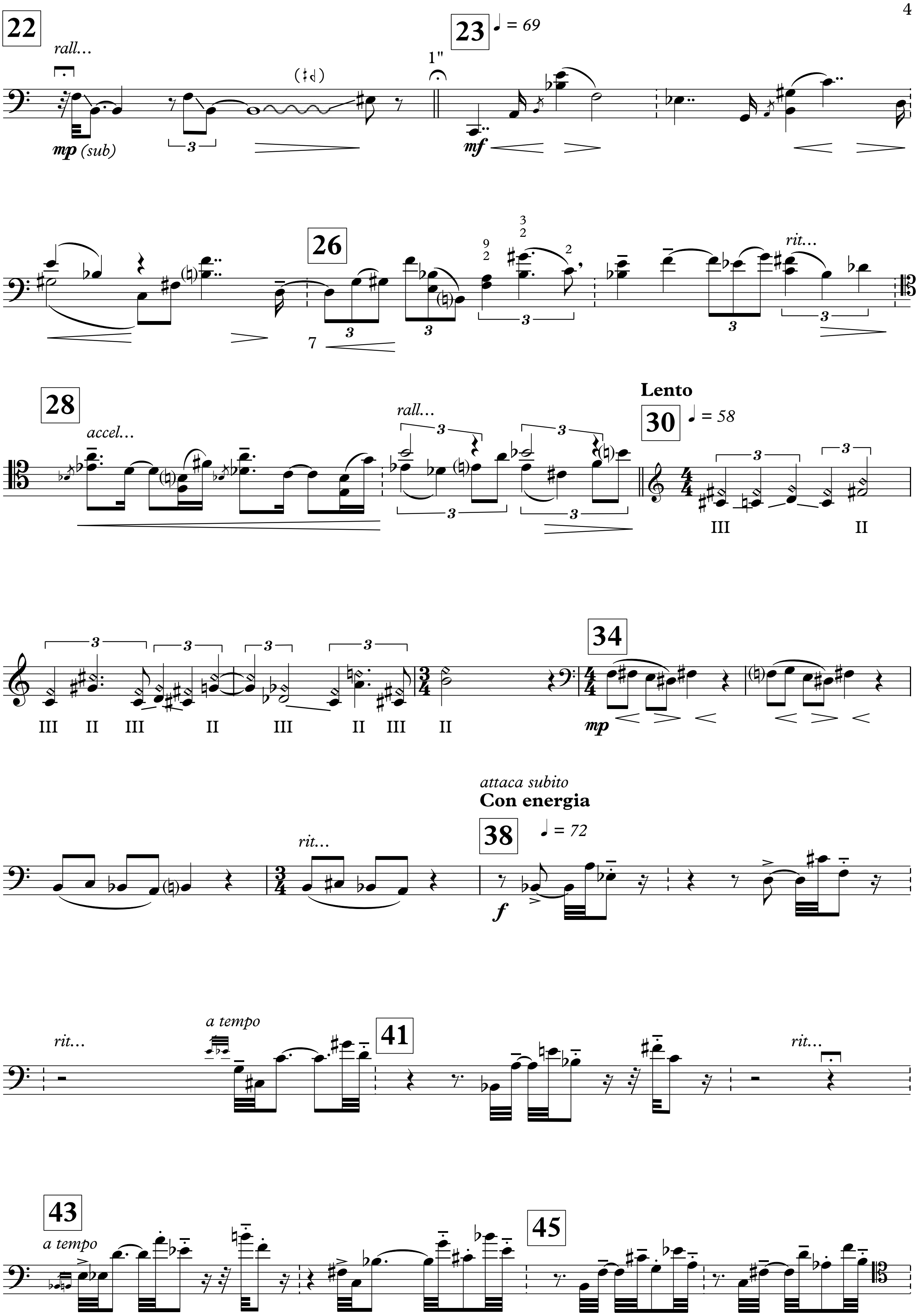
tr
tr
f
mp
ff
8vb
8va
rit...
contínuo
mf
mp
mp
mf
f
mp
p

violoncelo

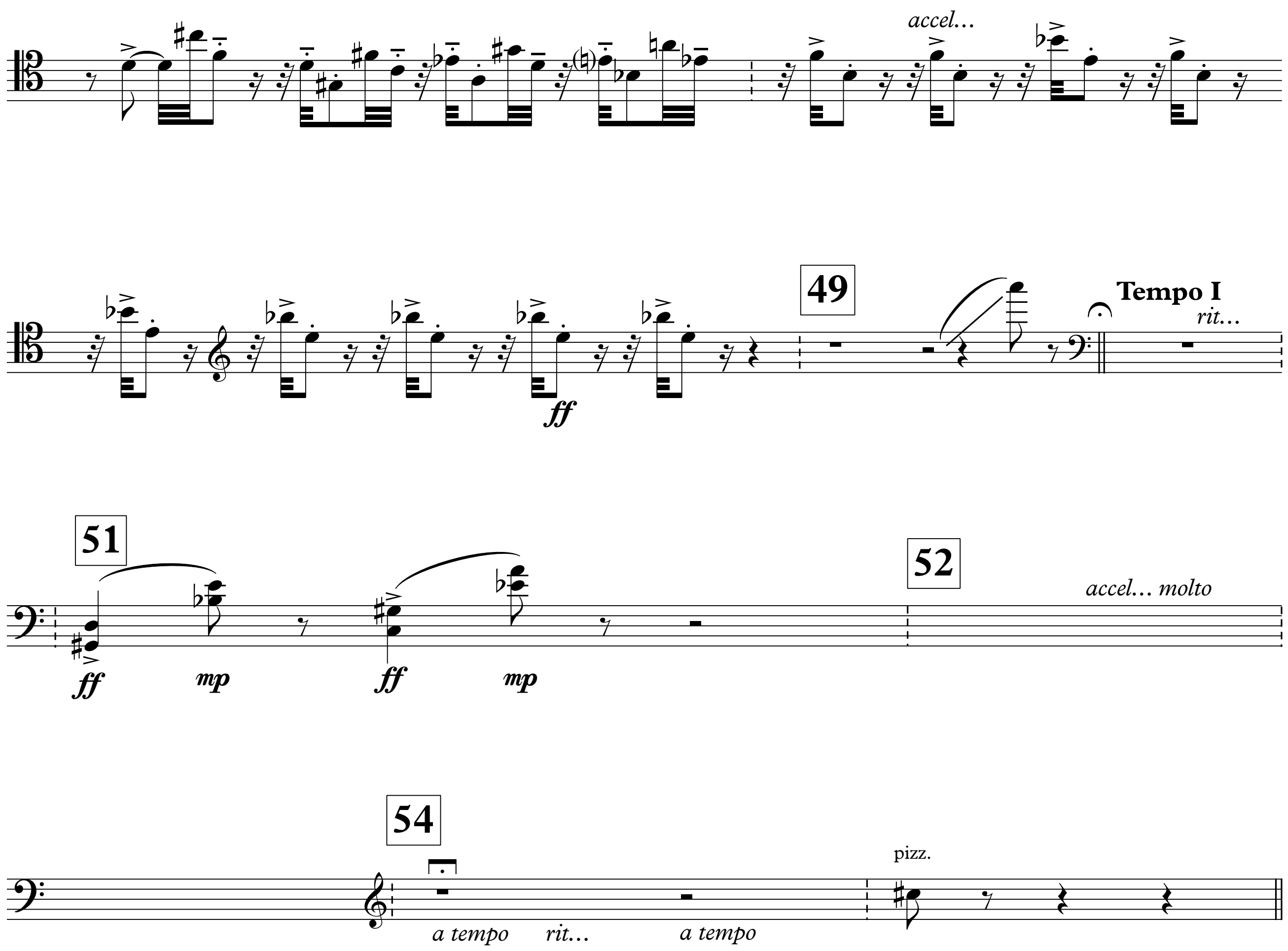
3

II ciclo




22
rall...
mp (sub)
23
♩ = 69
mf
26
rit...
28
accel...
rall...
Lento
30
♩ = 58
III
II
34
mp
attaca subito
Con energia
38
♩ = 72
rit...
f
a tempo
41
43
a tempo
45

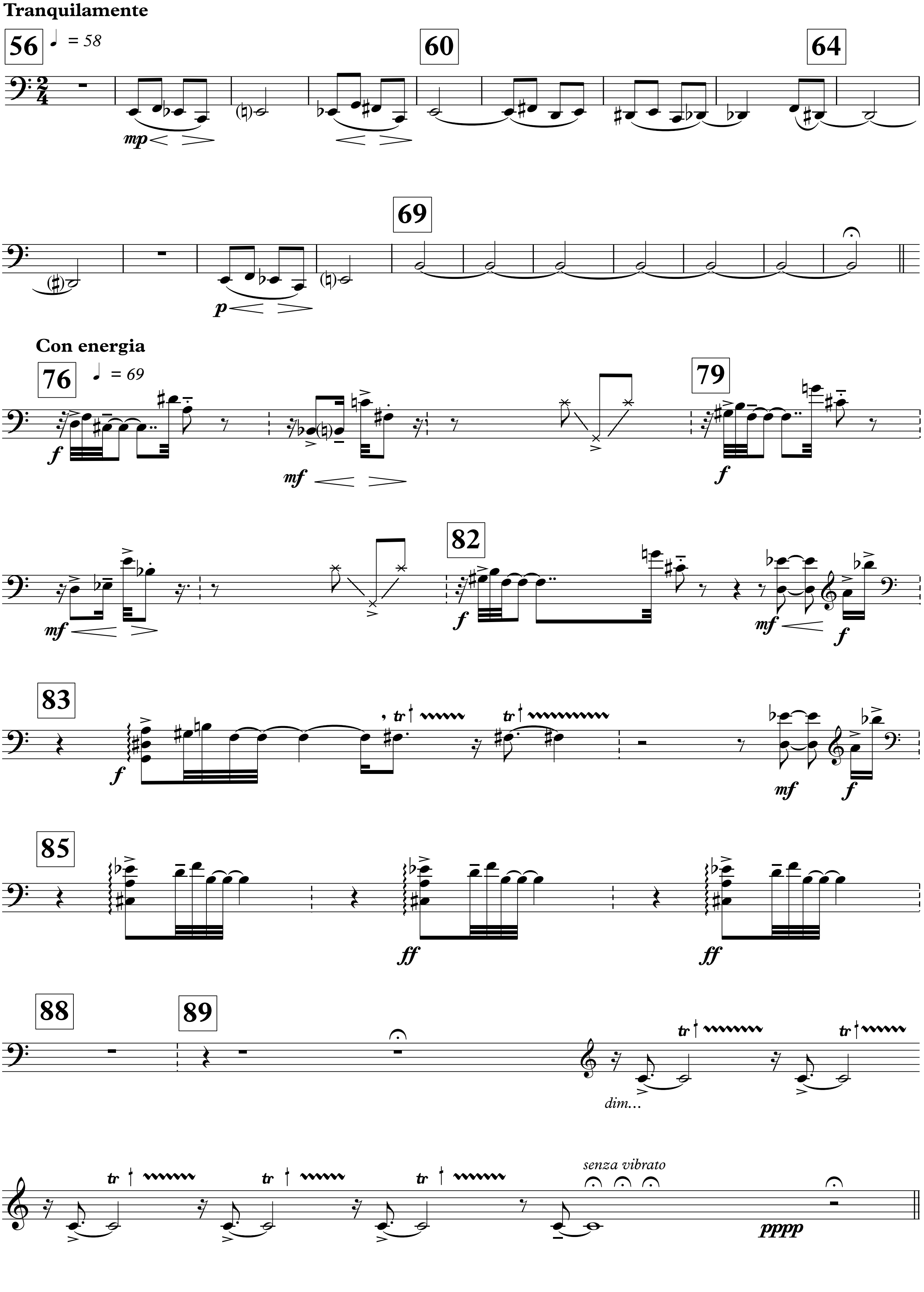
5


accel...
ff
49
Tempo I
rit...
51
ff
mp
ff
mp
52
accel... molto
54
a tempo
rit...
a tempo
pizz.

violoncelo

6

I ciclo (final)



ciclos

violoncelo e piano

roseane yampolschi

ciclos

violoncelo e piano

© 1991, 1992, by roseane yampolschi.

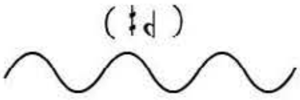
dedicada aos amigos
david chew e marcelo rodolfo ramalho

1ª audição (1st performance): XIII panorama de música brasileira atual (1990)
david chew e heitor alimonda

abreviações e símbolos

abbreviations and symbols

portamento



vibrato lento com pequena oscilação do tom
slow vibrato with small pitch oscillation

som aproximado
approximate pitch

trinado em quarto de tom
quatertone trill

V.S.

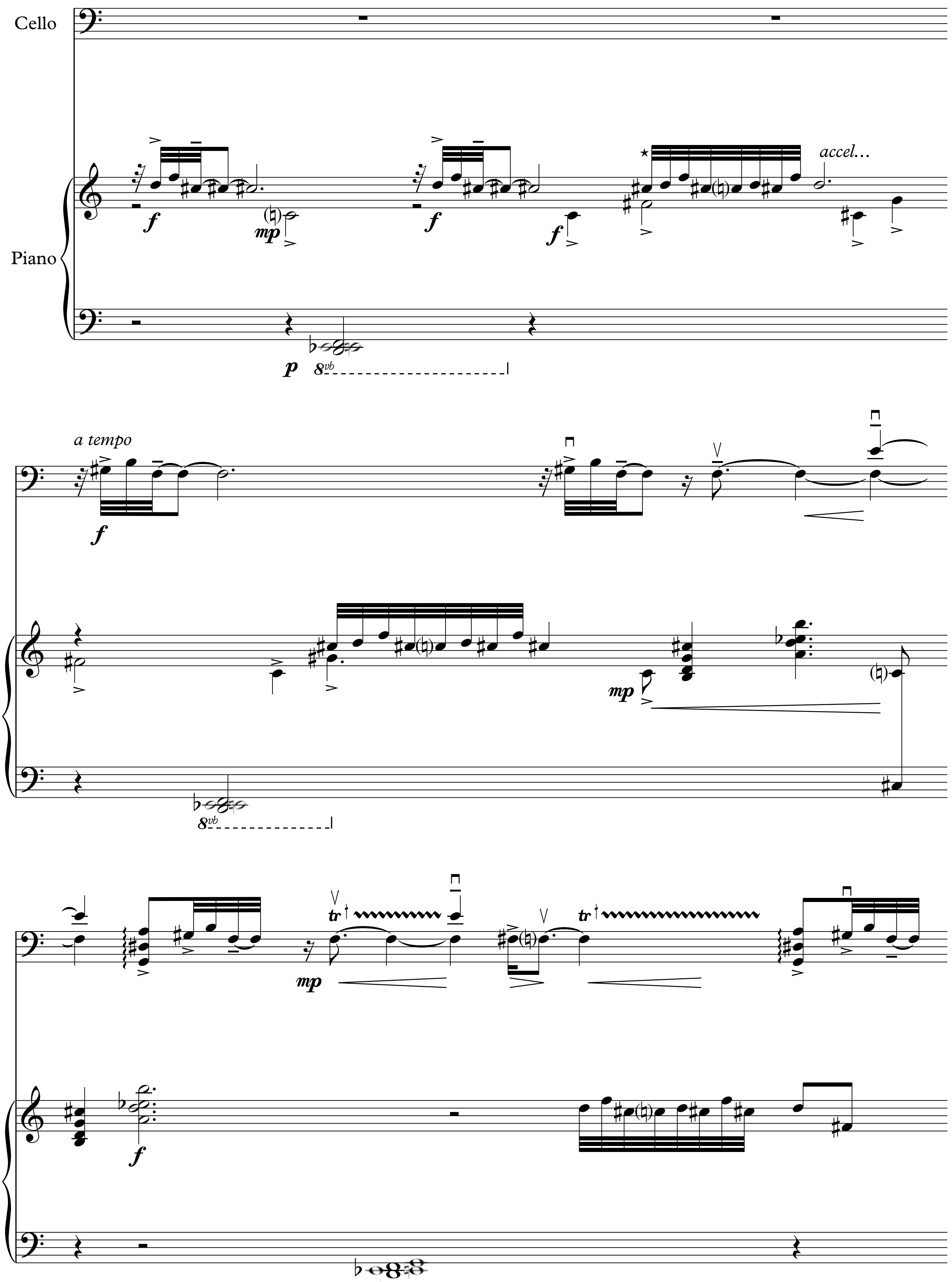
virar a página rapidamente
take the next page right away

1

I ciclo (introdução)

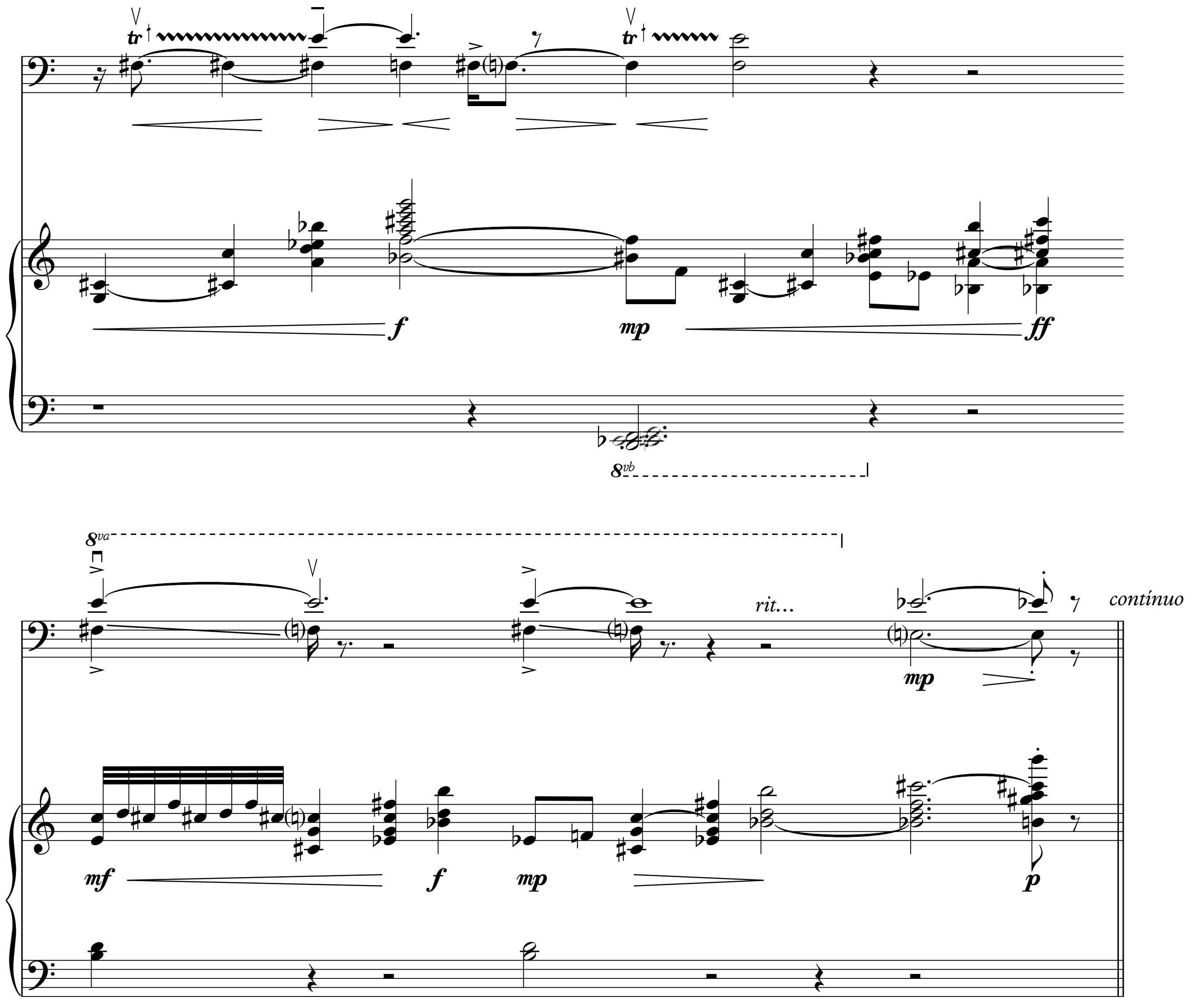
♩ = 60

Roseane Yampolschi

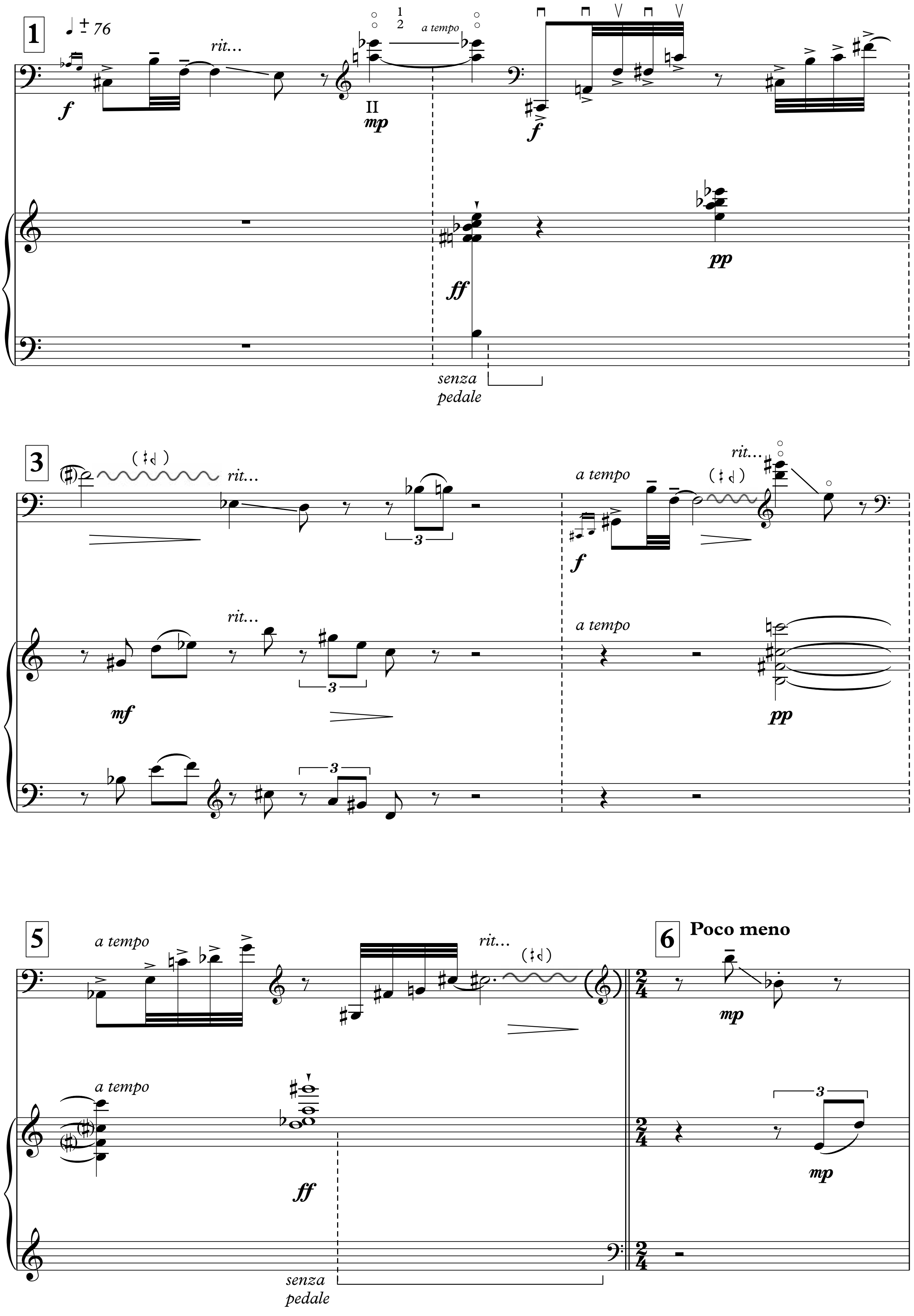


* *accel. le note*

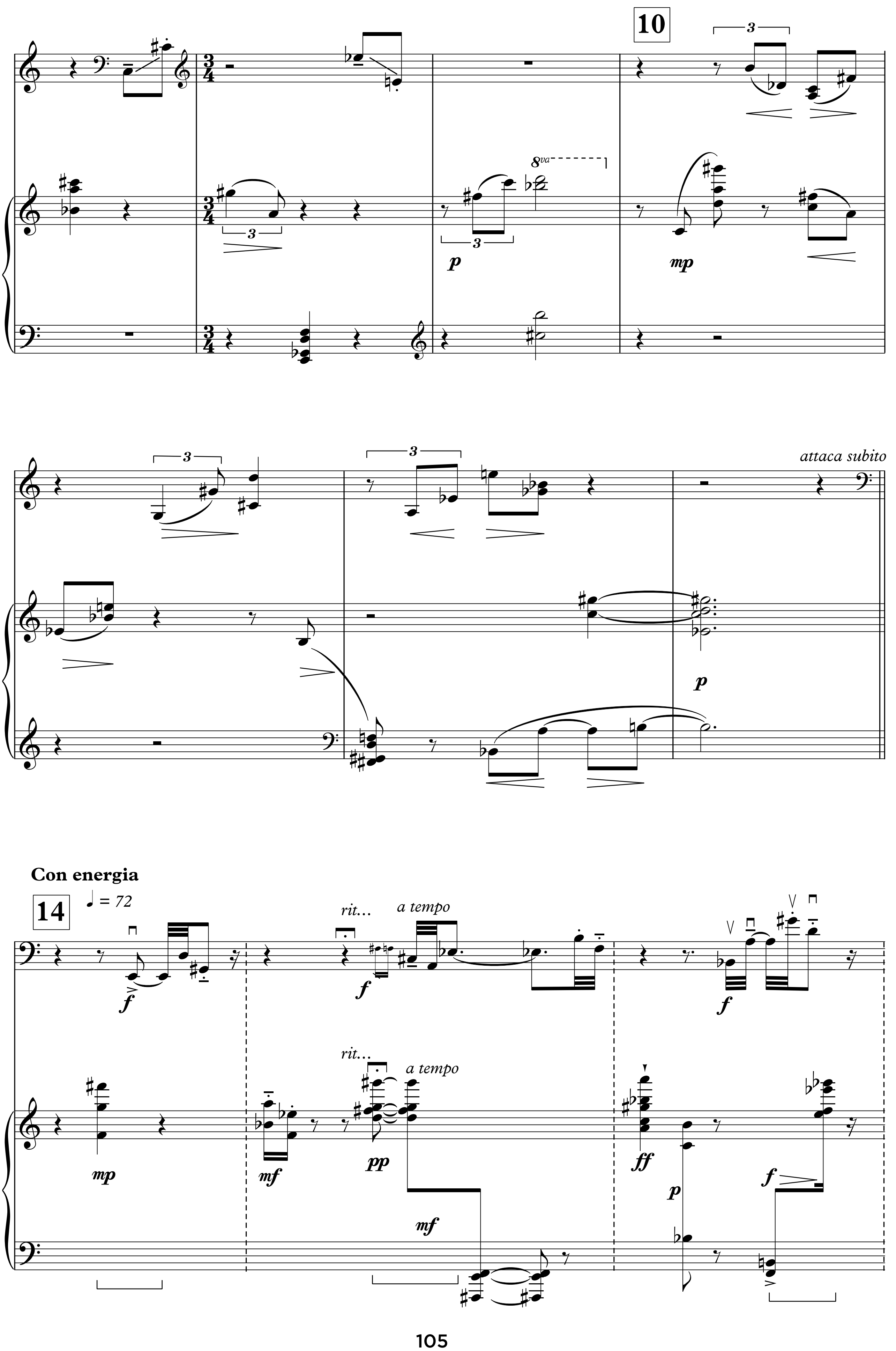
Roseane Yampolschi © 1991, 1992


tr
tr
f
mp
ff
8vb
8va
rit...
contínuo
mp
mf
f
mp
p

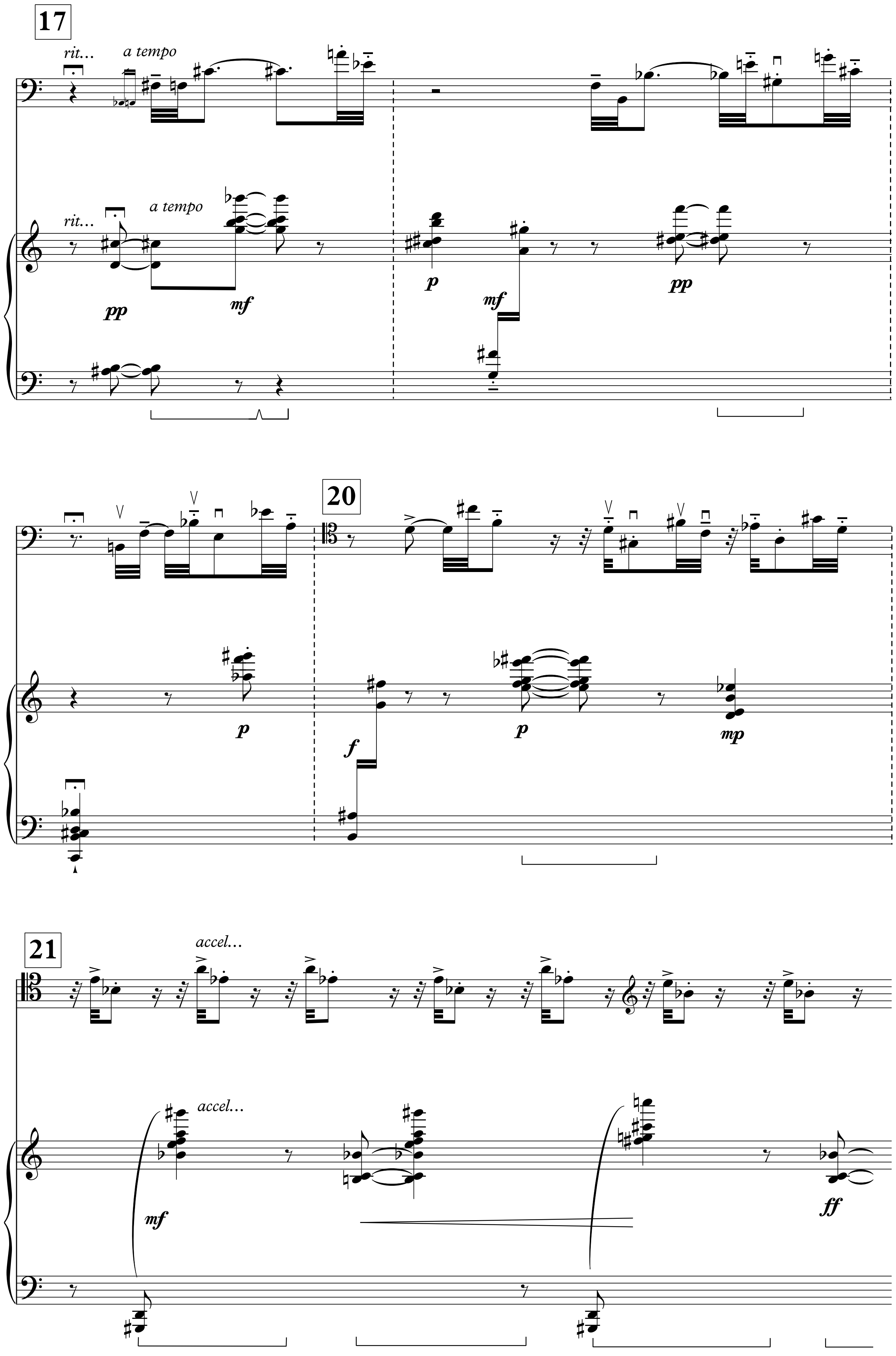
II ciclo

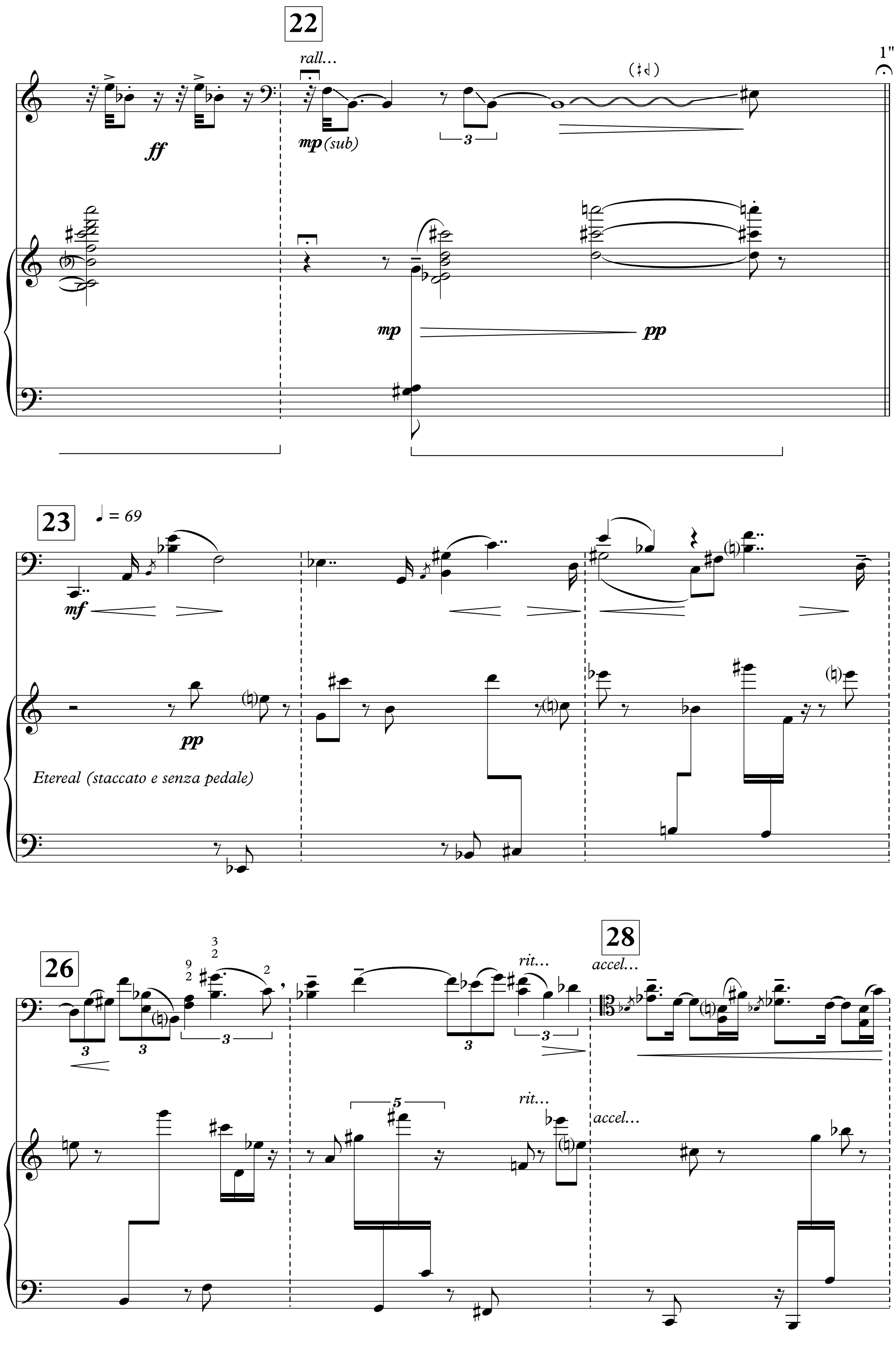


1
♩ ± 76
rit...
a tempo
II
mp
f
ff
pp
senza pedale
3
rit...
a tempo
mf
5
a tempo
rit...
6
Poco meno
mp

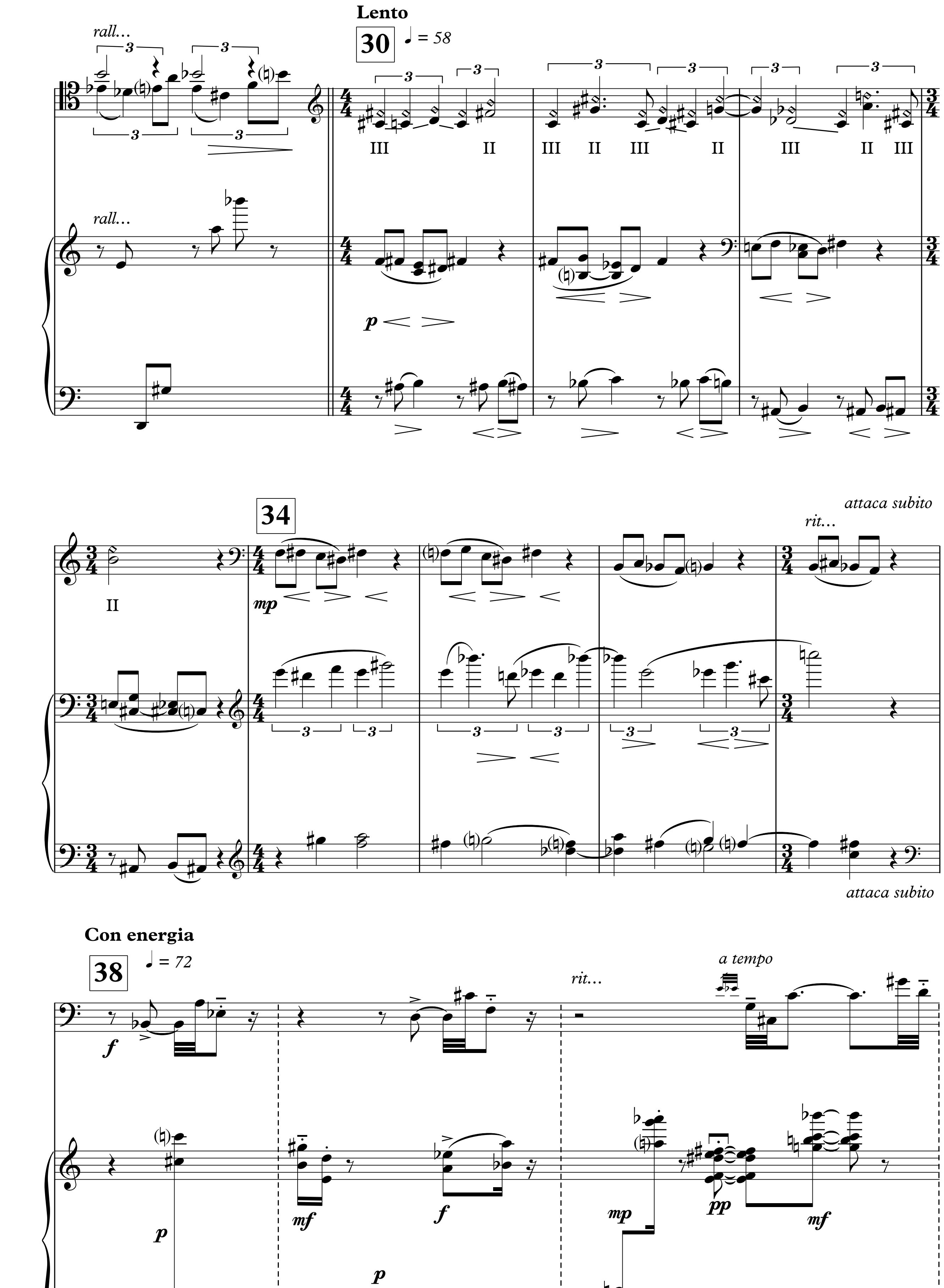

10
8va
p
mp
attaca subito
p
Con energia
14
♩ = 72
f
rit...
a tempo
f
f
mp
mf
pp
mf
ff
p
f

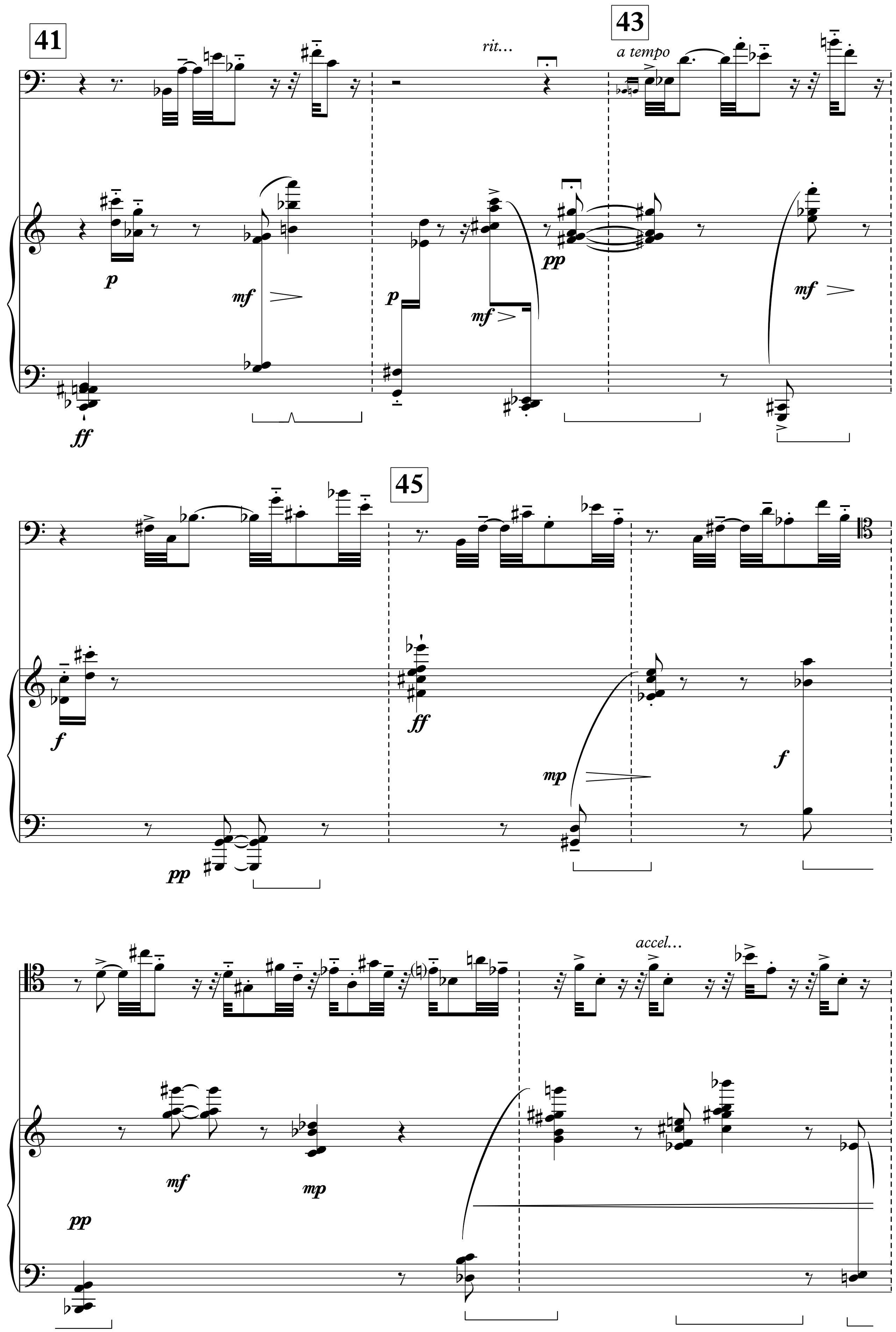
5


17
rit...
a tempo
rit...
a tempo
pp
mf
p
mf
pp
20
p
f
p
mp
21
accel...
accel...
mf
ff

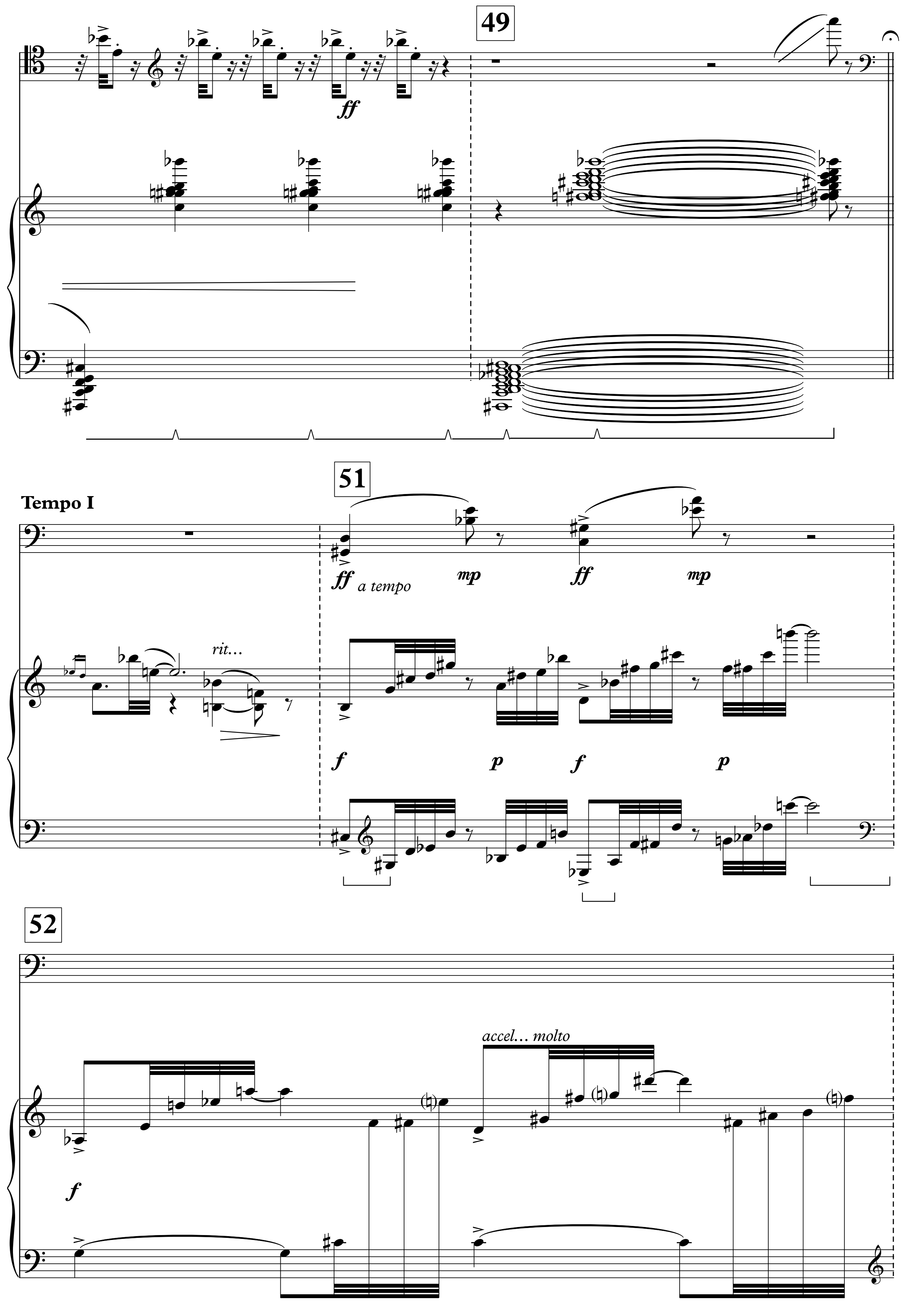

22
rall...
1"
ff
mp (sub)
3
mp
pp
23
♩ = 69
mf
pp
Etereal (staccato e senza pedale)
26
3
rit...
28
accel...
5

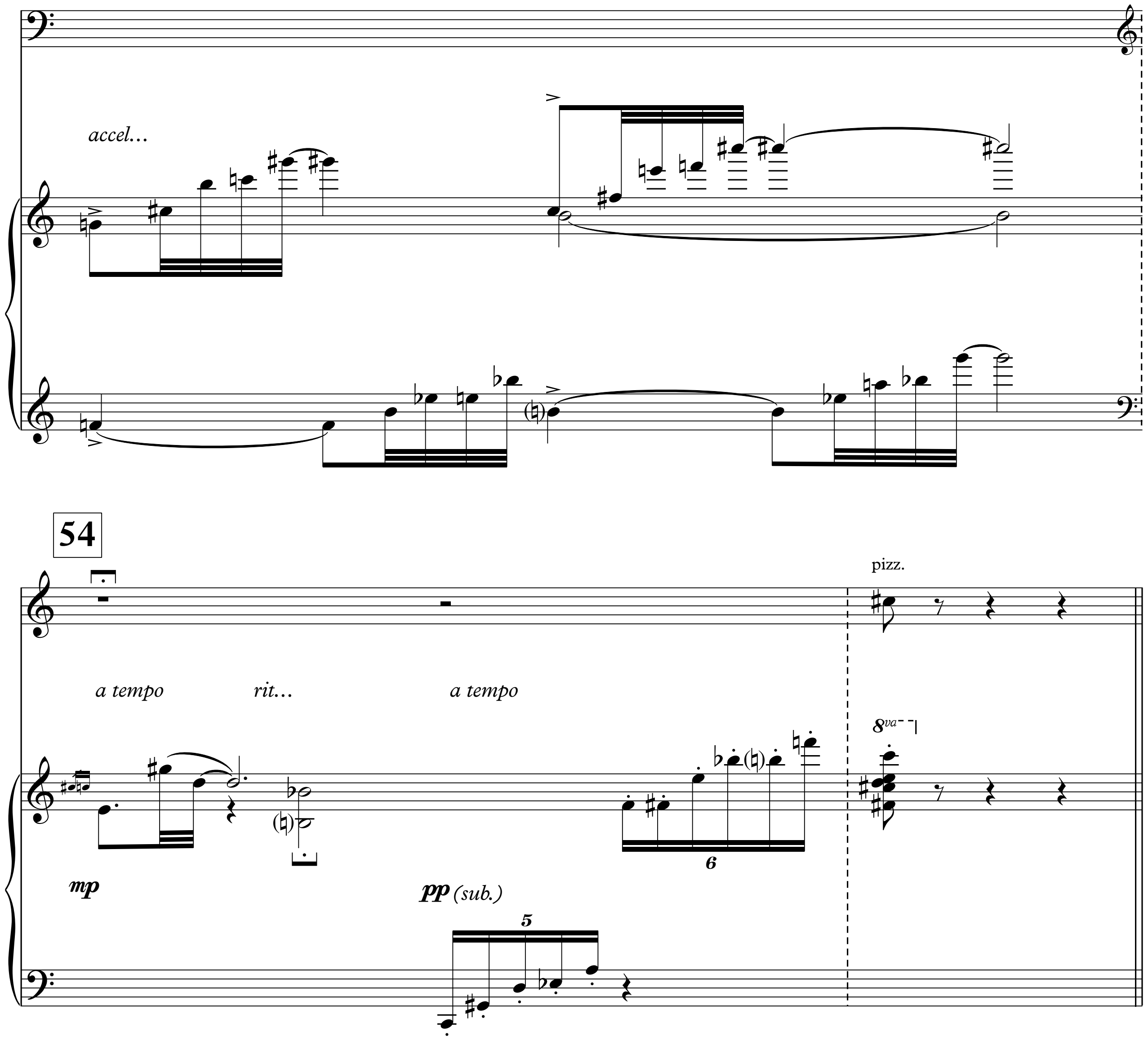
7


rall…
rall…
Lento
30
♩ = 58
III
II
III
II
III
II
III
II
III
p
34
II
mp
rit…
attaca subito
attaca subito
Con energia
38
♩ = 72
f
rit…
a tempo
p
mf
f
p
mp
pp
mf


41
rit...
43
a tempo
p
mf
p
mf
pp
mf
ff
45
f
ff
mp
f
pp
accel...
mf
mp
pp

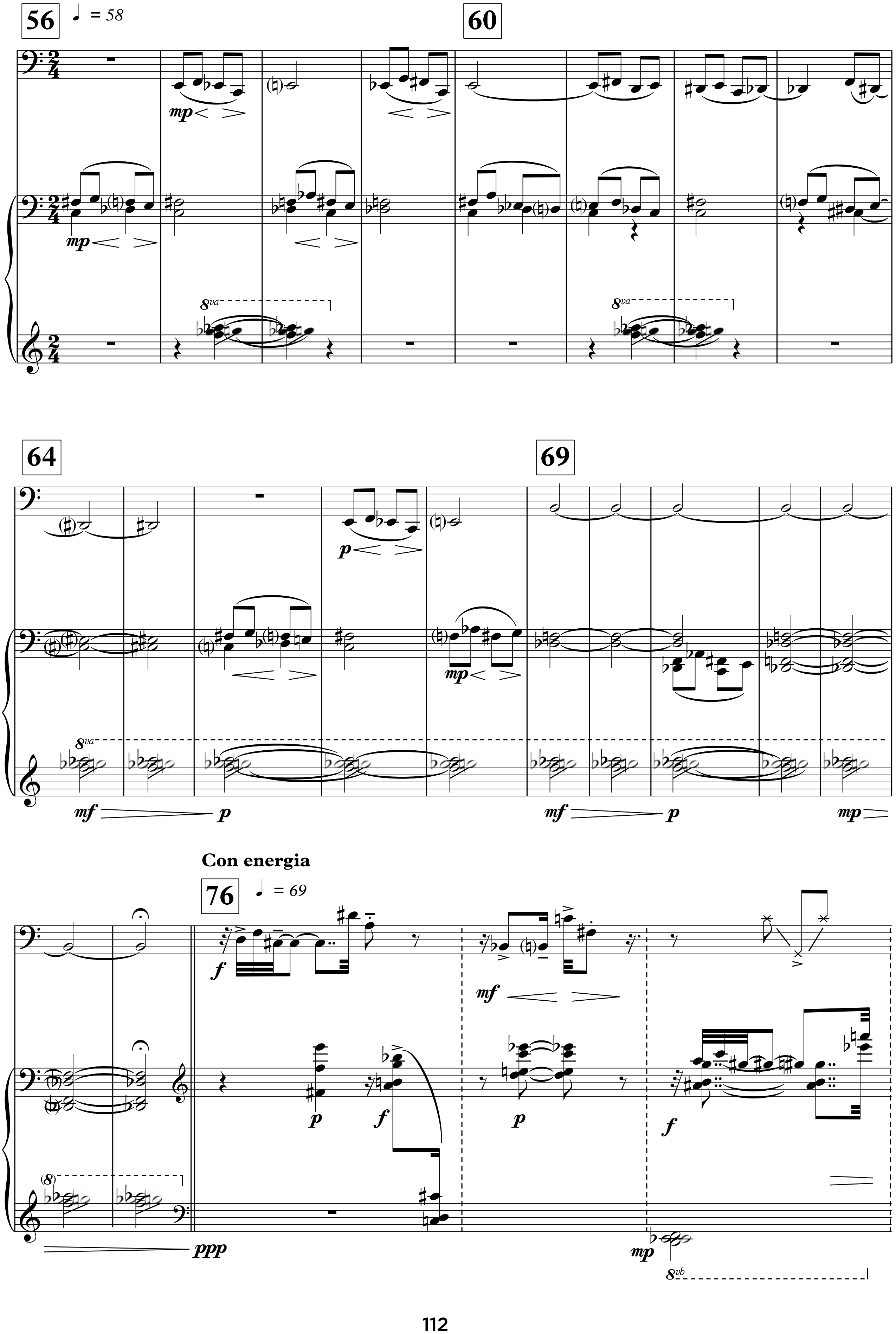
9

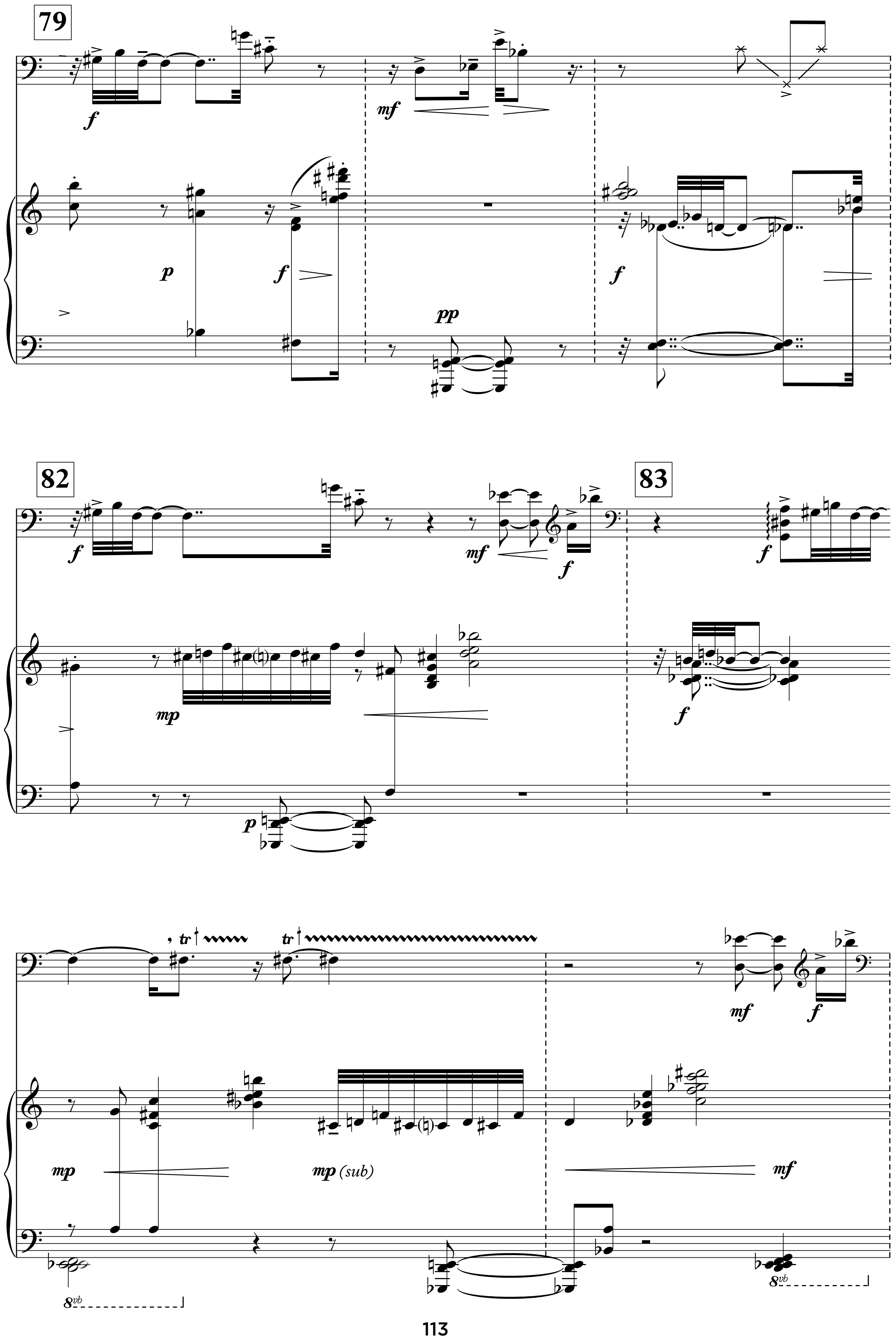


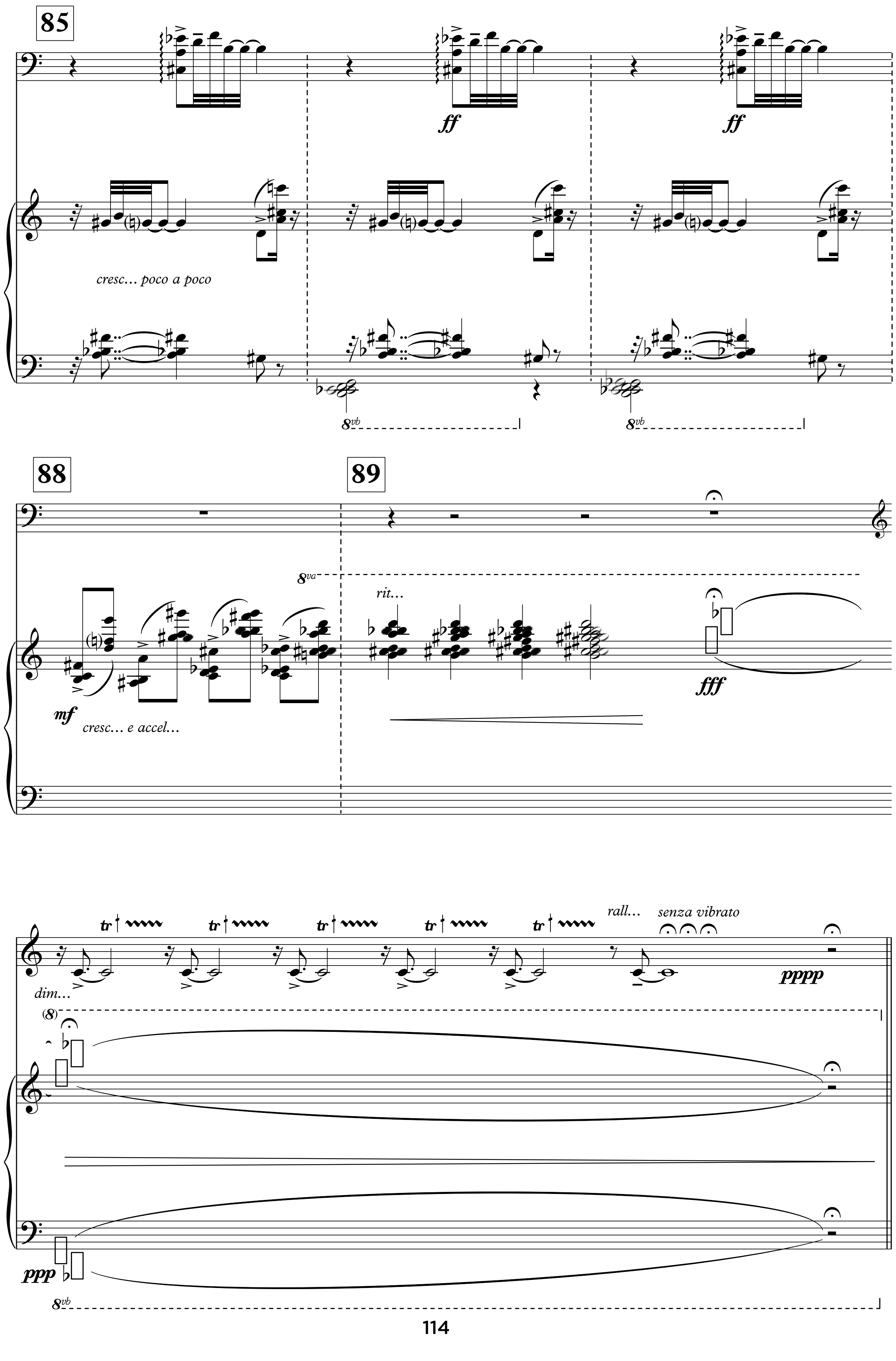

accel...
54
pizz.
a tempo
rit...
a tempo
8va
mp
pp (sub.)
5
6

I ciclo (final)

Tranquilamente




79
f
mf
p
f
f
pp
82
83
f
mf
f
f
mp
f
p
tr
tr
mf
f
mp
mp (sub)
mf
8vb
8vb


85
ff
ff
cresc... poco a poco
8vb
8vb
88
89
8va
rit...
mf
cresc... e accel...
fff
tr
tr
tr
tr
tr
rall...
senza vibrato
dim...
pppp
(8)
ppp
8vb

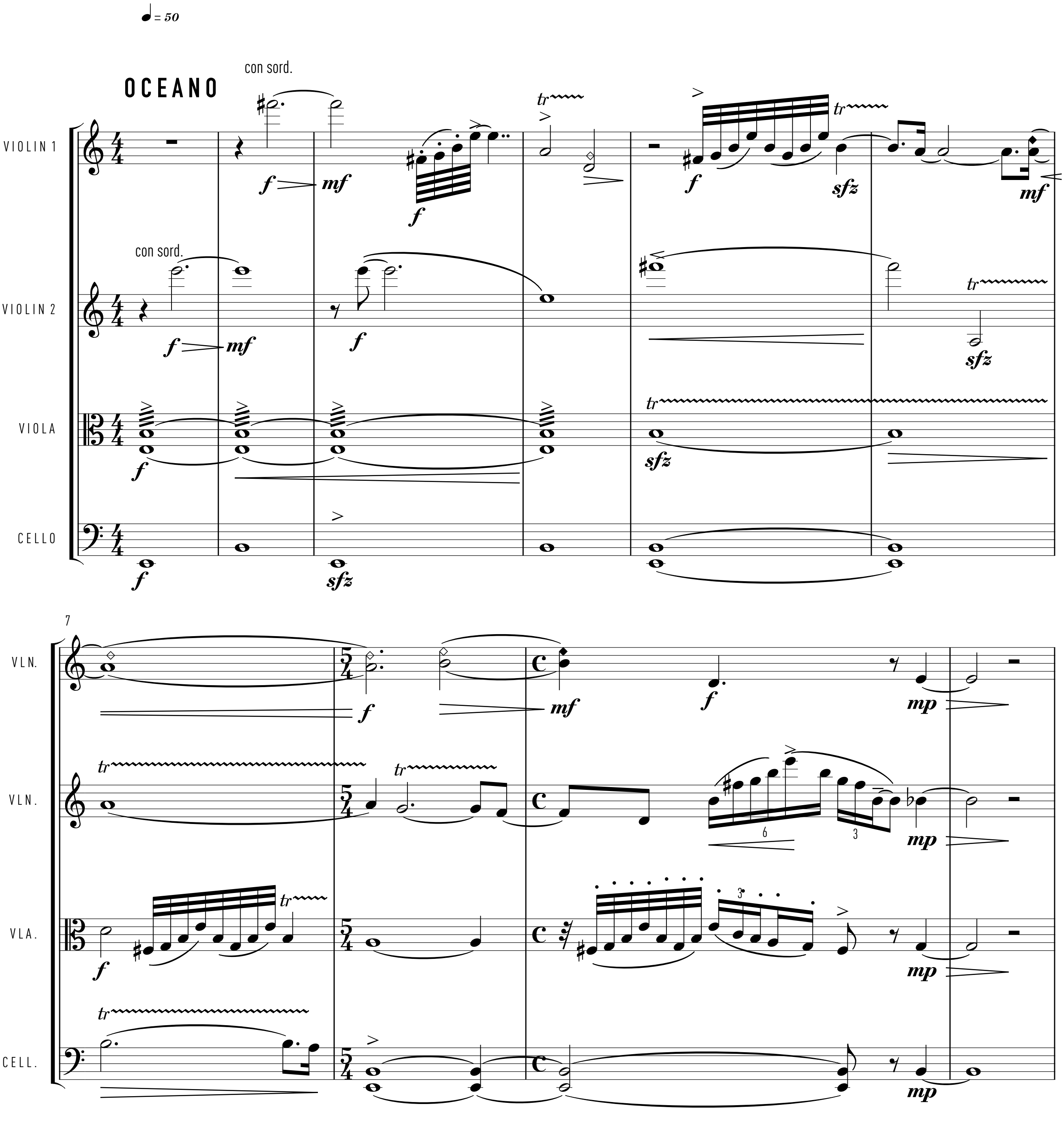
Rubens Tubenchlak

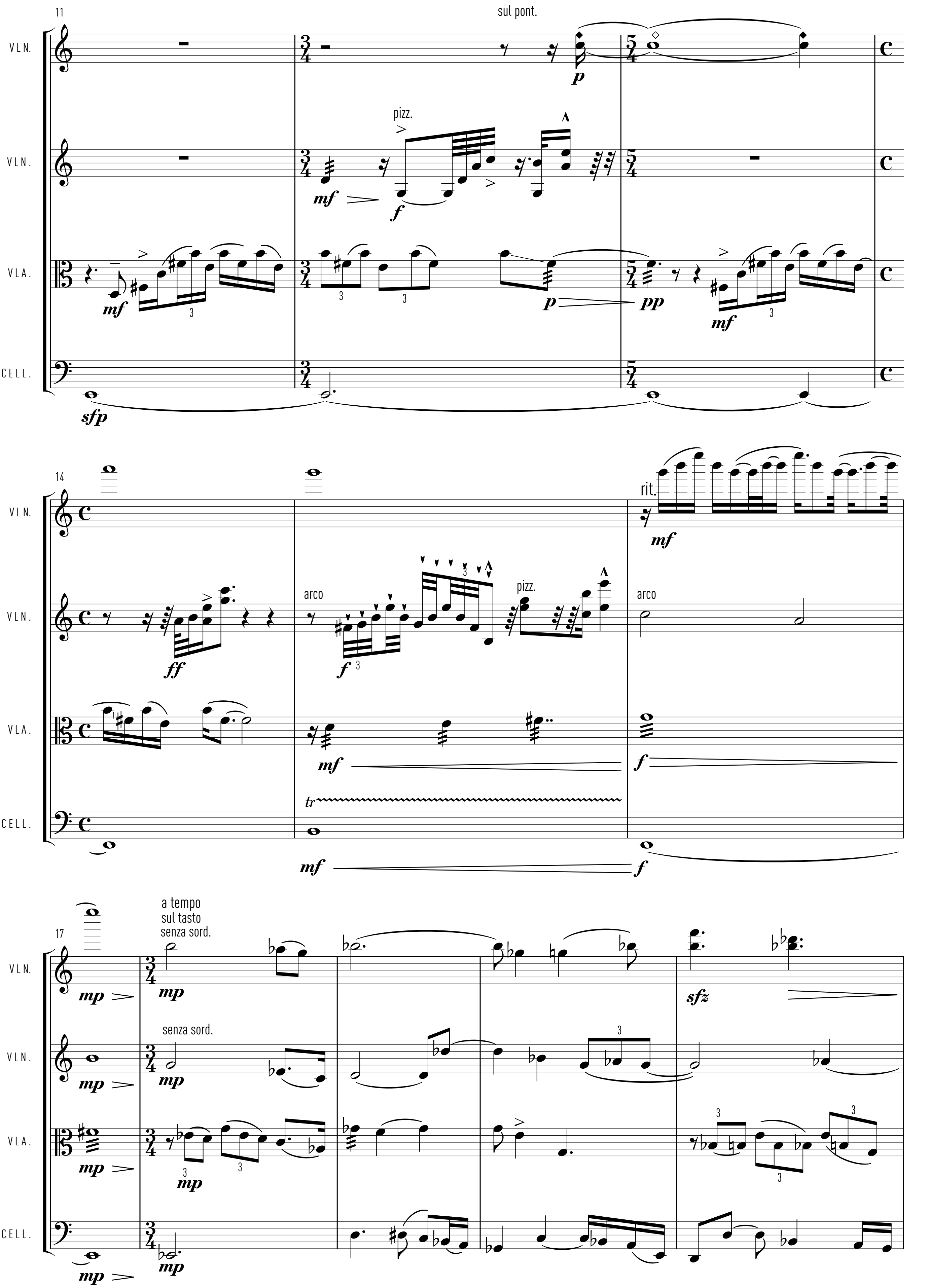
Cantos de Maldoror 116
Cercado de Neblina com Estilhaços nos Olhos 160

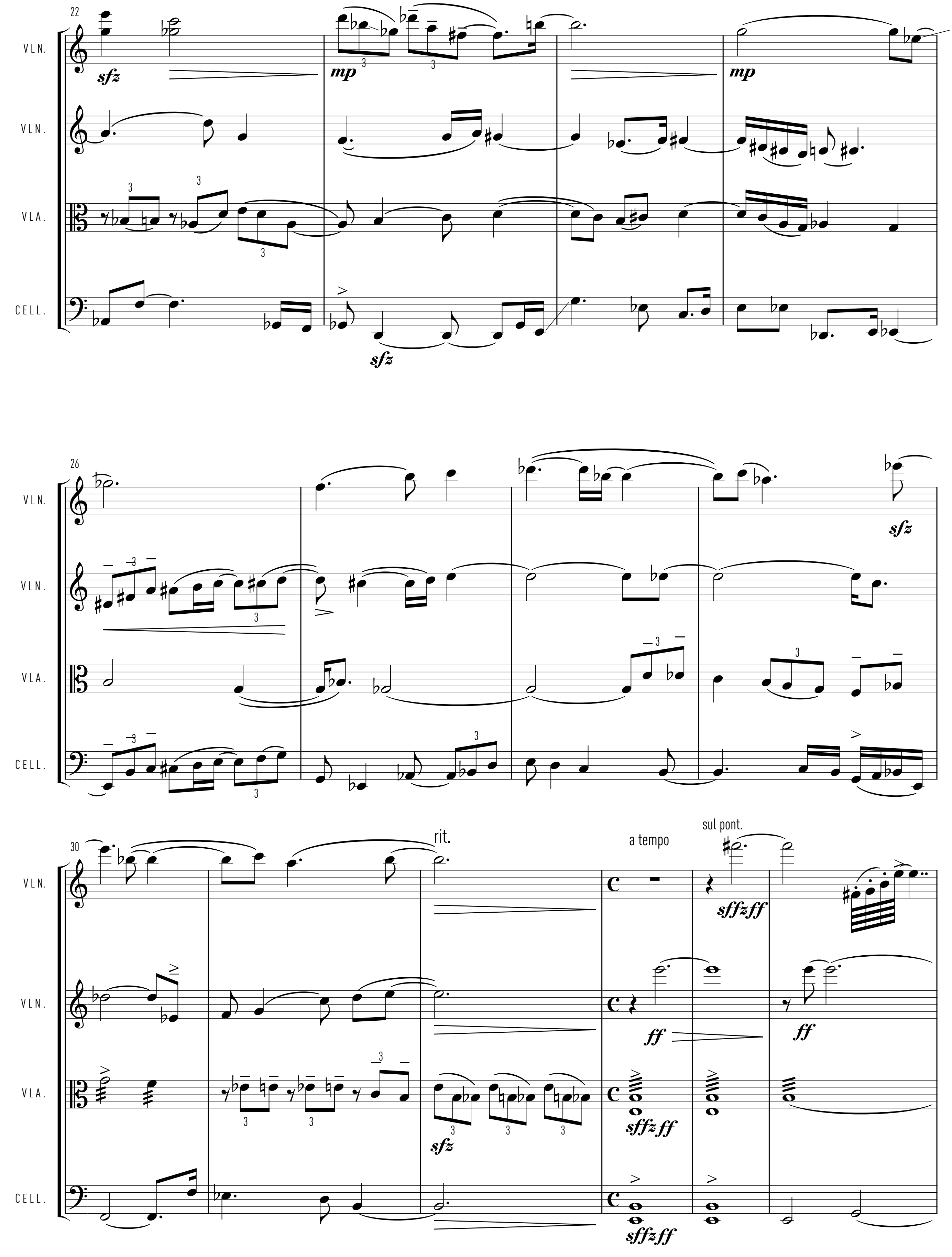
CANTOS DE MALDOROR

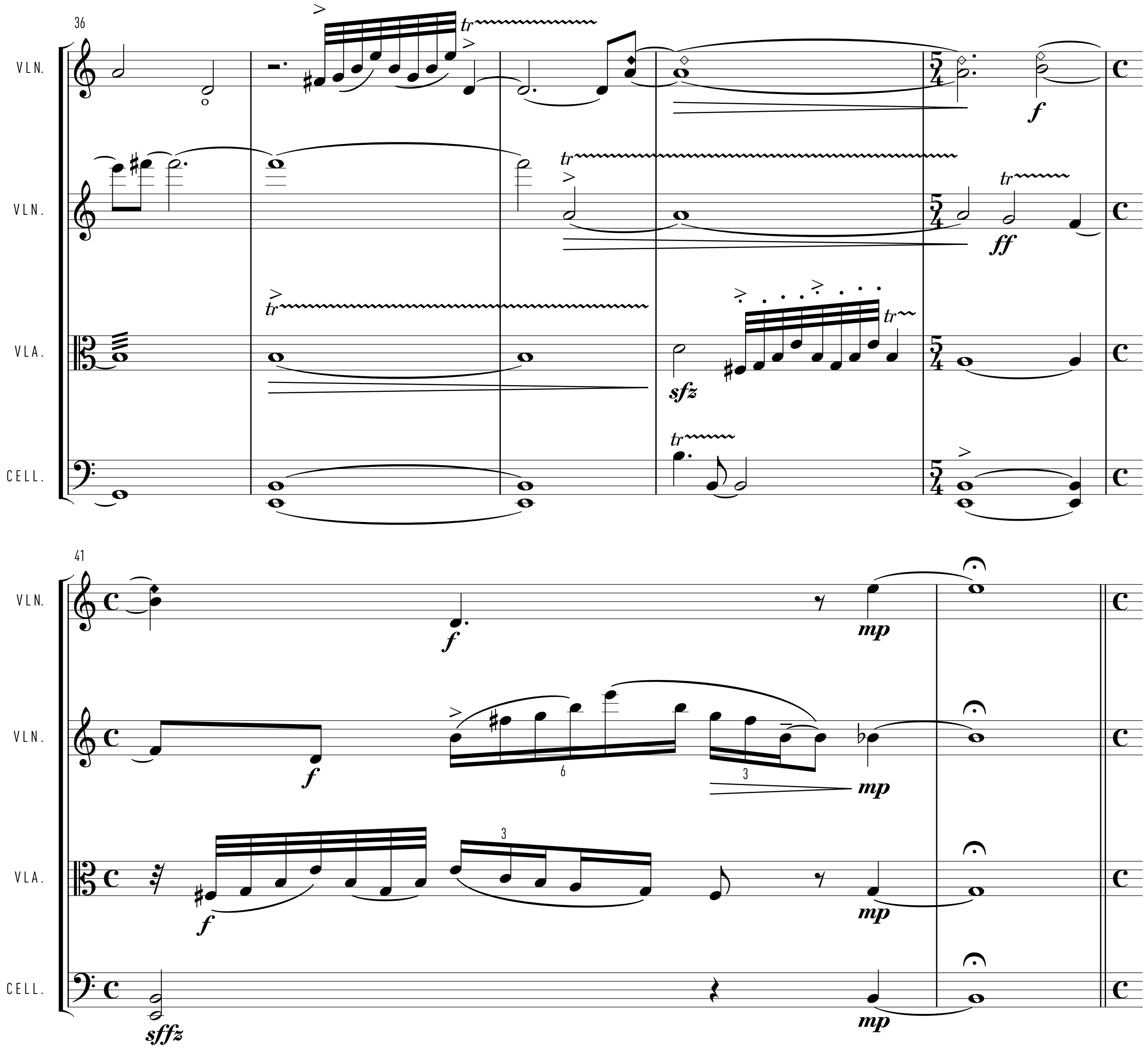
Rubens TUBENCHLAK

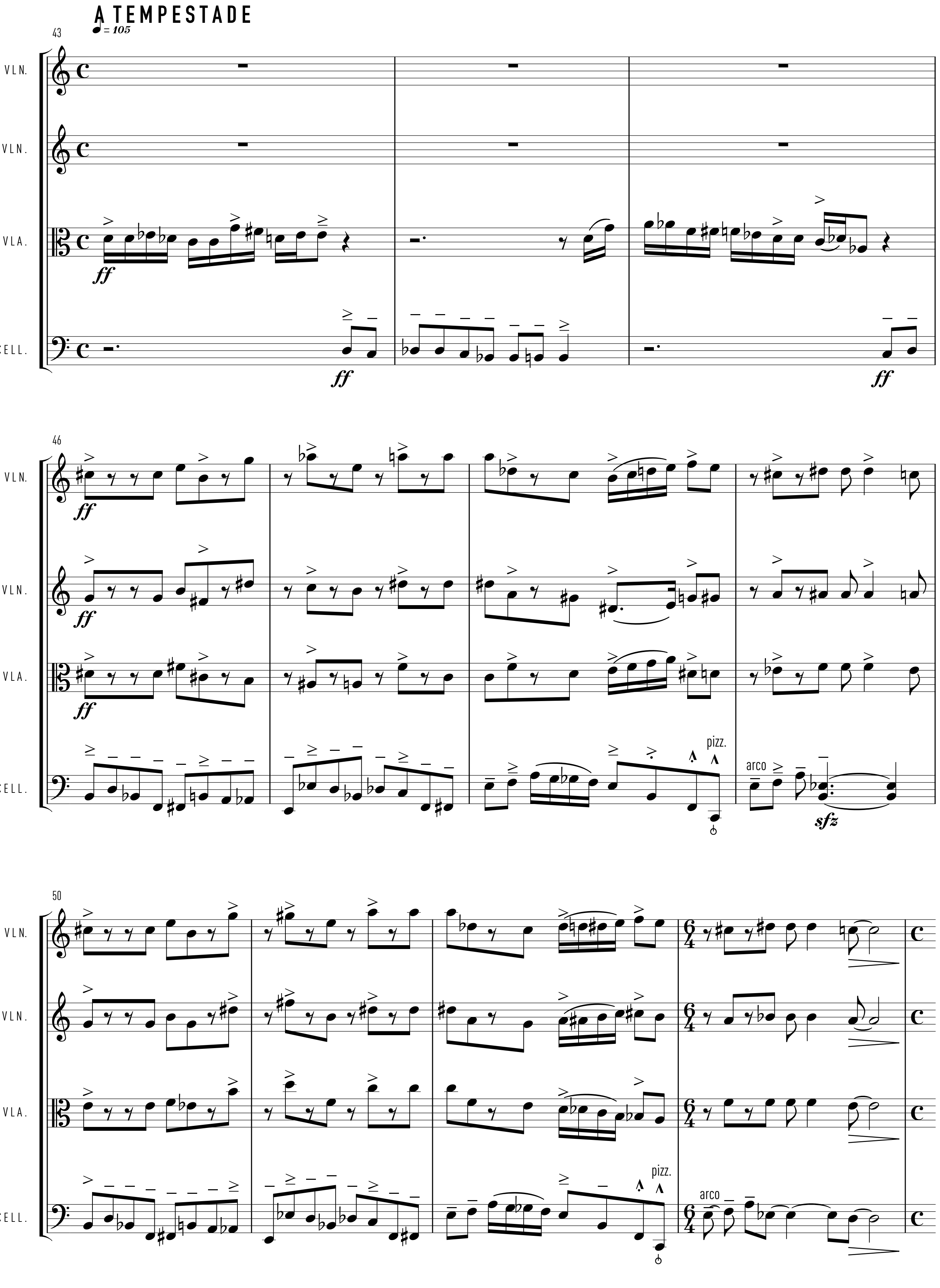
setembro 2013

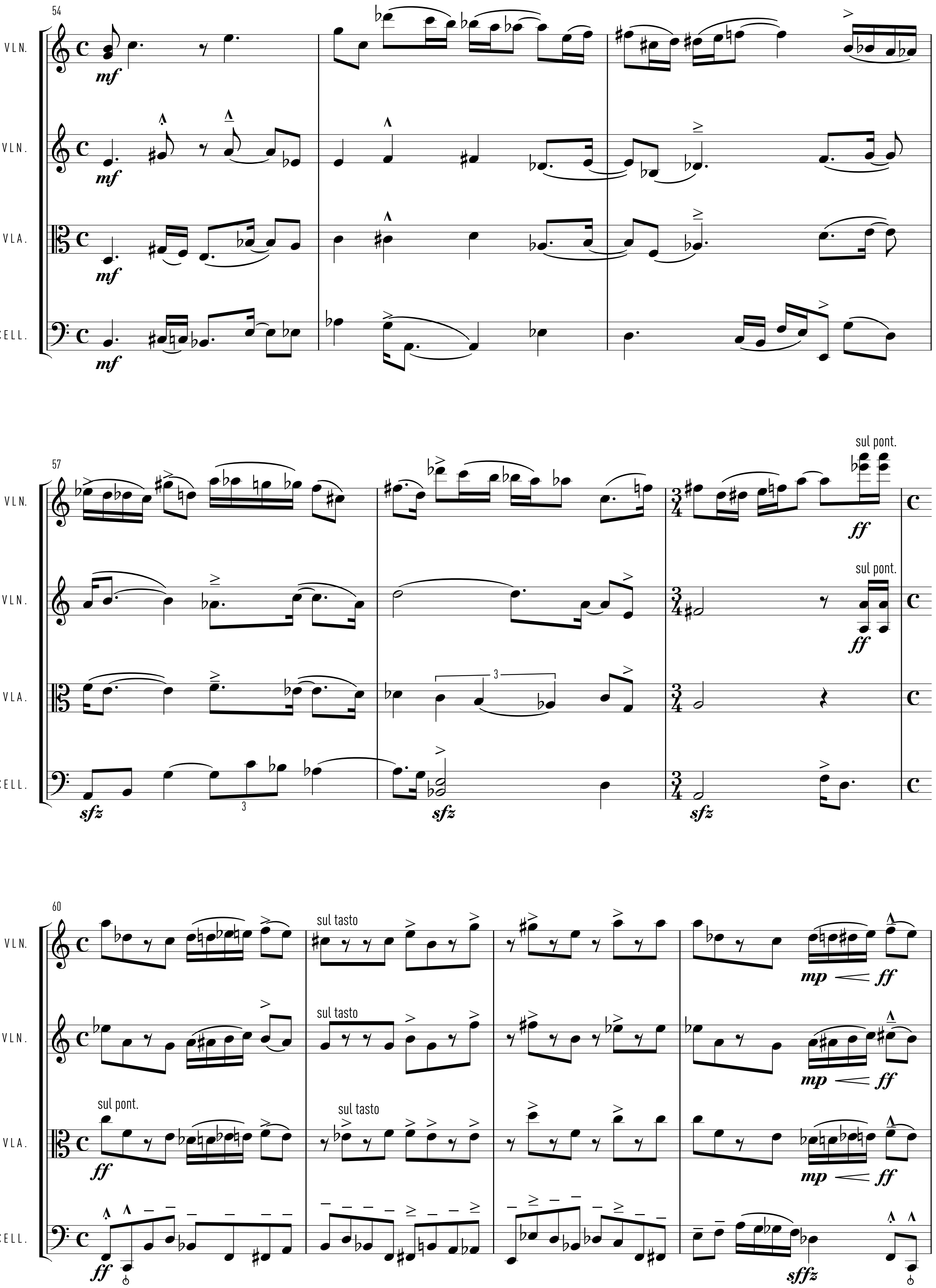


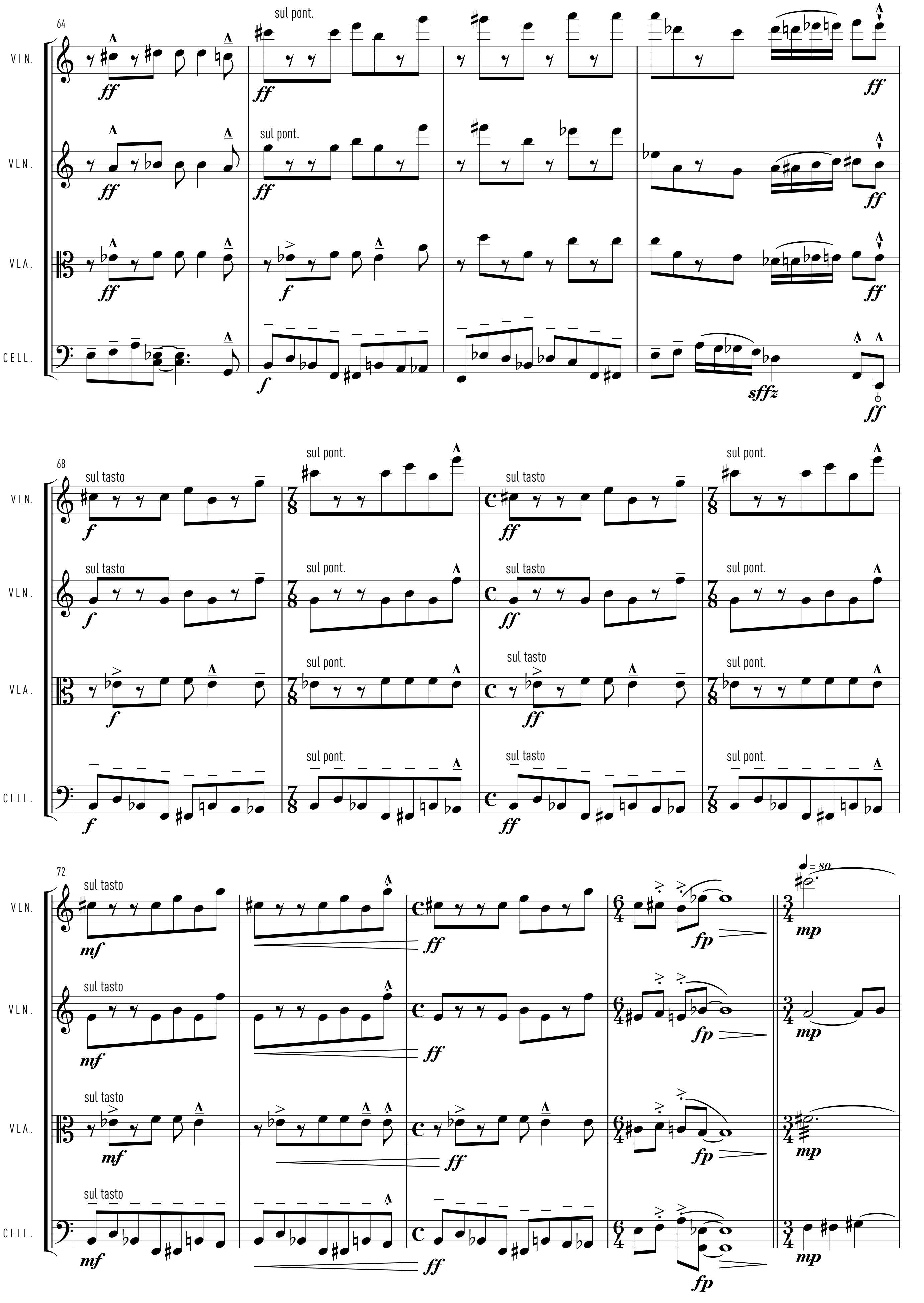

11
sul pont.
VLN.
VLN.
VLA.
CELL.
pizz.
mf
f
p
pp
sfp
14
rit.
arco
pizz.
ff
mf
f
tr
17
a tempo
sul tasto
senza sord.
senza sord.
mp
sfz


VLN.
VLN.
VLA.
CELL.
rit.
a tempo
sul pont.

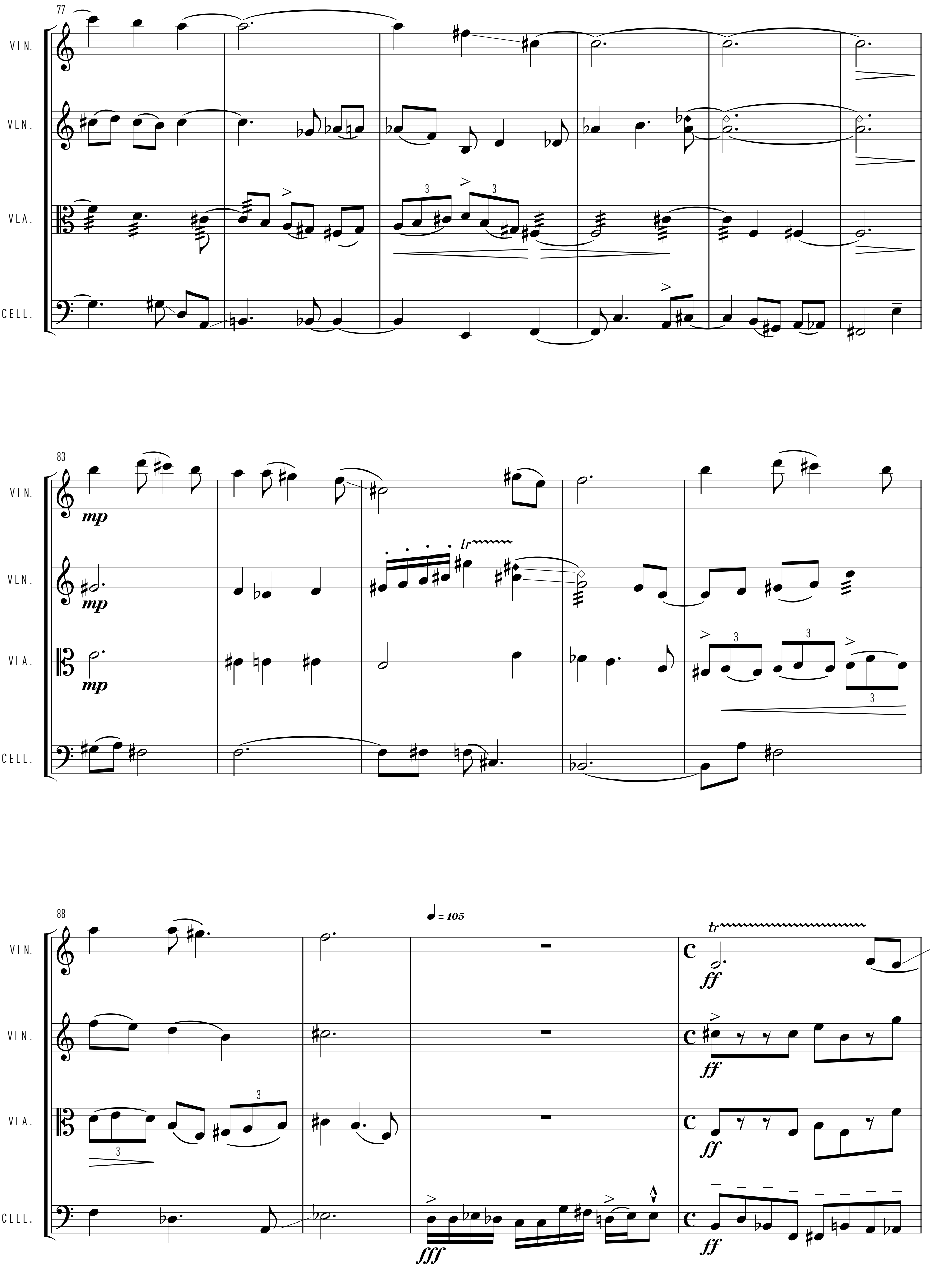

36
VLN.
VLN.
VLA.
CELL.
tr
f
ff
sfz
41
VLN.
VLN.
VLA.
CELL.
f
mp
sffz

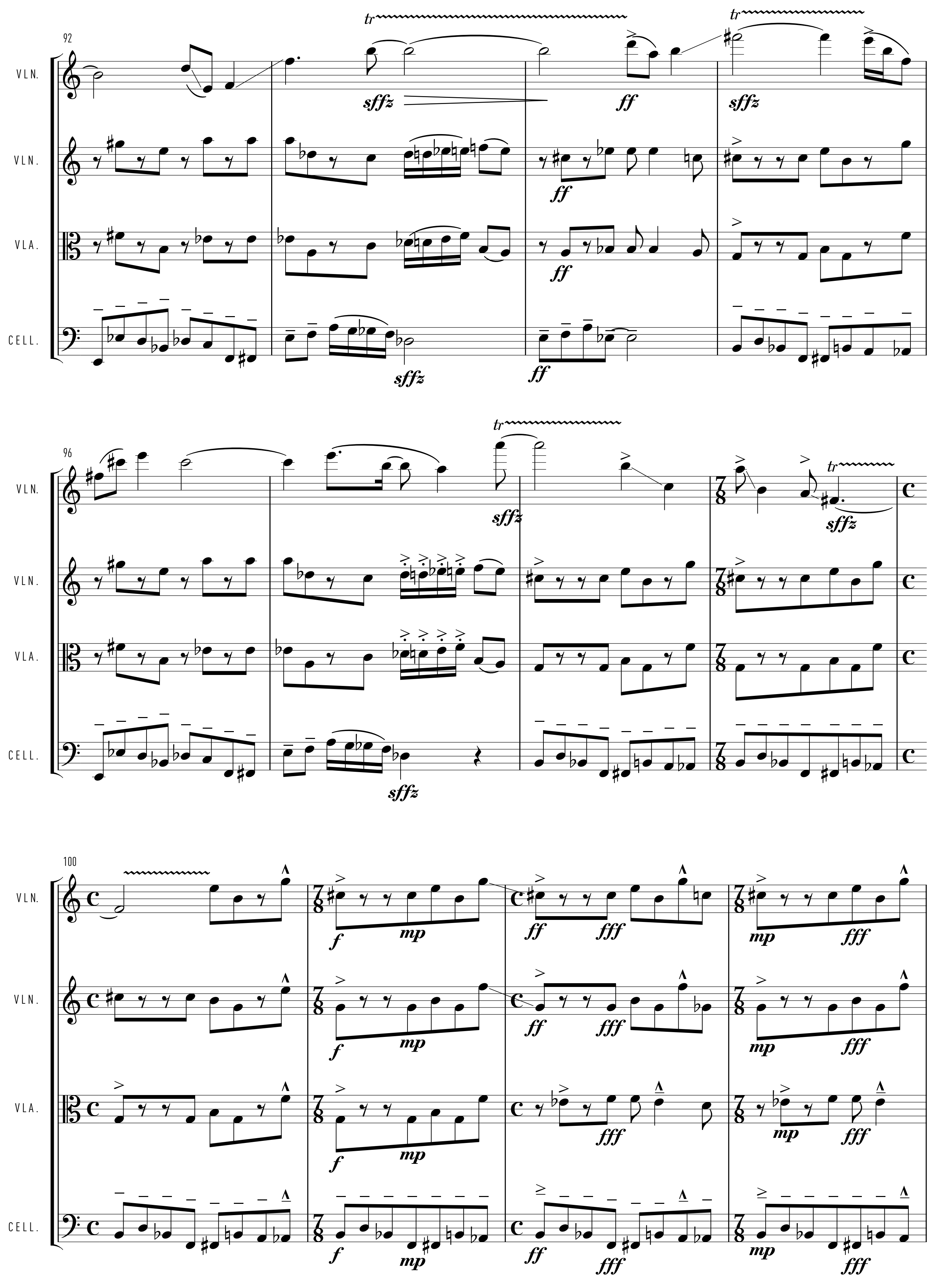

A TEMPESTADE
♩= 105
VLN.
VLN.
VLA.
CELL.
ff
pizz.
arco
sfz

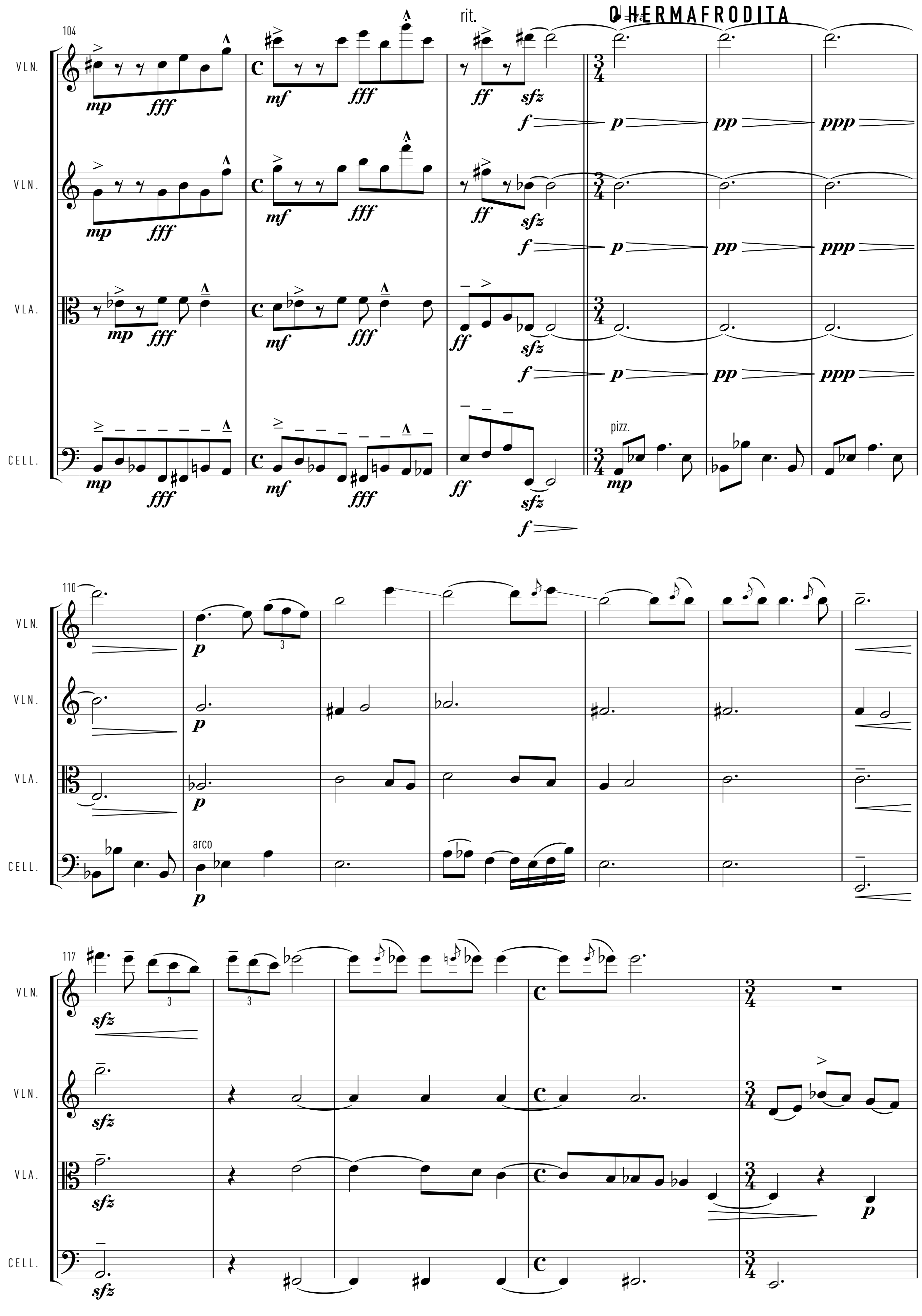

54
VLN.
VLN.
VLA.
CELL.
mf
mf
mf
mf
57
sul pont.
ff
sul pont.
ff
3
sfz
sfz
sfz
60
sul tasto
sul tasto
sul tasto
sul pont.
ff
ff
mp
ff
sffz

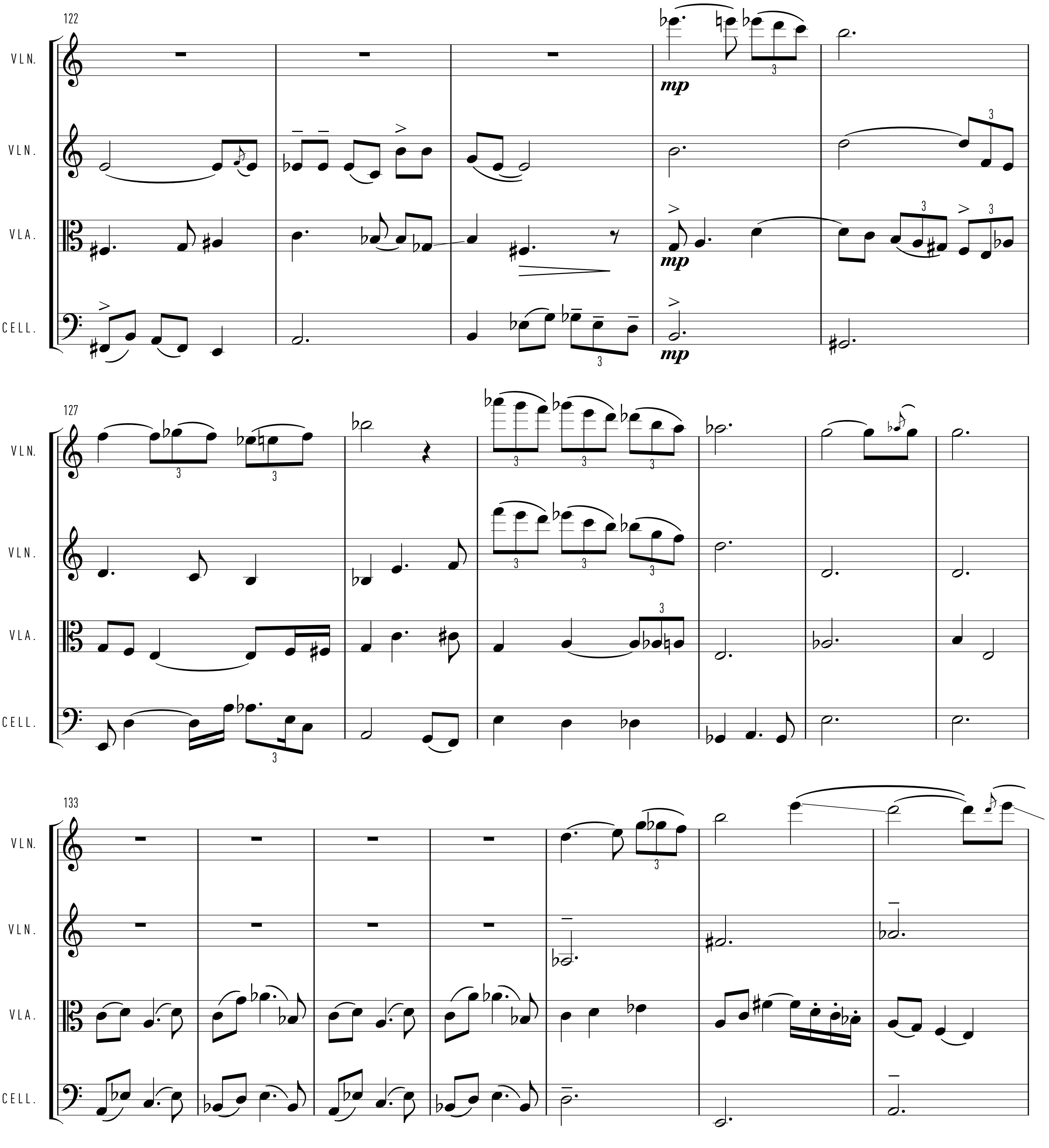


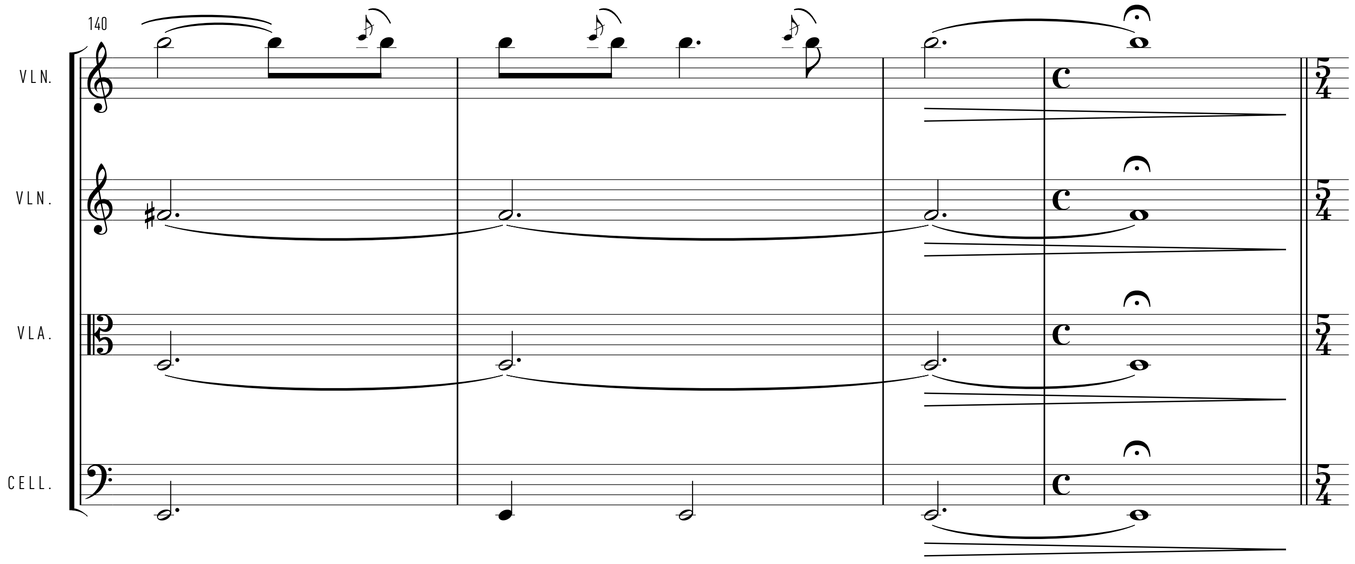
64
VLN.
VLN.
VLA.
CELL.
sul pont.
ff
f
sffz
68
sul tasto
sul pont.
72
mf
fp
♩ = 80
mp

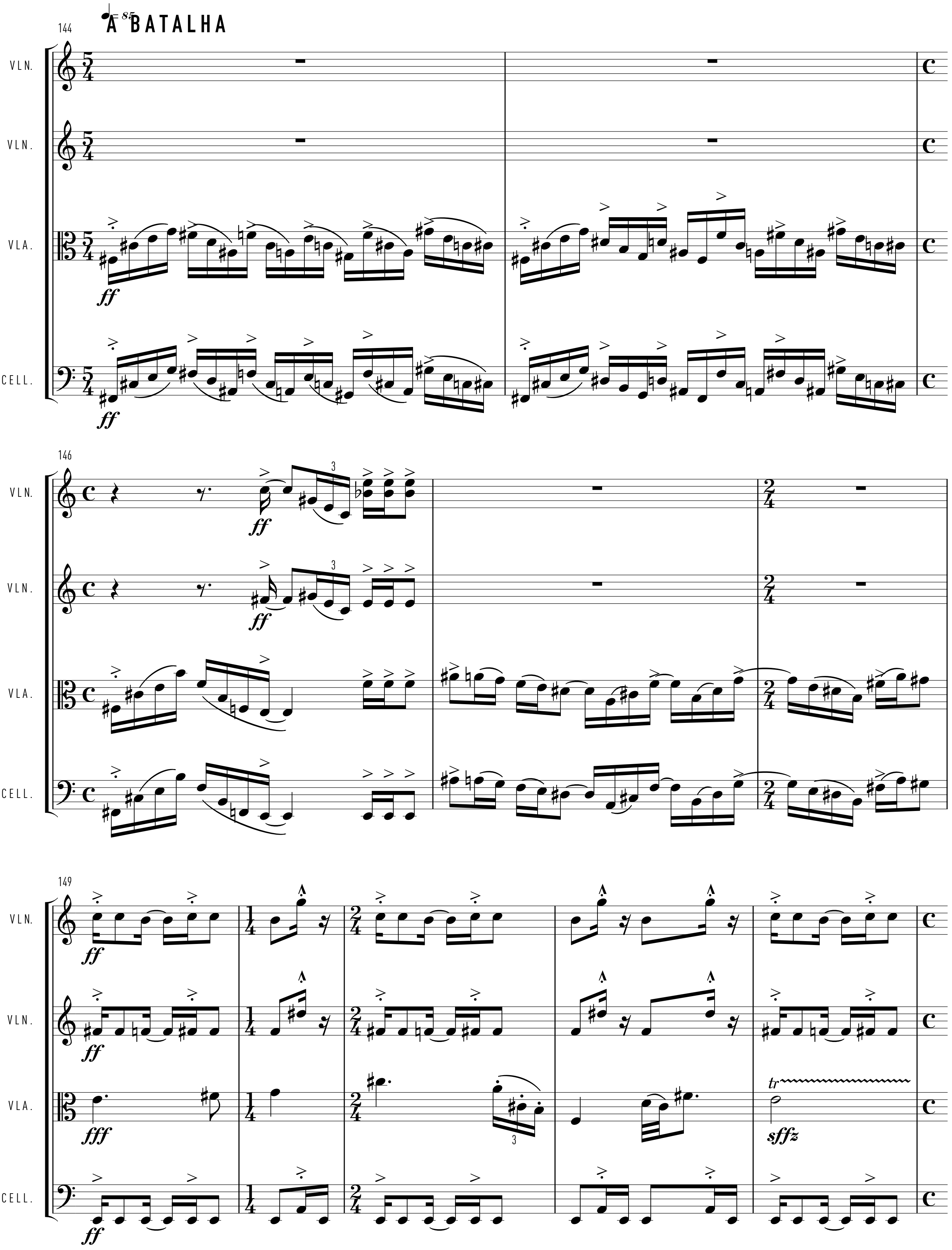

77
VLN.
VLN.
VLA.
CELL.
83
mp
mp
mp
88
♩ = 105
tr
ff
ff
ff
fff
ff

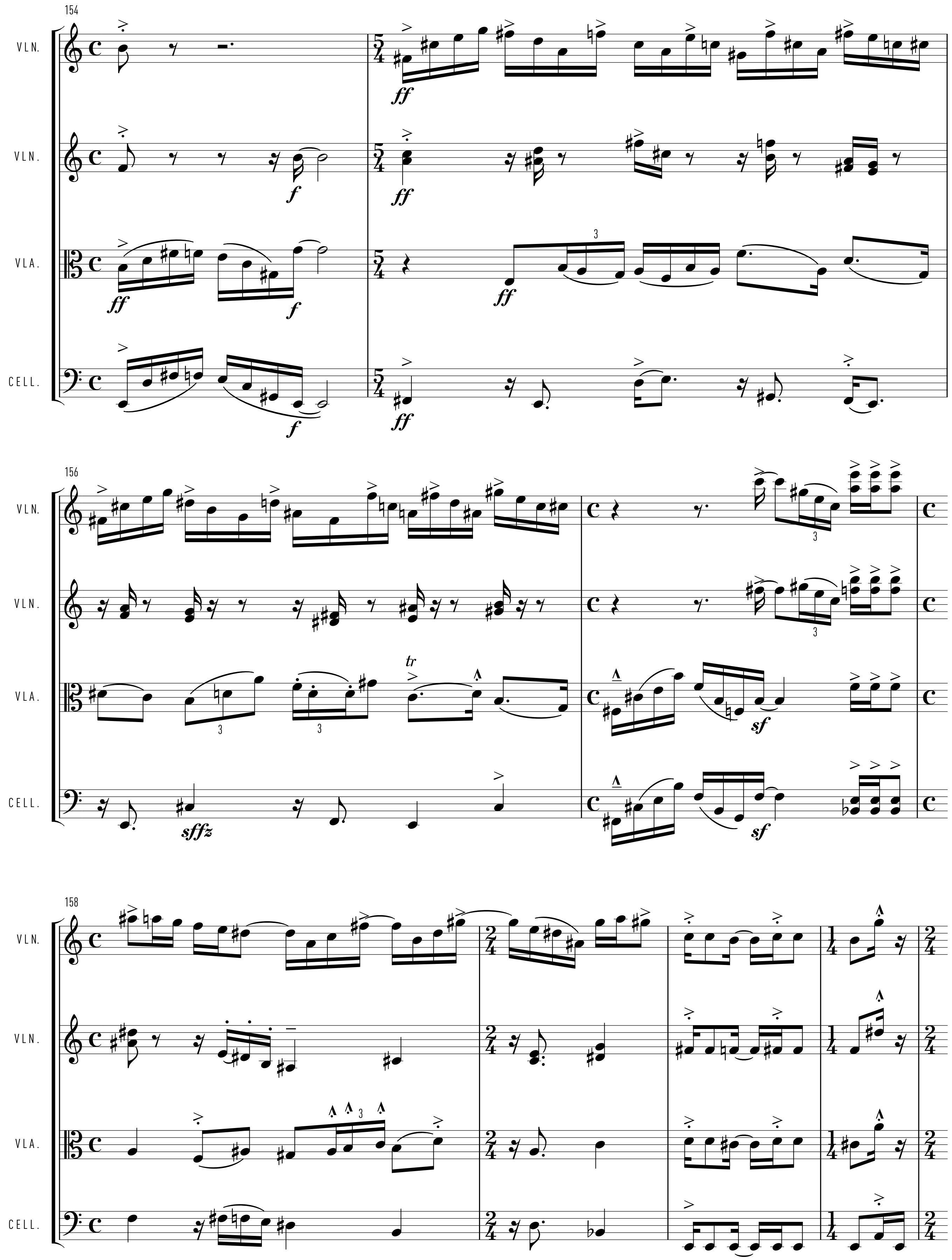

92
VLN.
VLN.
VLA.
CELL.
96
100

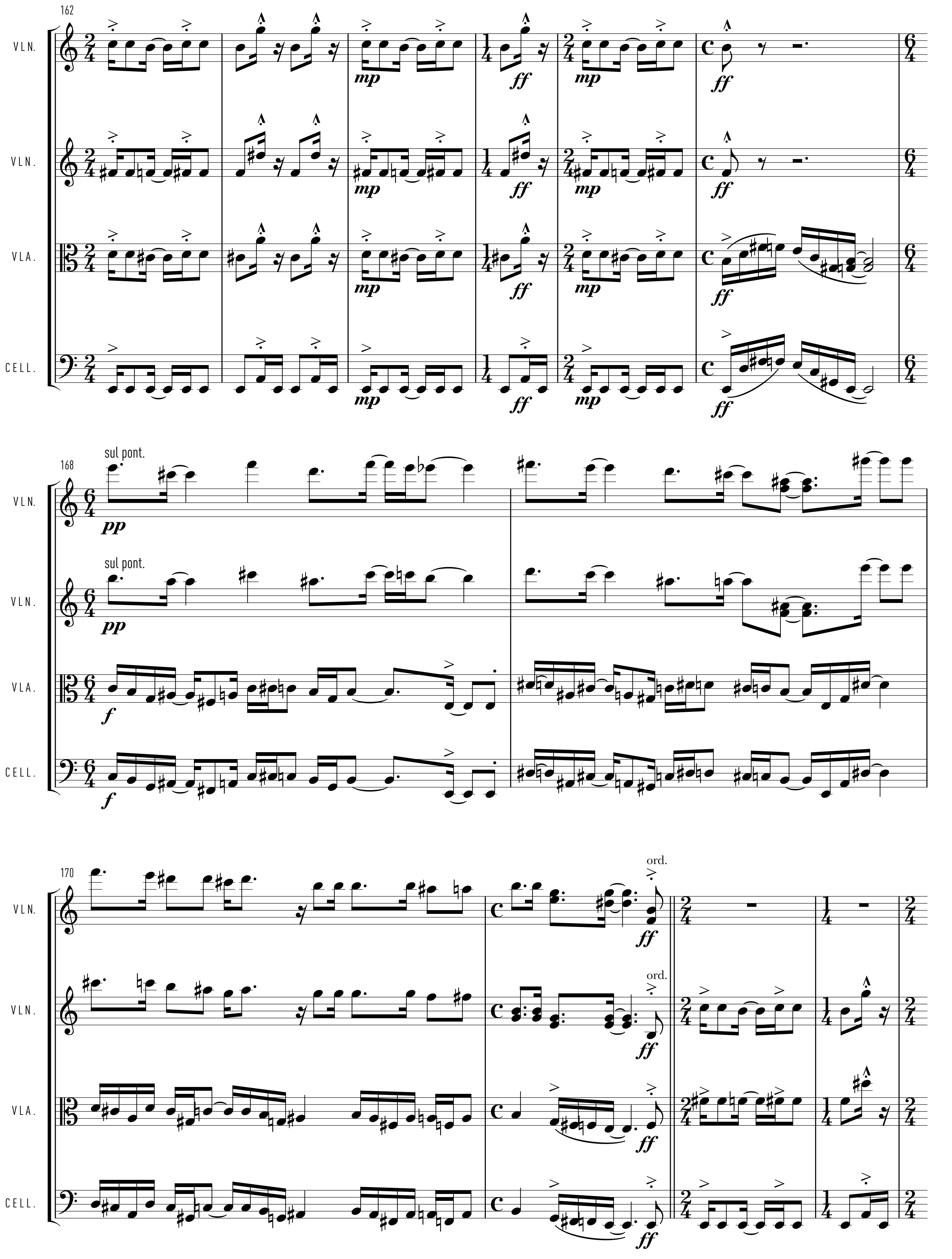

O HERMAFRODITA
rit.
104
110
117
VLN.
VLN.
VLA.
CELL.
pizz.
arco

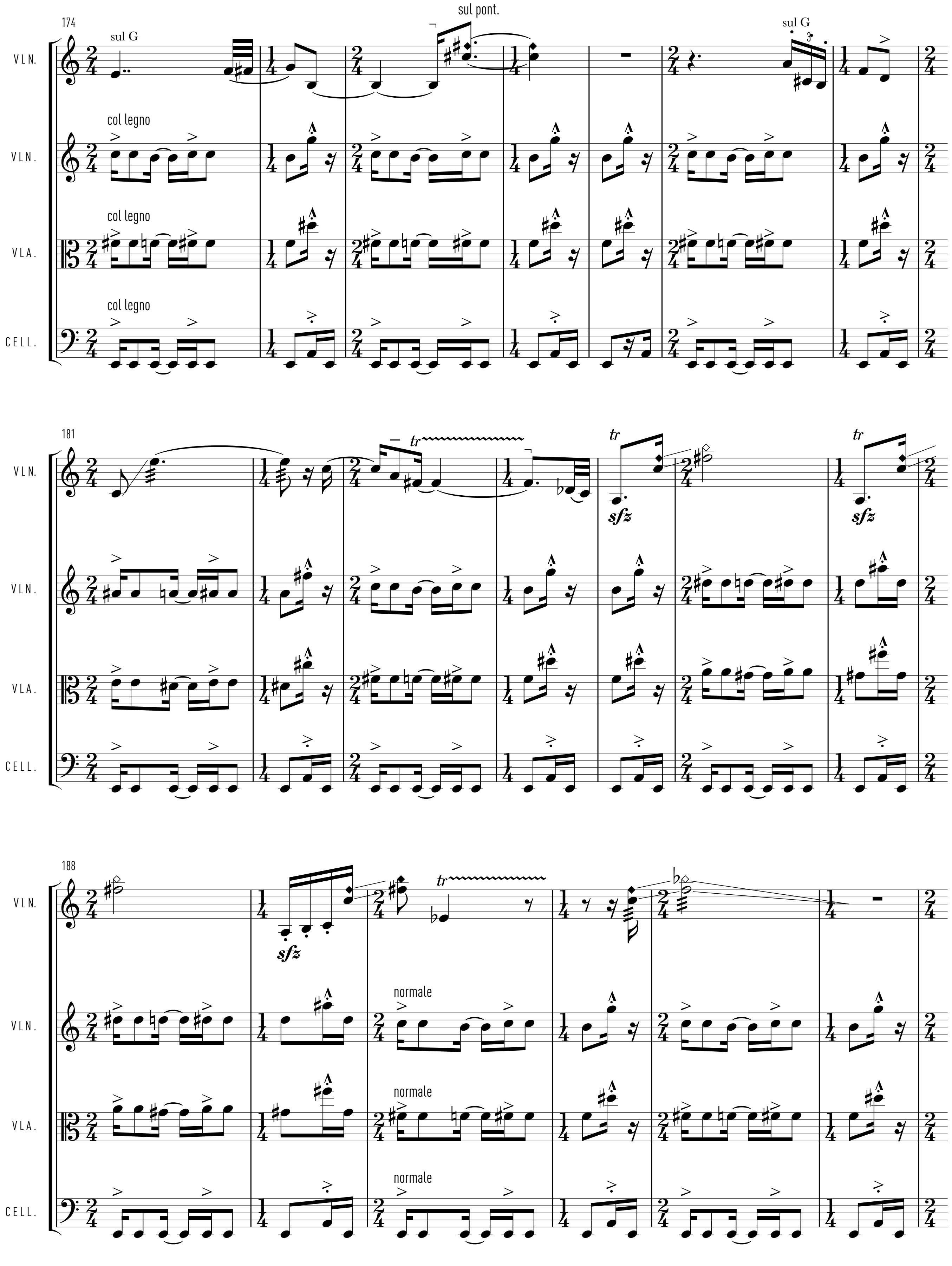

122
VLN.
VLN.
VLA.
CELL.
mp
mp
mp
127
VLN.
VLN.
VLA.
CELL.
133
VLN.
VLN.
VLA.
CELL.


140
VLN.
VLN.
VLA.
CELL.

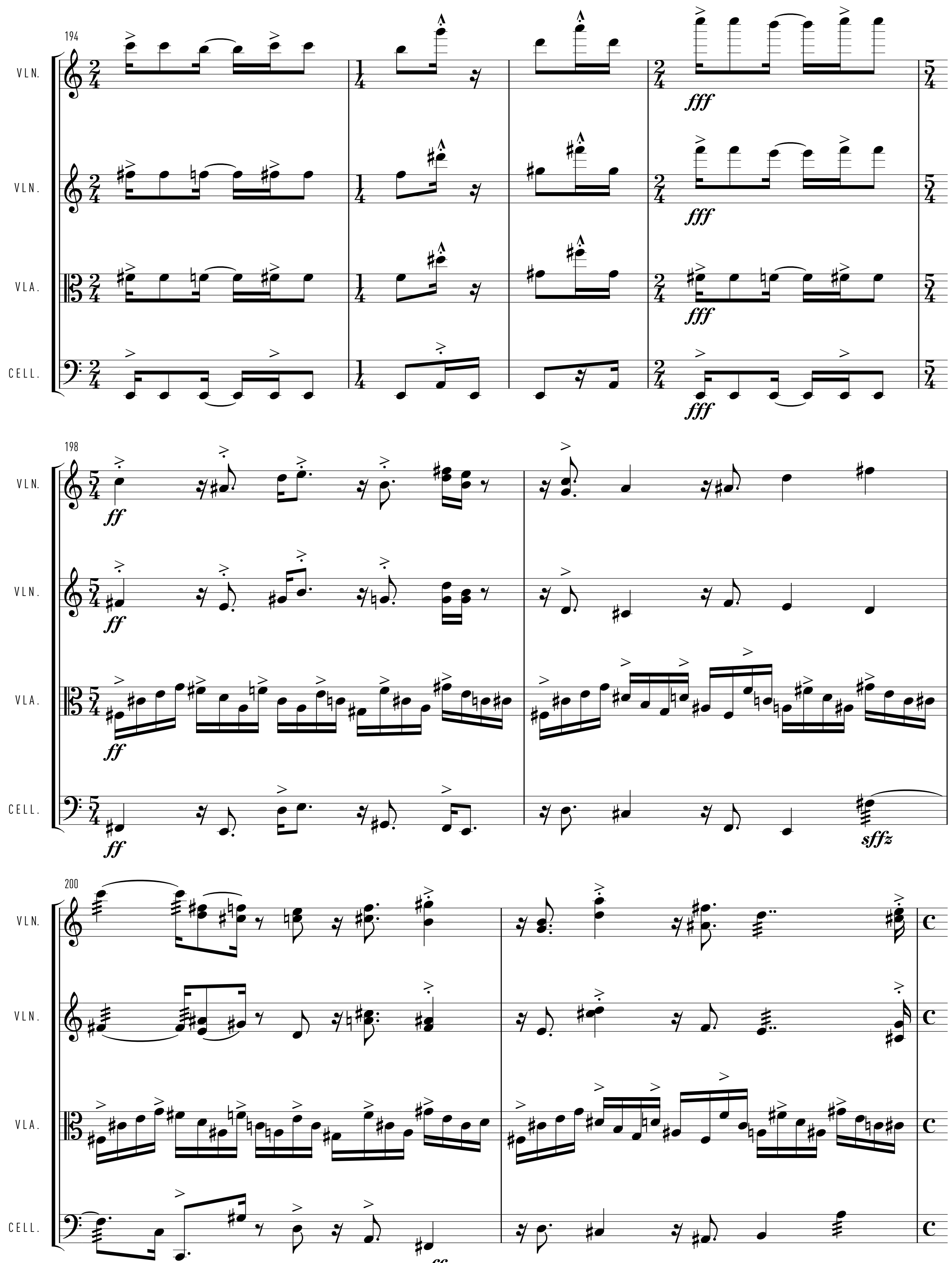

A BATALHA
VLN.
VLN.
VLA.
CELL.
ff
fff
sffz
tr

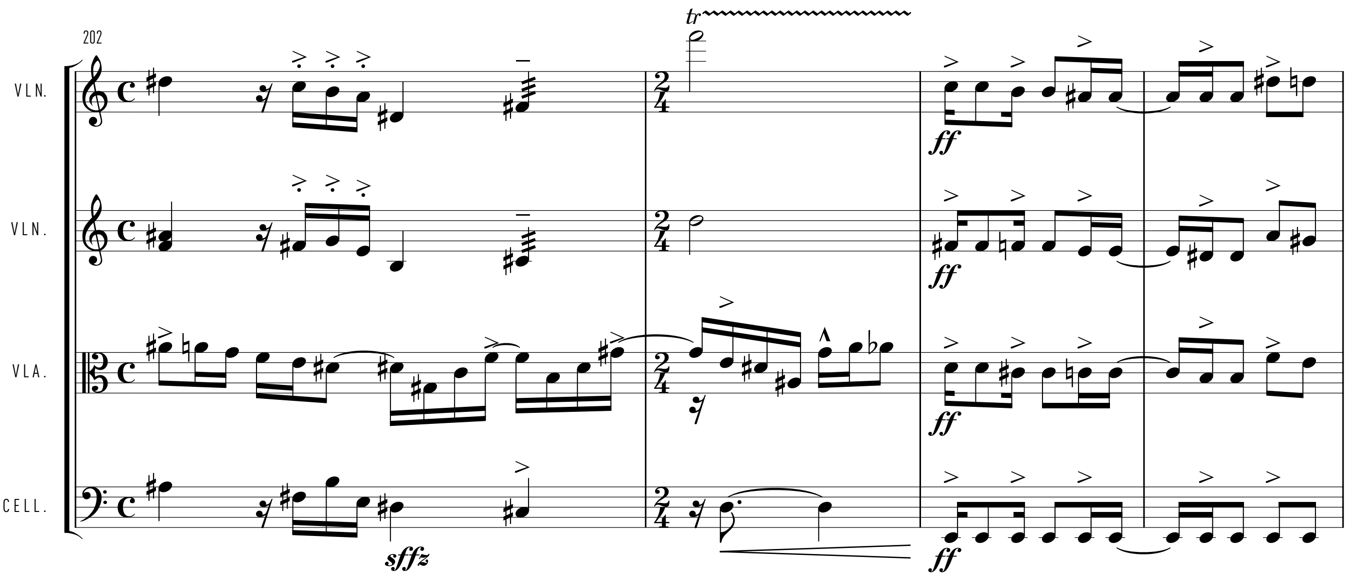

154
VLN.
VLN.
VLA.
CELL.
ff
f
156
tr
sffz
sf
158

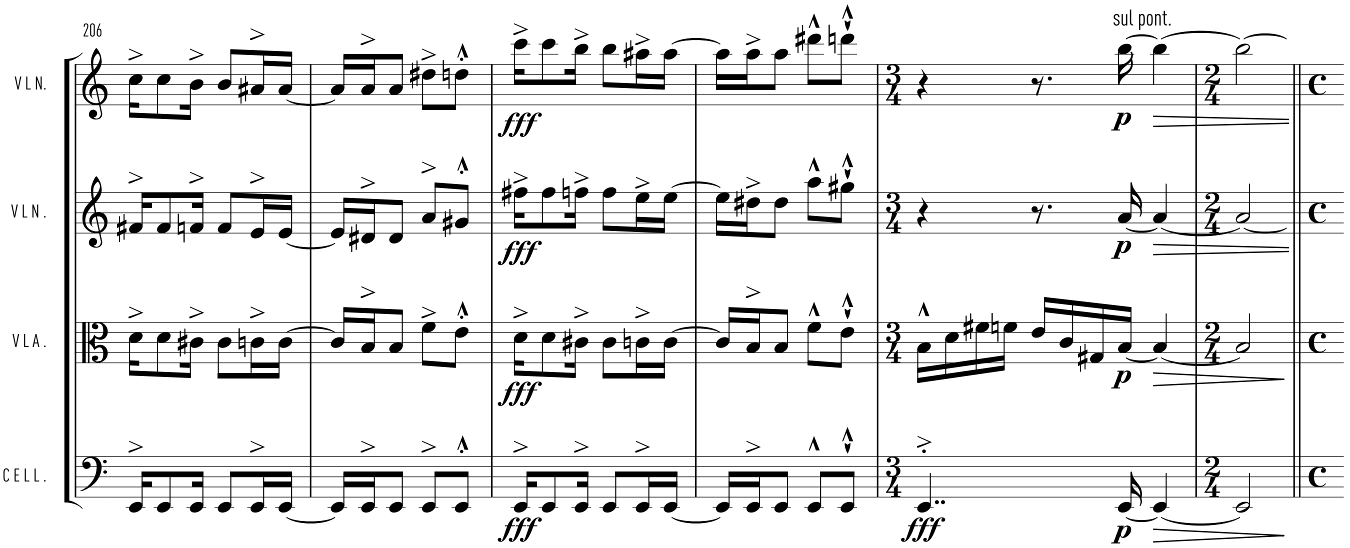

162
VLN.
VLN.
VLA.
CELL.
mp
ff
168
sul pont.
pp
f
170
ord.
ff



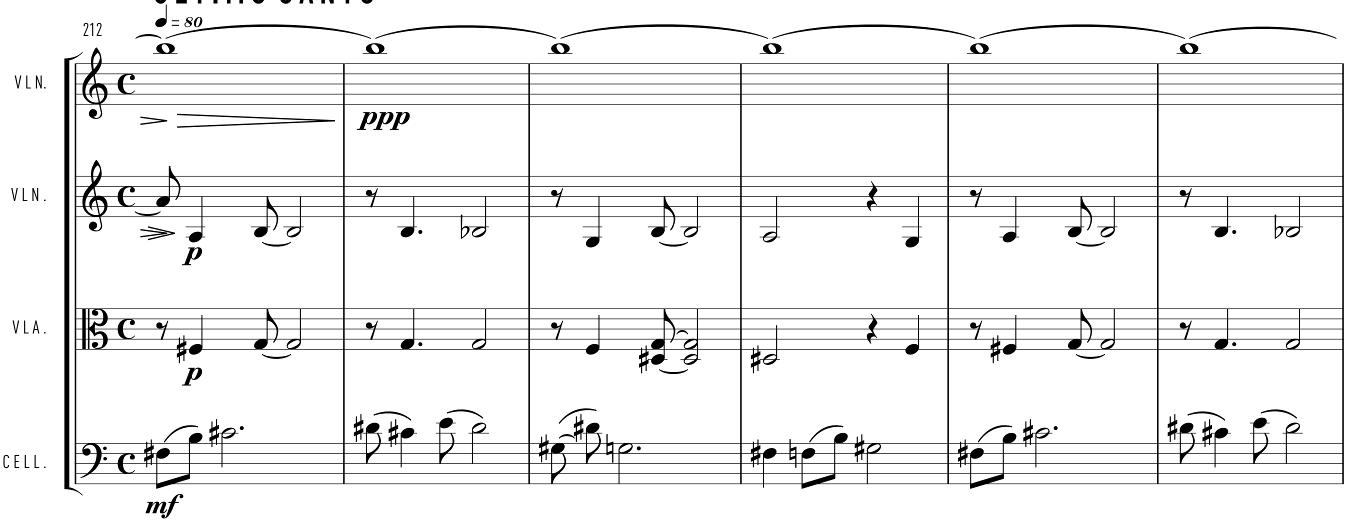
174
sul G
sul pont.
sul G
VLN.
col legno
VLN.
col legno
VLA.
col legno
CELL.
181
tr
tr
sfz
tr
sfz
VLN.
VLN.
VLA.
CELL.
188
sfz
tr
VLN.
normale
VLN.
normale
VLA.
normale
CELL.

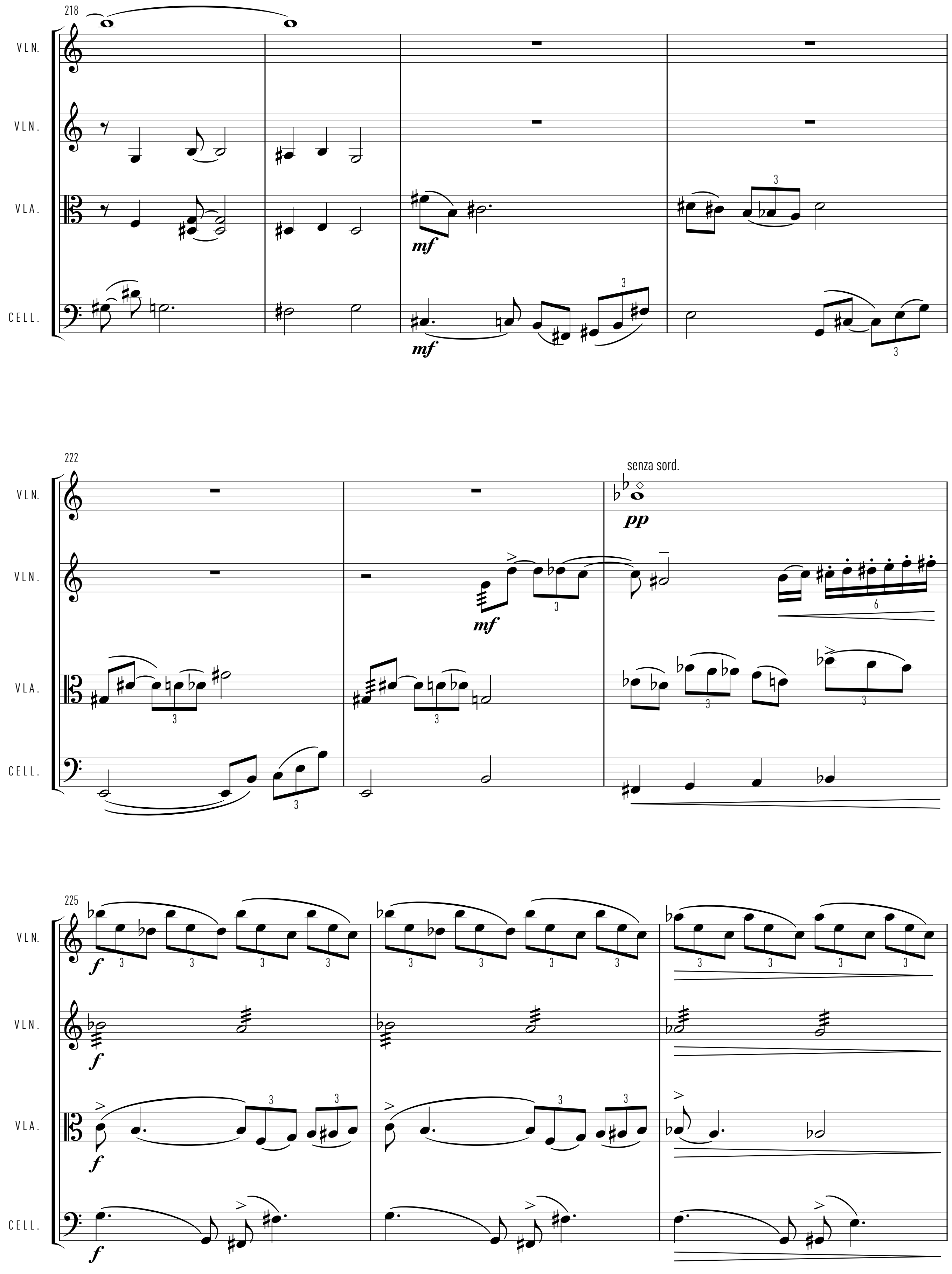

194
VLN.
VLN.
VLA.
CELL.
fff
198
ff
sffz
200
sffz

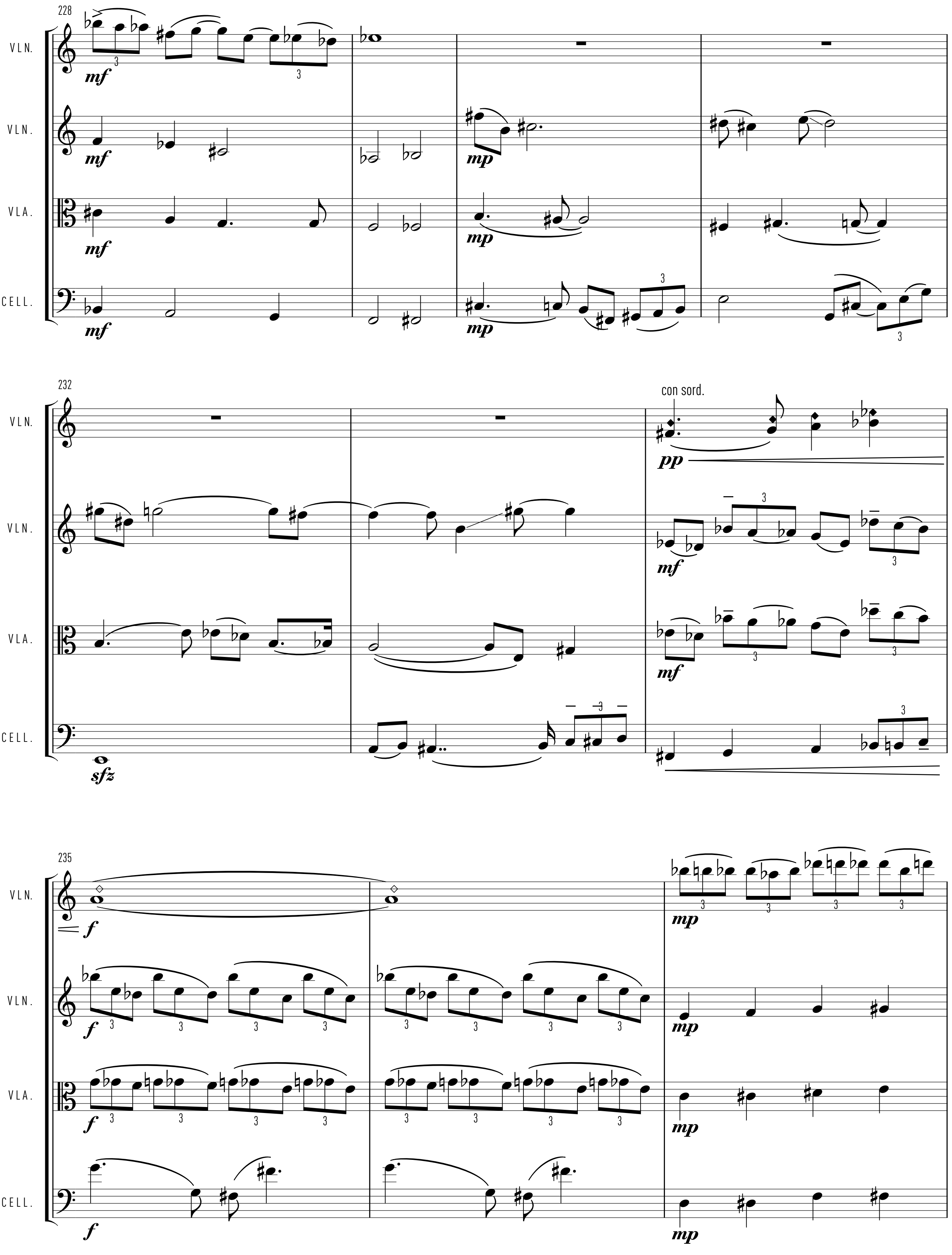


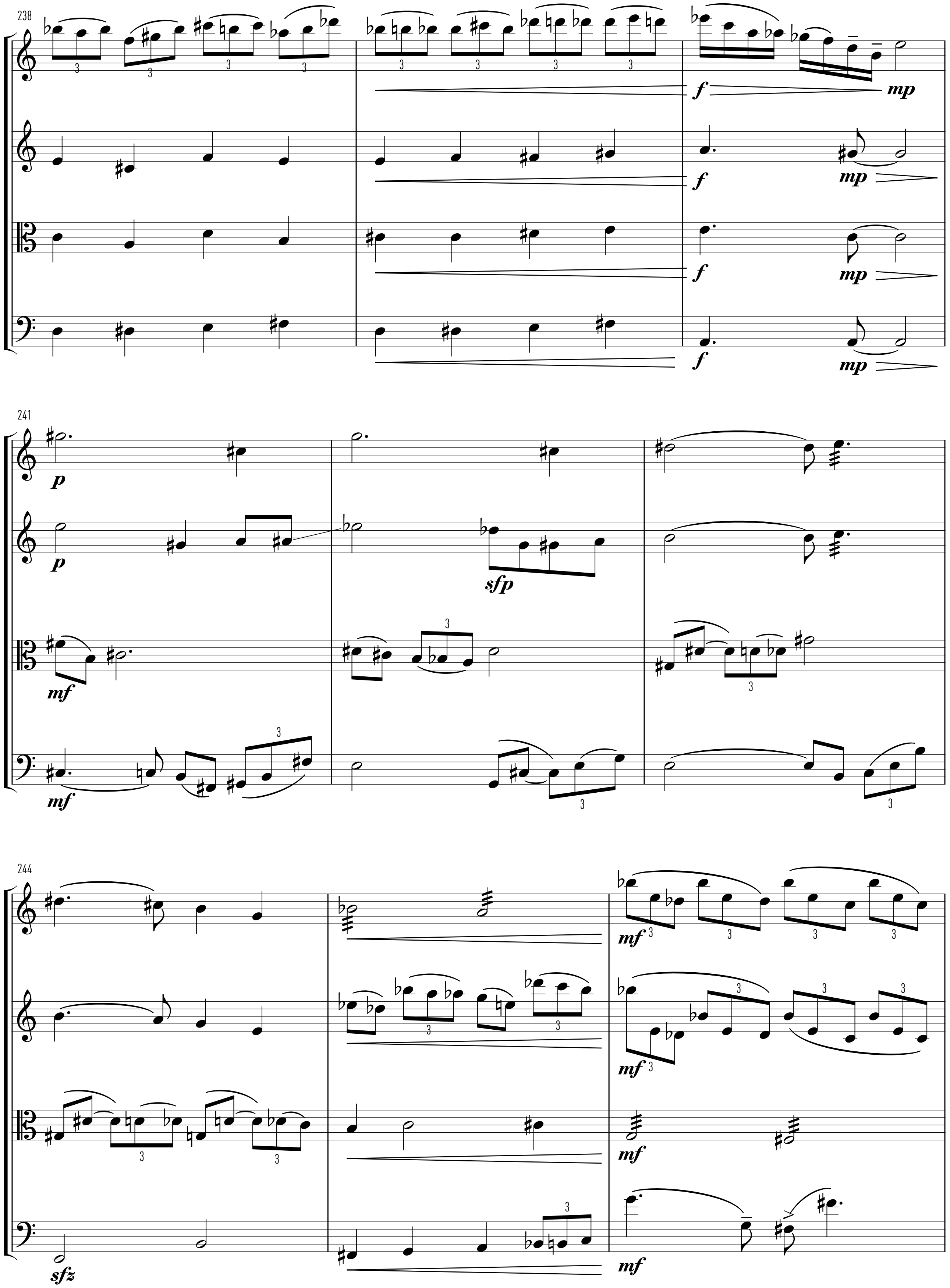


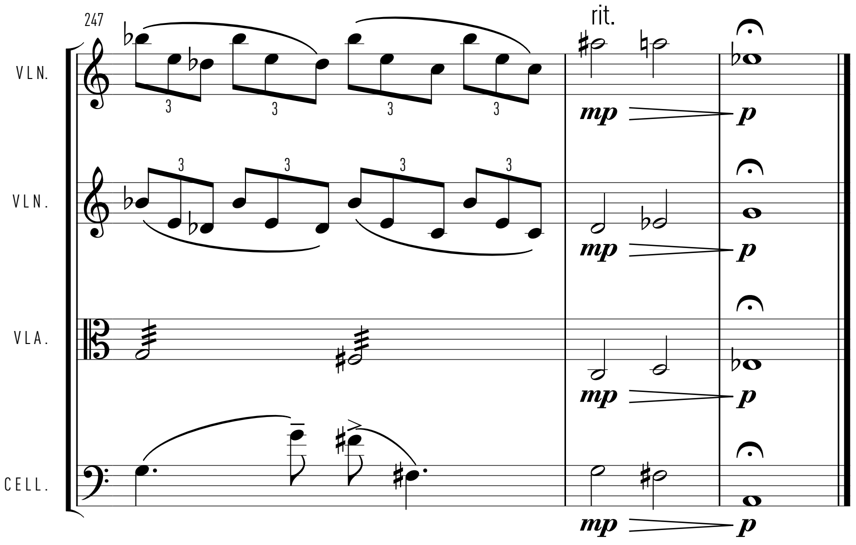
ÚLTIMO CANTO




218
VLN.
VLN.
VLA.
CELL.
mf
mf
3
222
senza sord.
pp
mf
6
225
f
f
f
f

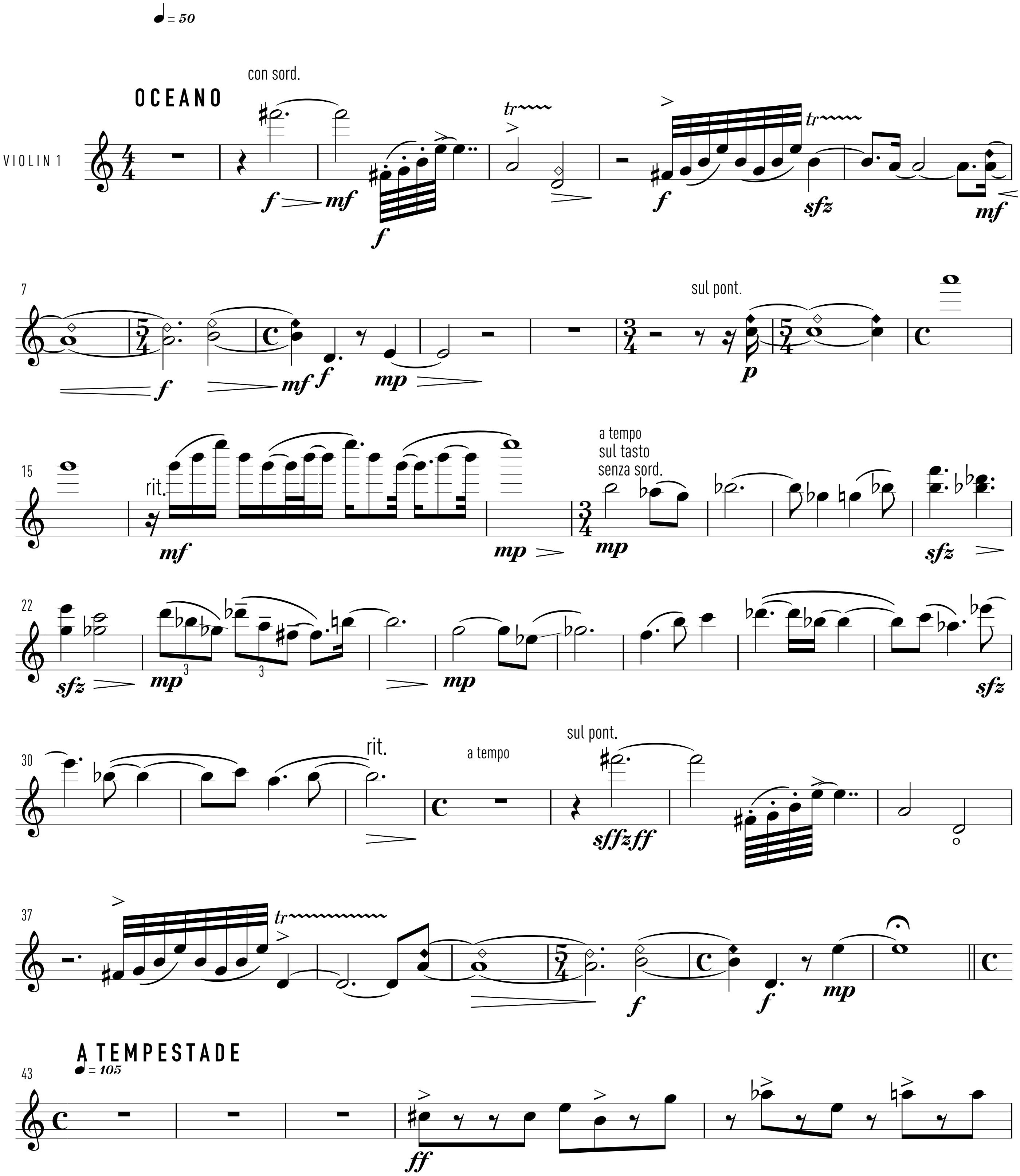

228
VLN.
VLN.
VLA.
CELL.
mf
mp
232
con sord.
pp
sfz
235
f

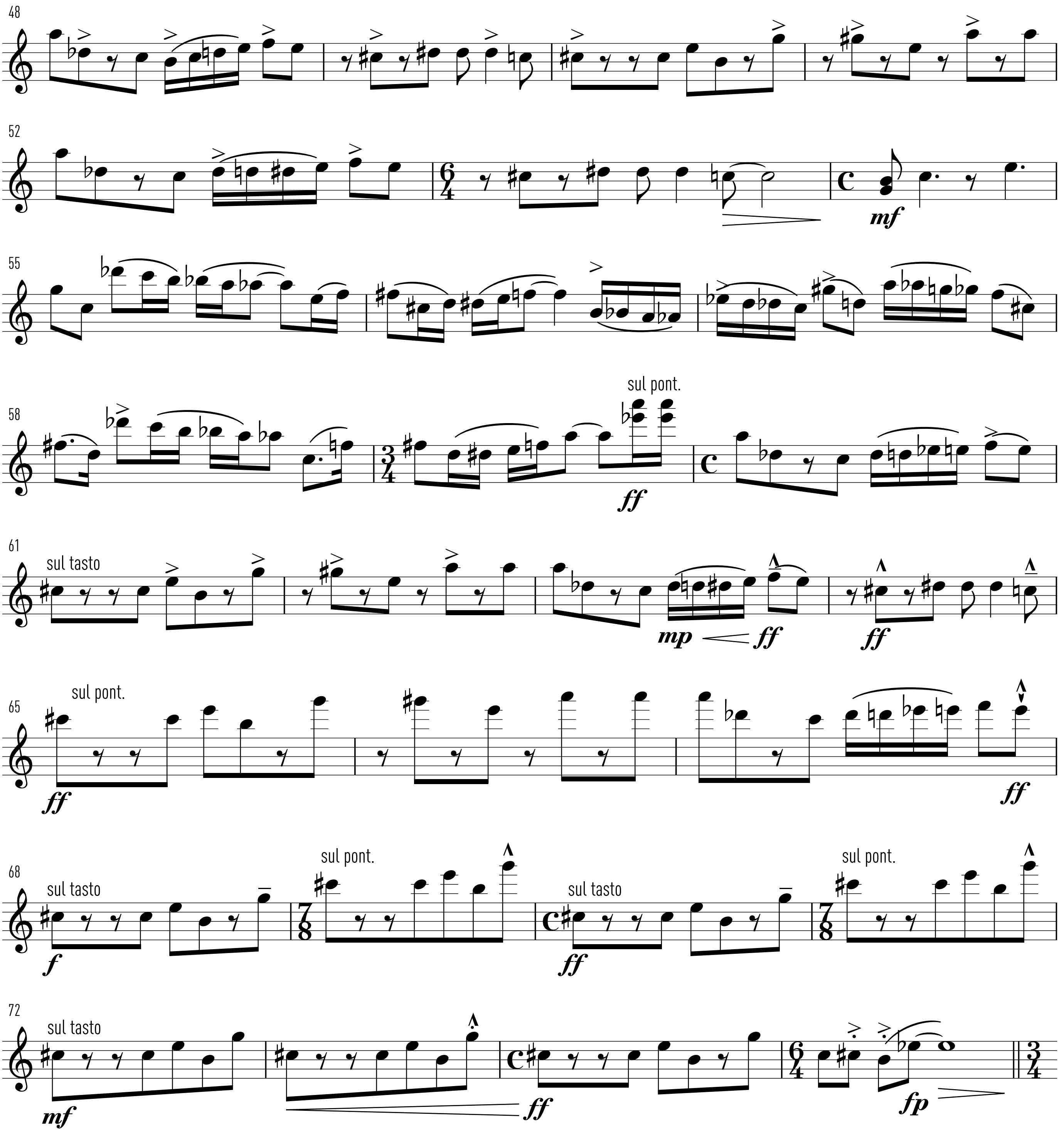

238
VLN.
VLN.
VLA.
CELL.
f
mp
241
p
sfp
mf
244
sfz
mf

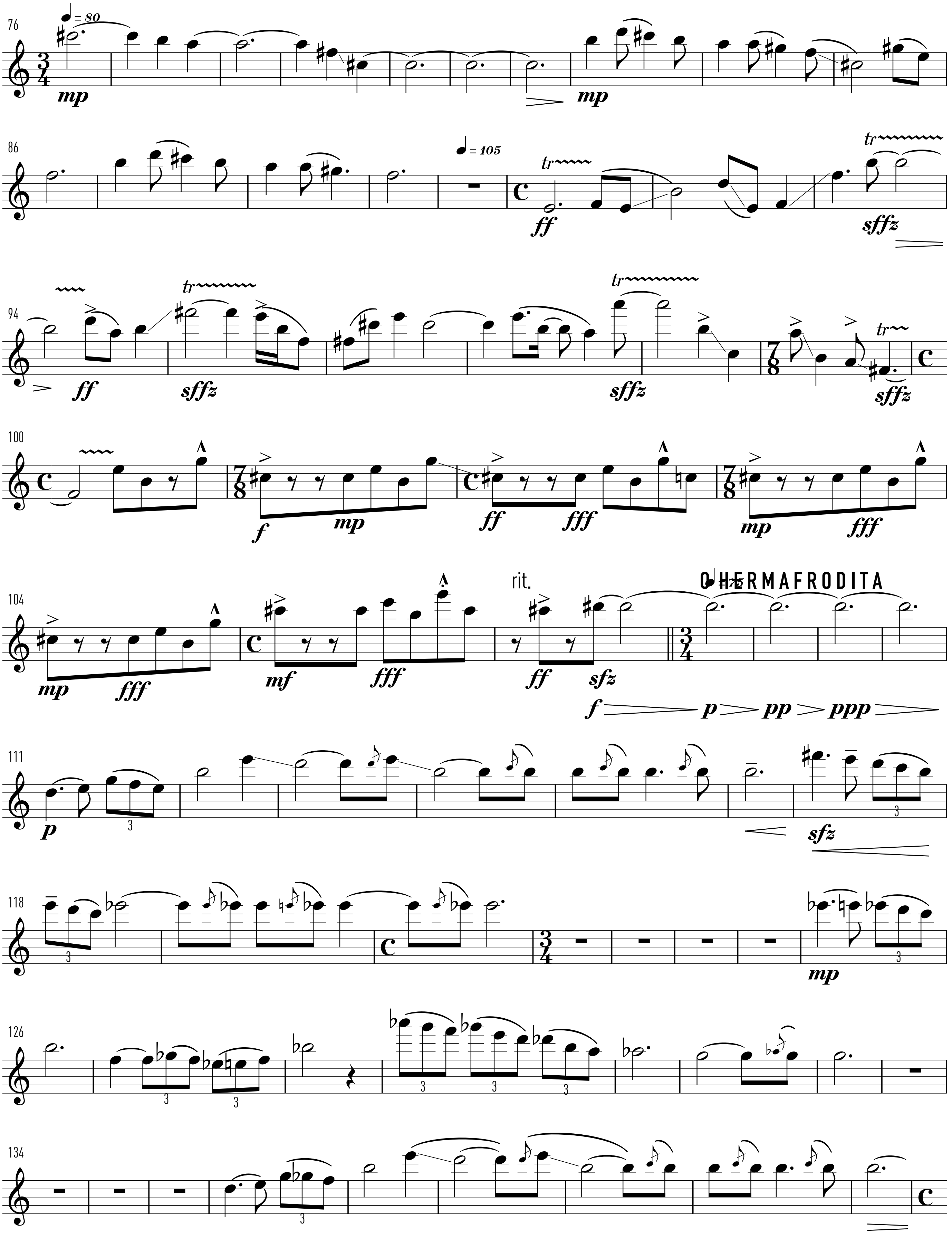

247
rit.
VLN.
VLN.
VLA.
CELL.
mp
p
mp
p
mp
p
mp
p

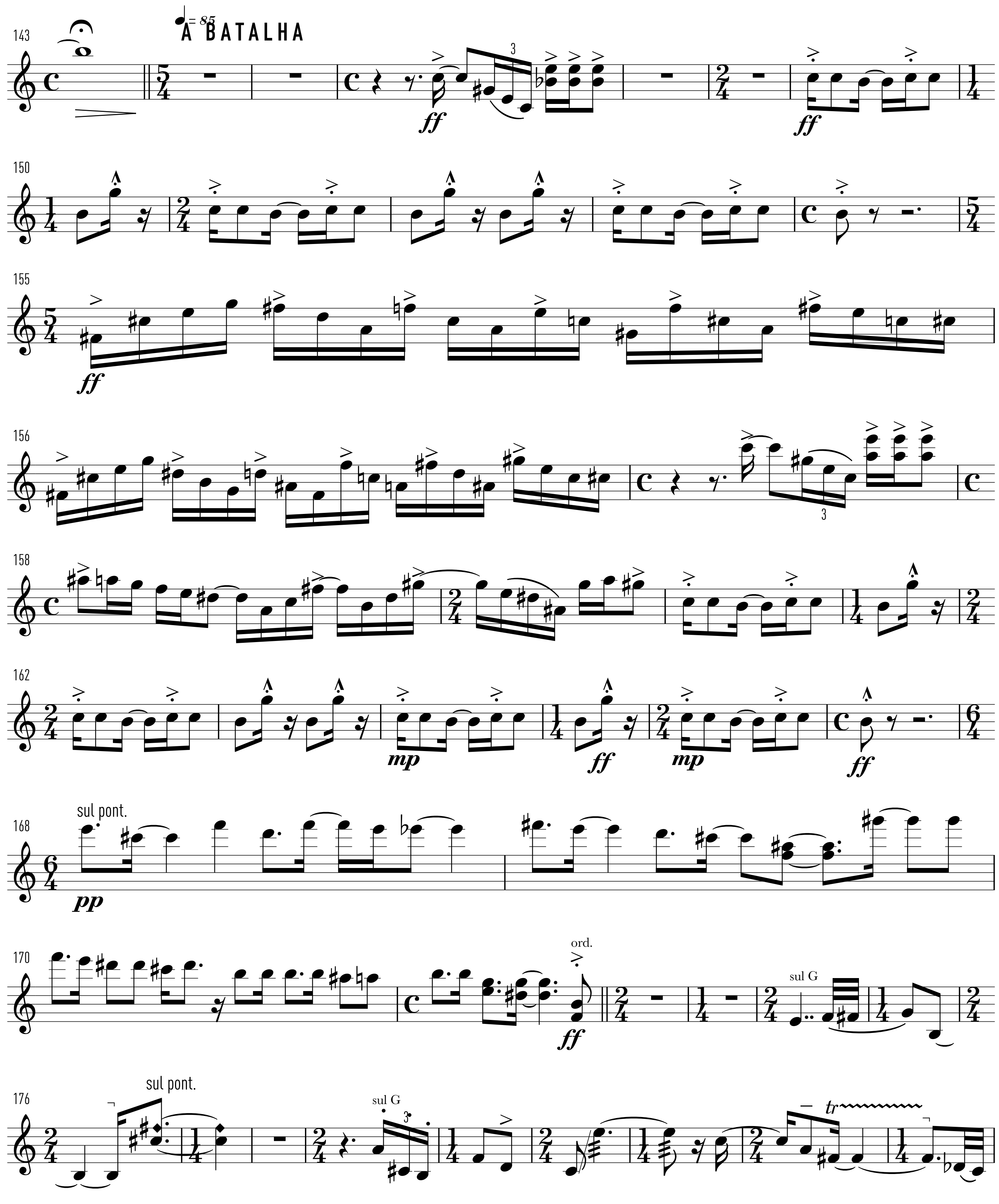
CANTOS DE MALDOROR

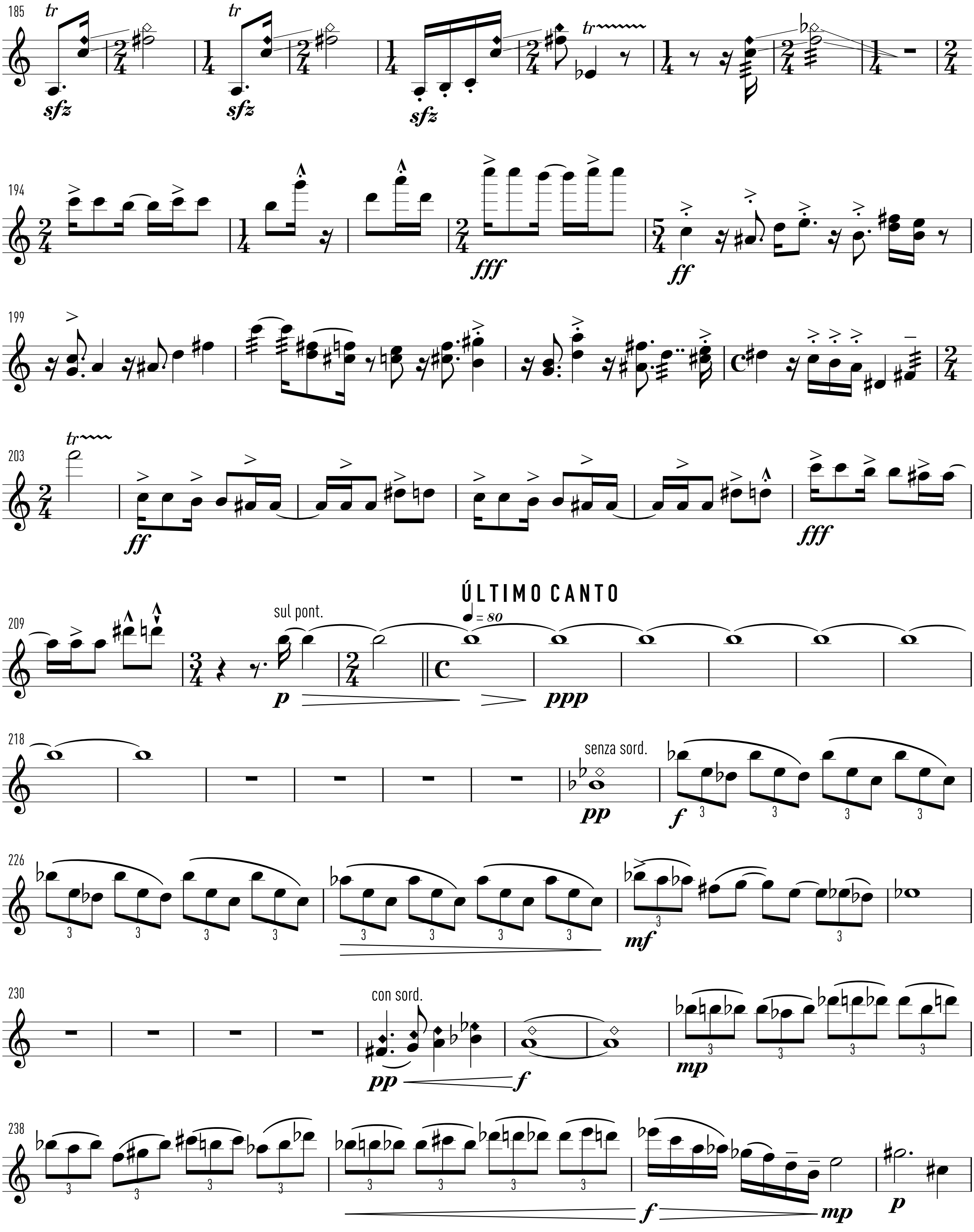
Rubens TUBENCHLAK



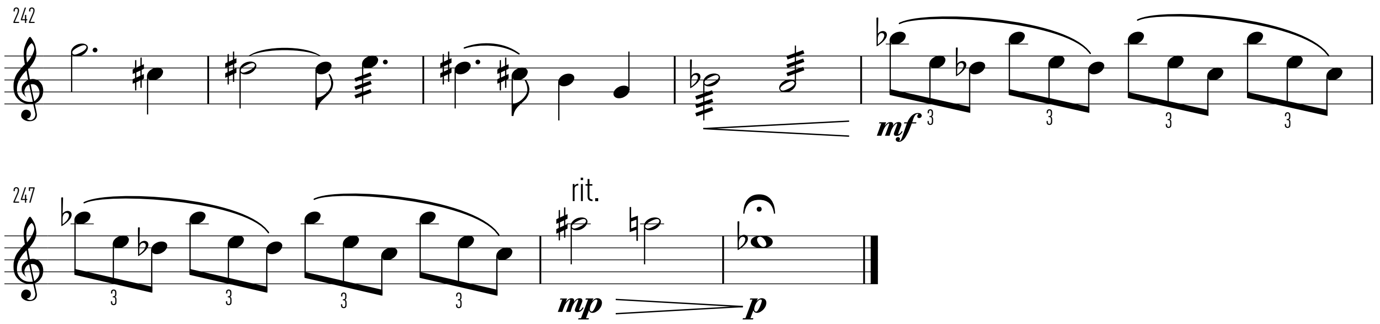

48
52
55
58
sul pont.
61
sul tasto
65
sul pont.
68
sul tasto
sul pont.
sul tasto
sul pont.
72
sul tasto


♩= 80
♩= 105
rit.
O HERMAFRODITA
mp
ff
fff
sffz
sfz
mf
f
p
pp
ppp


A BATALHA
♩= 85
sul pont.
ord.
sul G
sul pont.
sul G

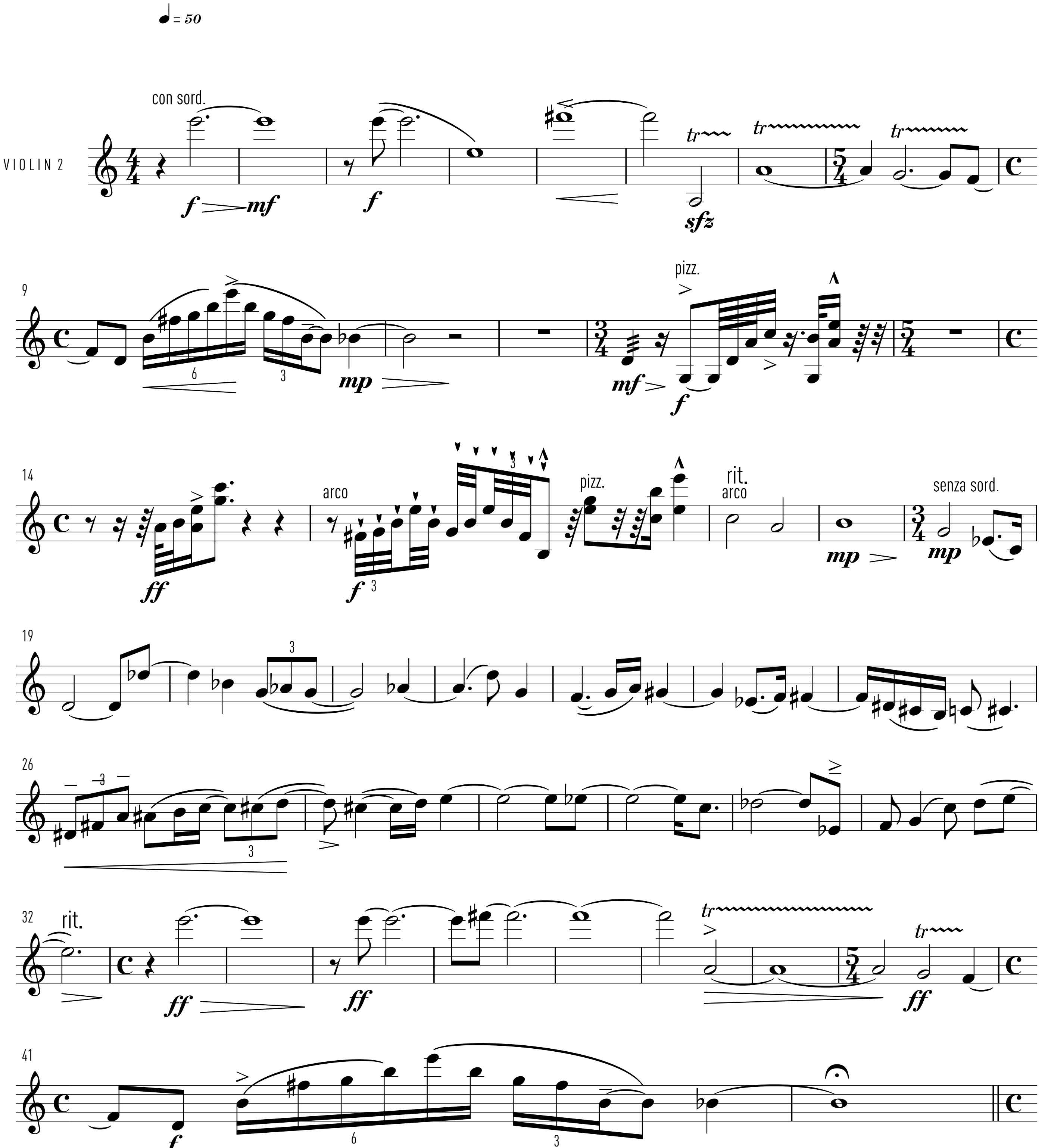

185
194
199
203
209
ÚLTIMO CANTO
sul pont.
= 80
218
senza sord.
226
230
con sord.
238

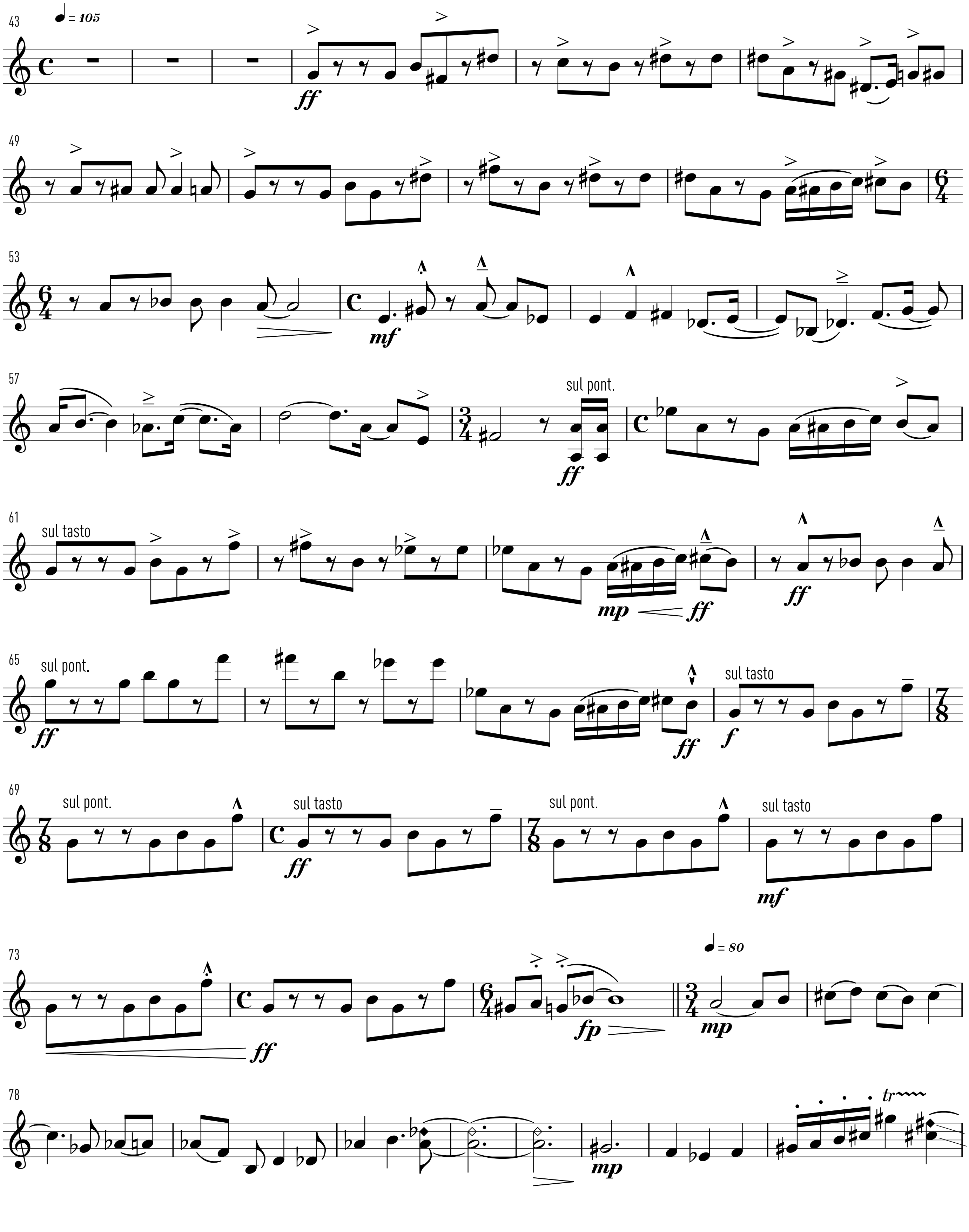
5

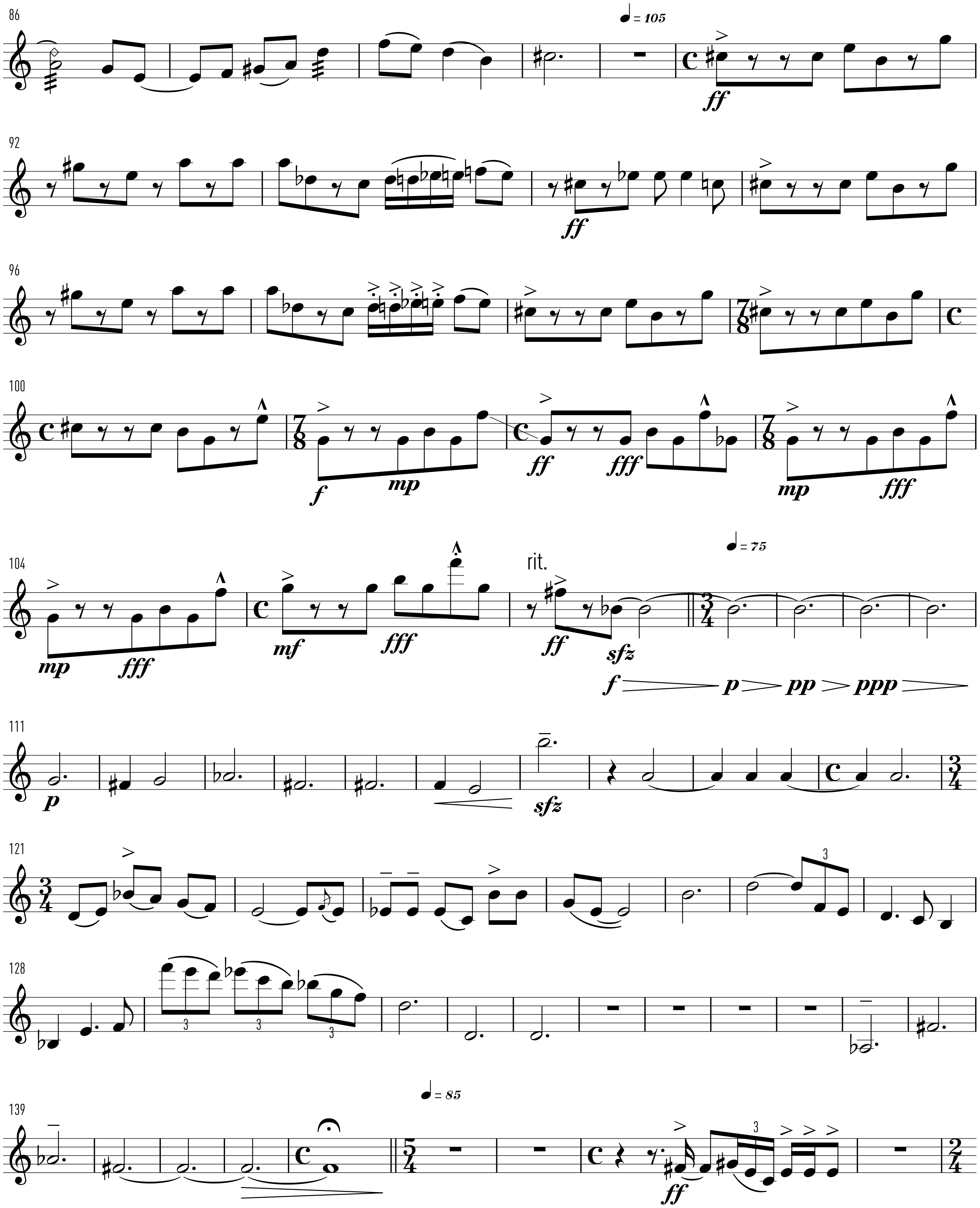

242
mf
247
rit.
mp
p

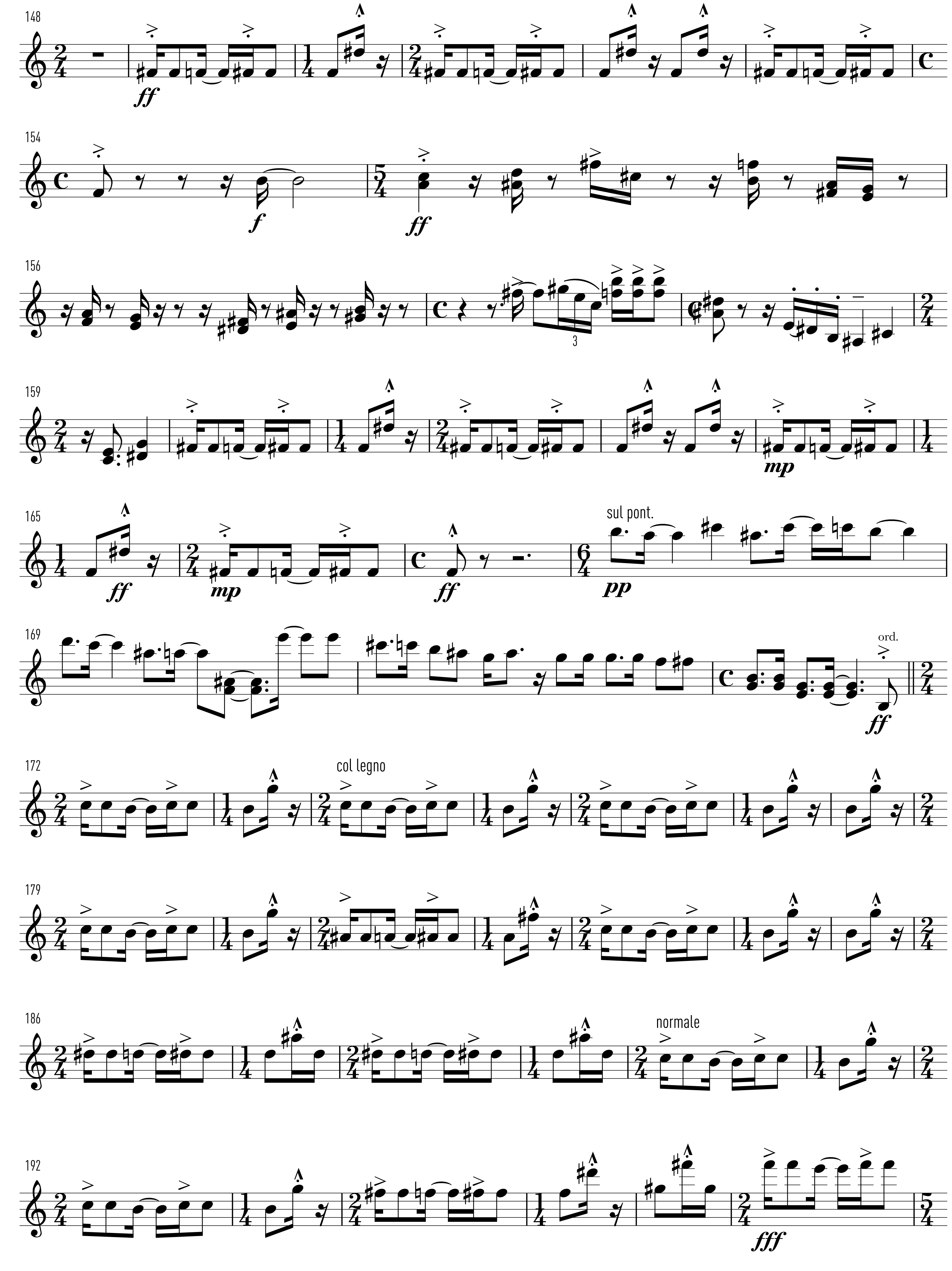
CANTOS DE MALDOROR

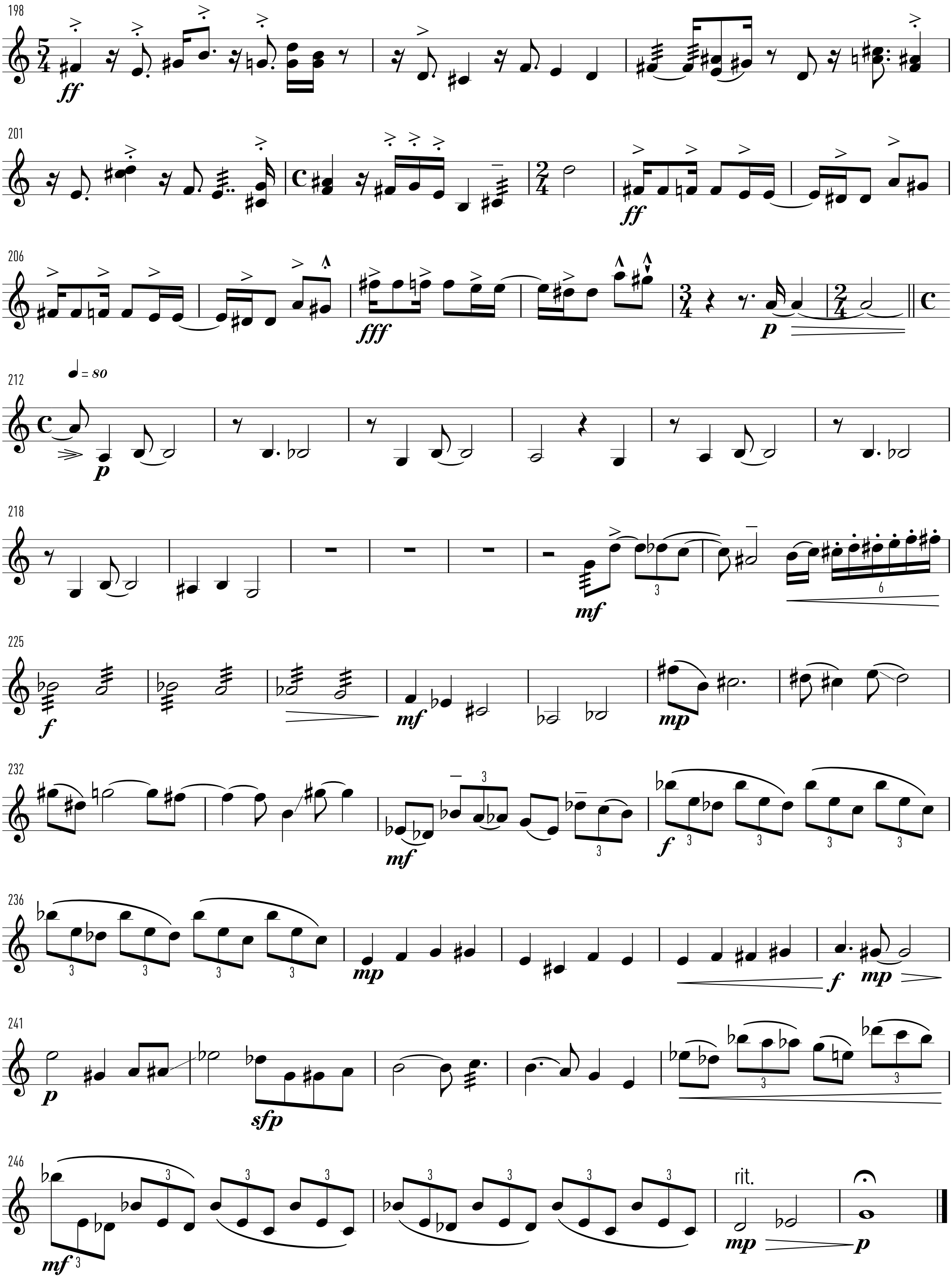
Rubens TUBENCHLAK




43
♩= 105
ff
49
53
mf
57
sul pont.
ff
61
sul tasto
mp
ff
65
sul pont.
ff
sul tasto
f
69
sul pont.
sul tasto
ff
sul pont.
sul tasto
mf
73
ff
fp
♩= 80
mp
78
mp
tr

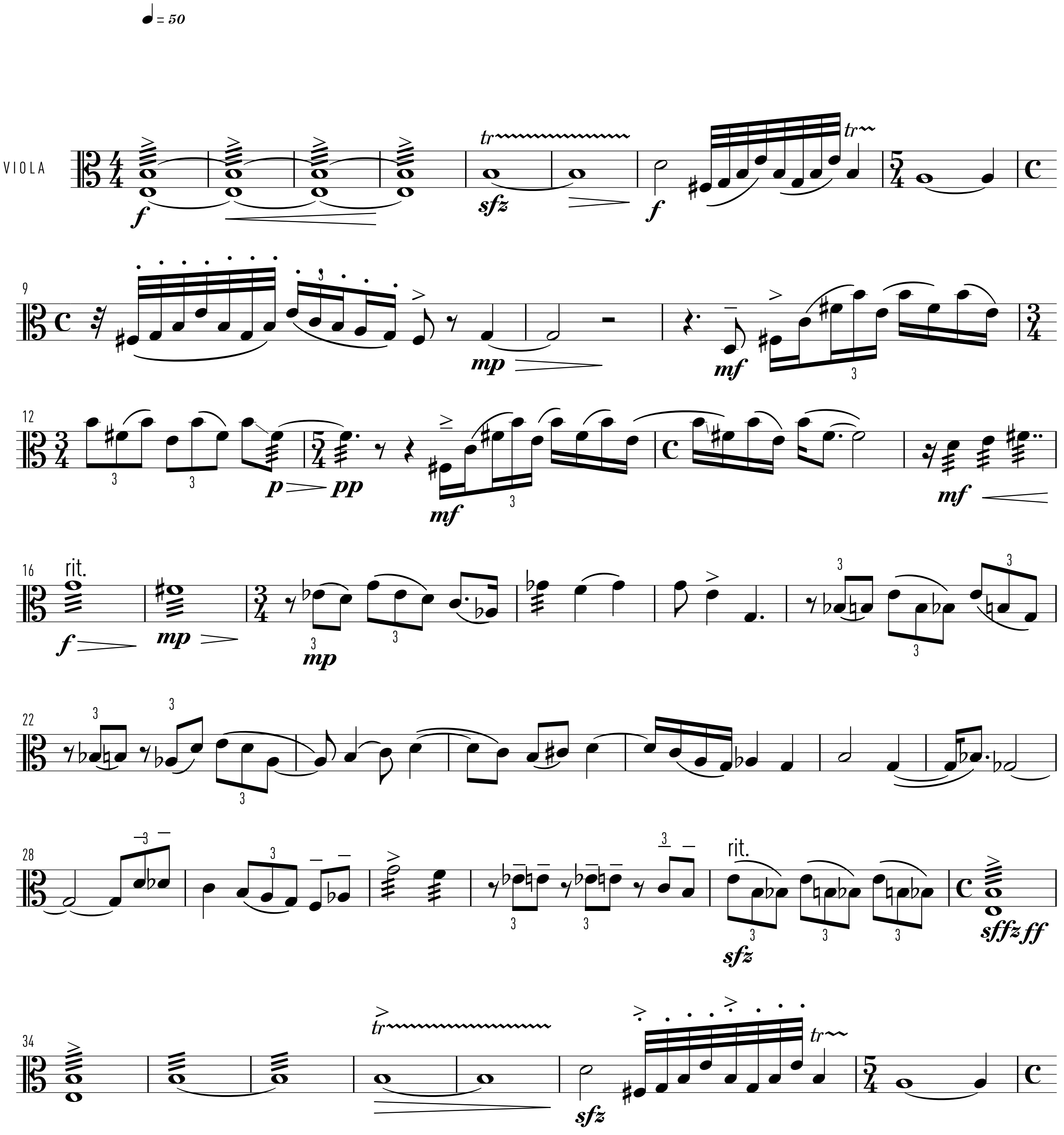

♩ = 105
ff
ff
f
mp
ff
fff
mp
fff
mp
fff
mf
fff
rit.
♩ = 75
ff
sfz
f p pp ppp
p
sfz
♩ = 85
ff

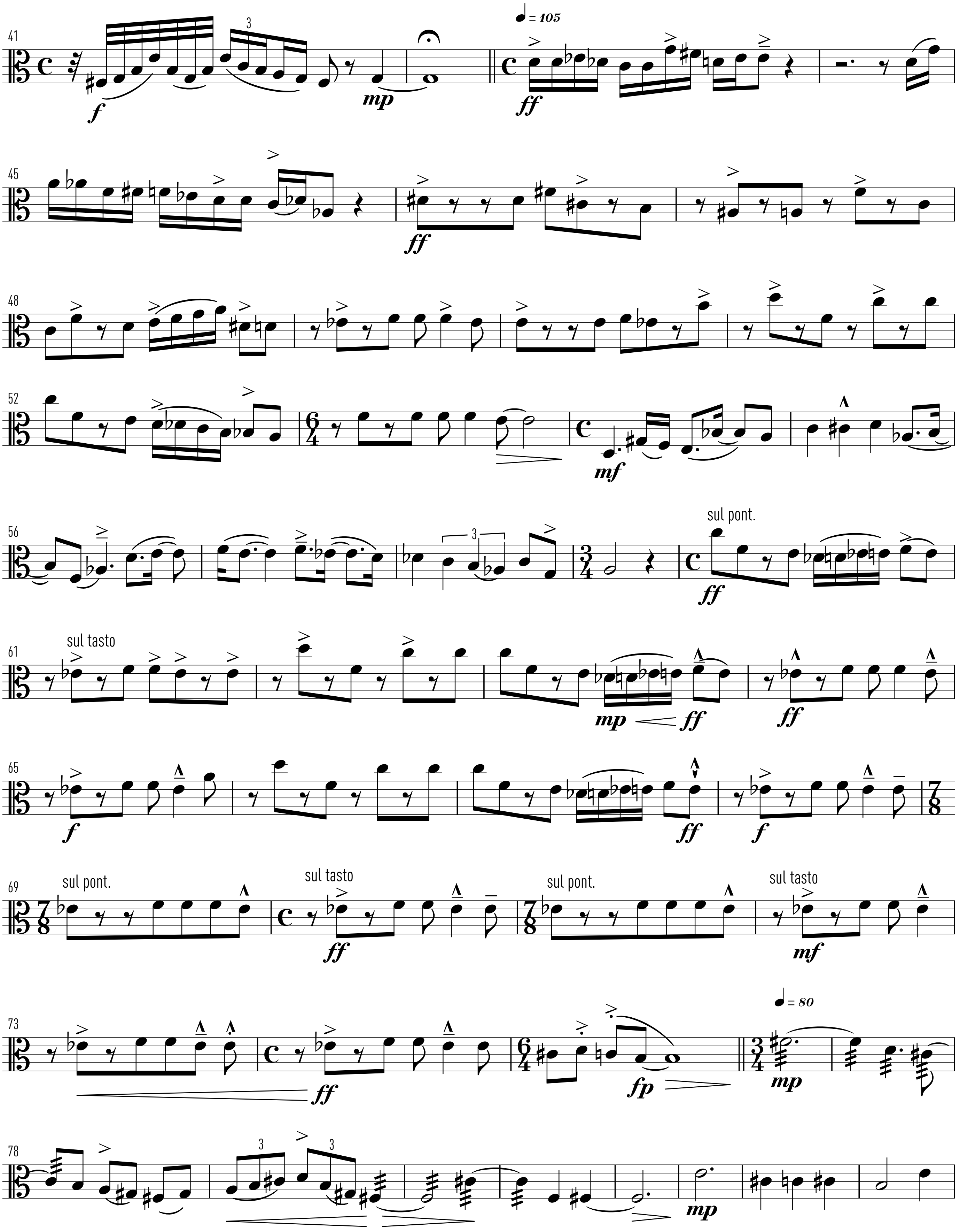

sul pont.
ord.
col legno
normale


198
ff
201
ff
206
fff
p
212
♩= 80
p
218
mf
3
6
225
f
mf
mp
232
mf
3
f
236
mp
f
mp
241
p
sfp
3
246
mf
rit.
mp
p

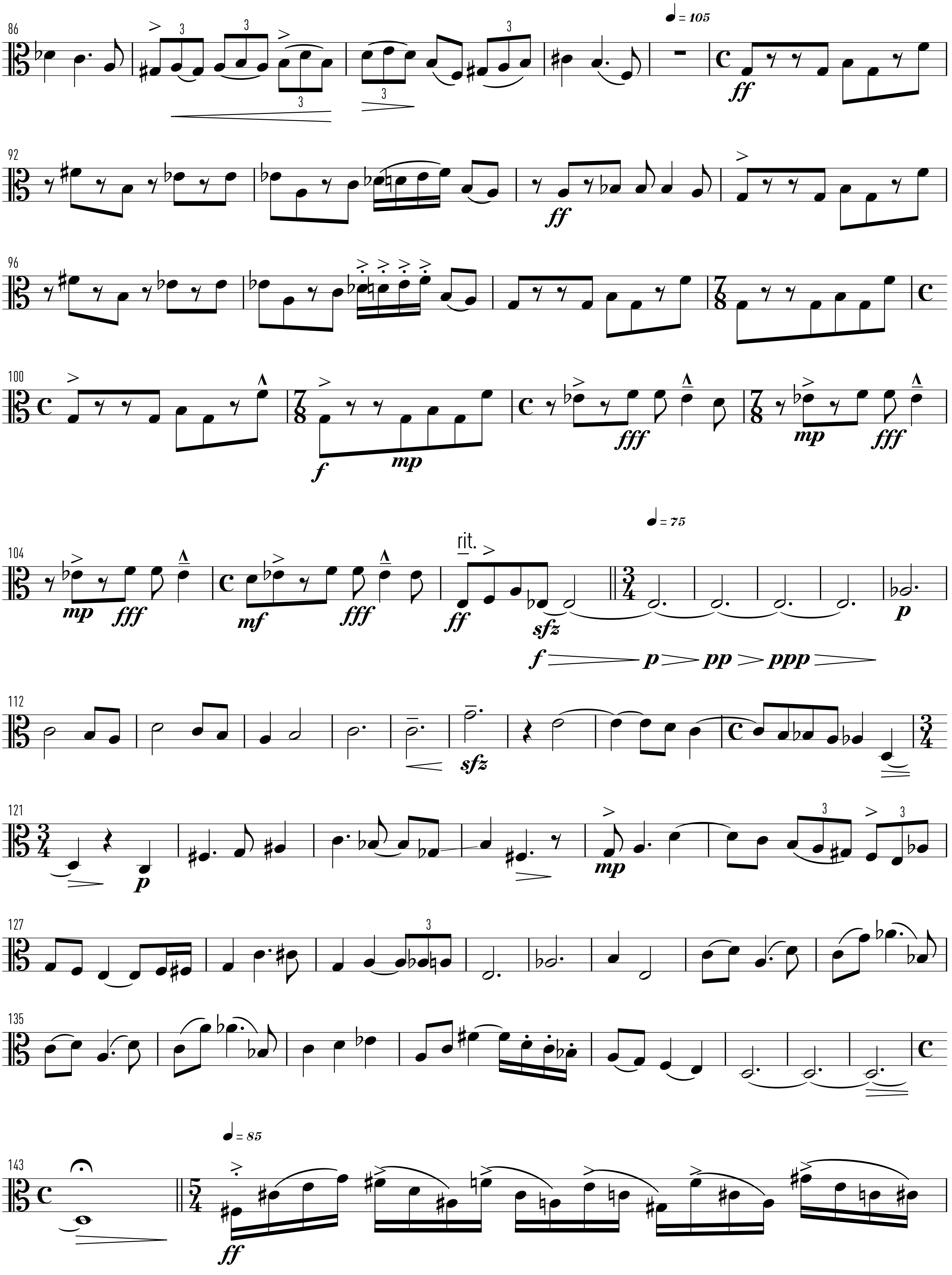
CANTOS DE MALDOROR

Rubens TUBENCHLAK

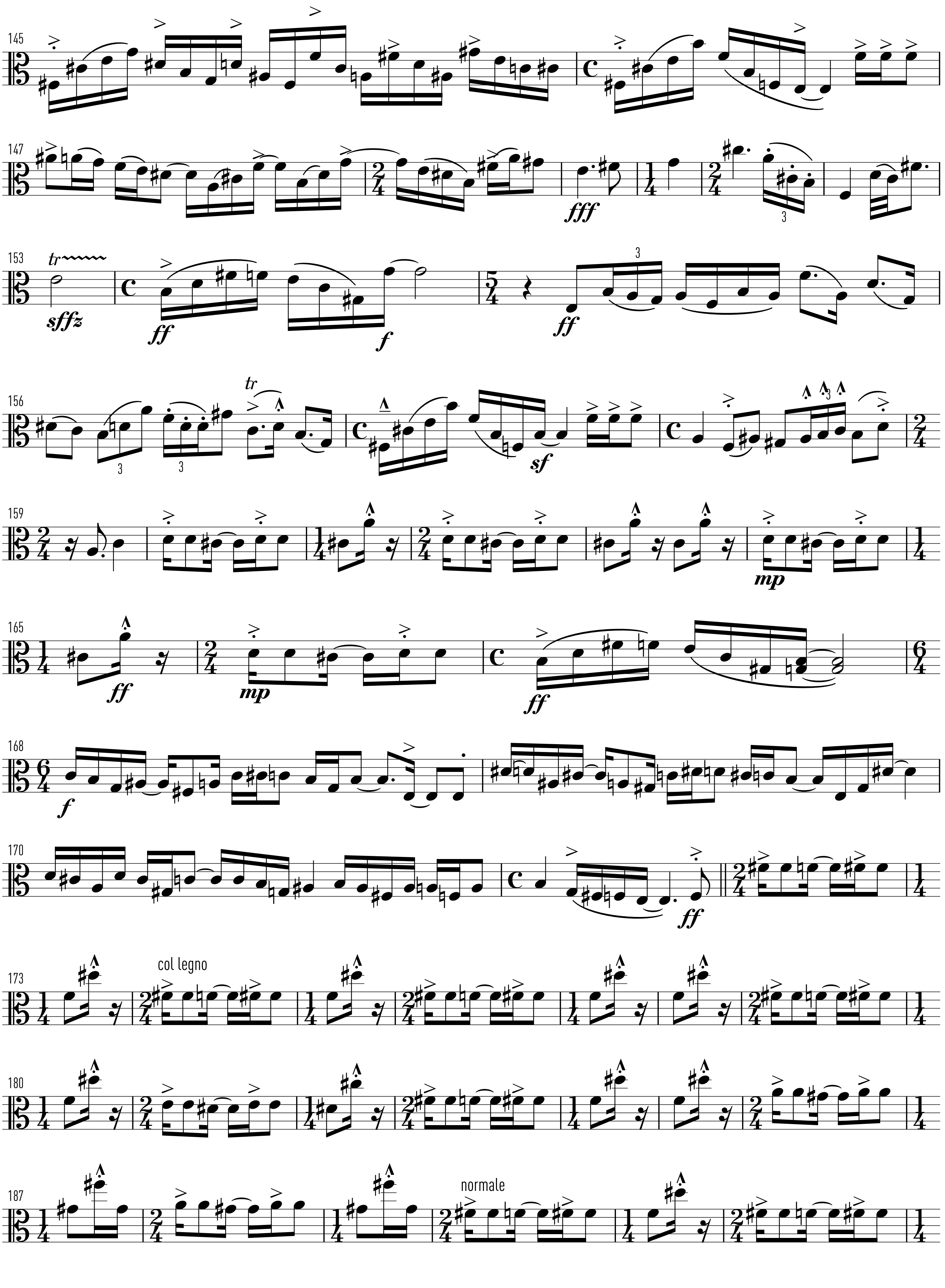



♩ = 105
sul pont.
sul tasto
sul pont.
sul tasto
sul pont.
sul tasto
♩ = 80

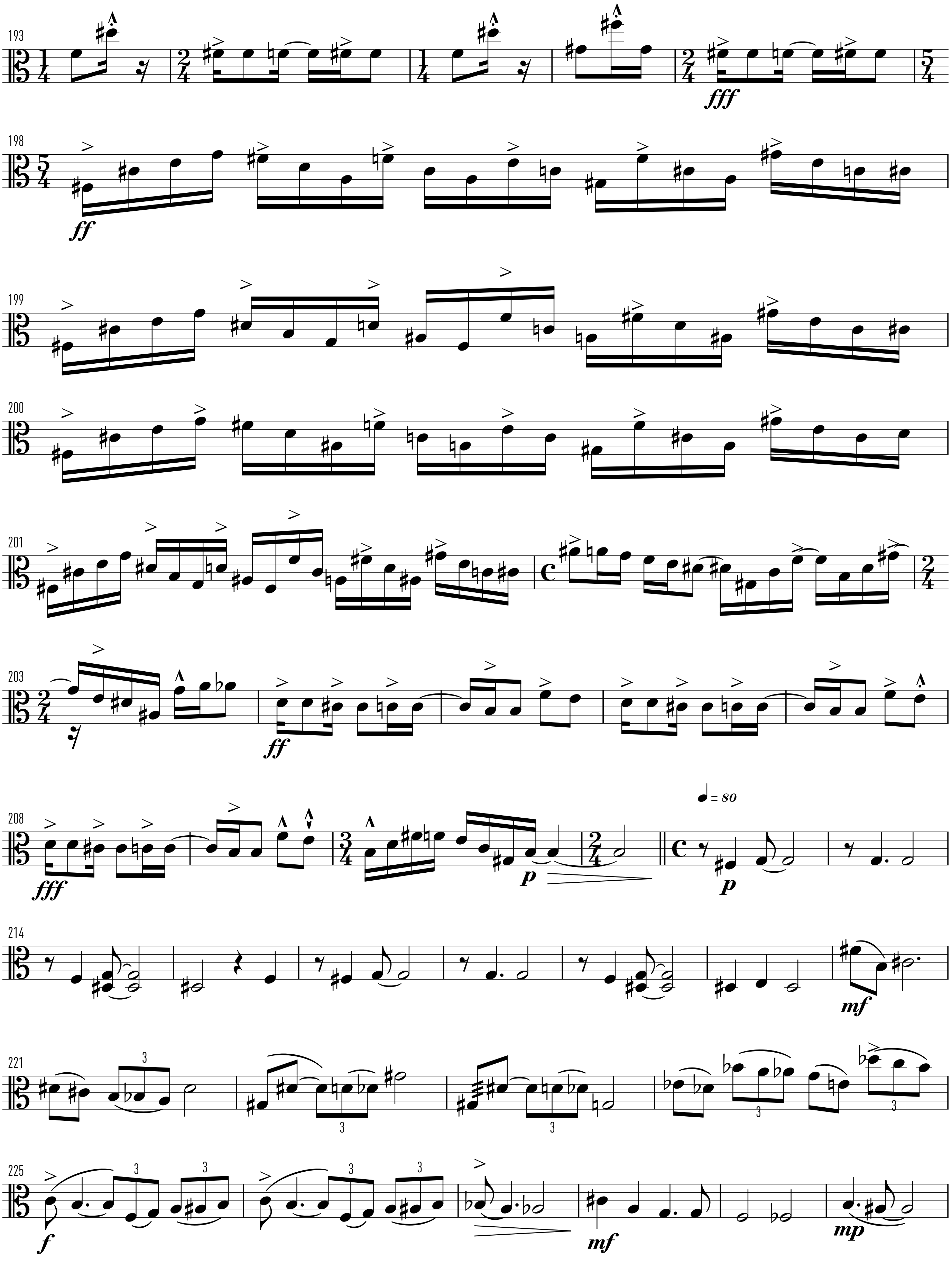
2

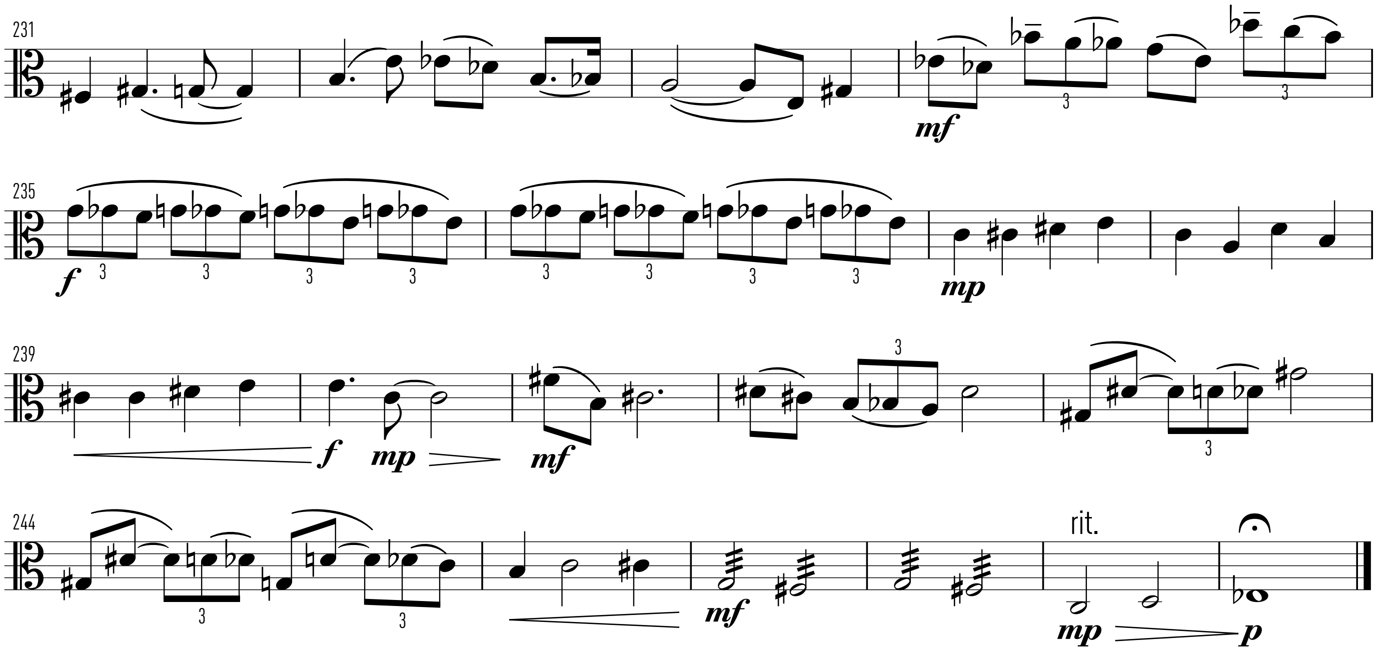


♩= 105
ff
ff
f
mp
fff
mp
fff
mp
fff
mf
fff
rit.
♩= 75
ff
sfz
p
f
p
pp
ppp
sfz
p
mp
♩= 85
ff


145
147
fff
153
tr
sffz
ff
f
ff
156
tr
sf
159
mp
165
ff
mp
ff
168
f
170
ff
173
col legno
180
187
normale

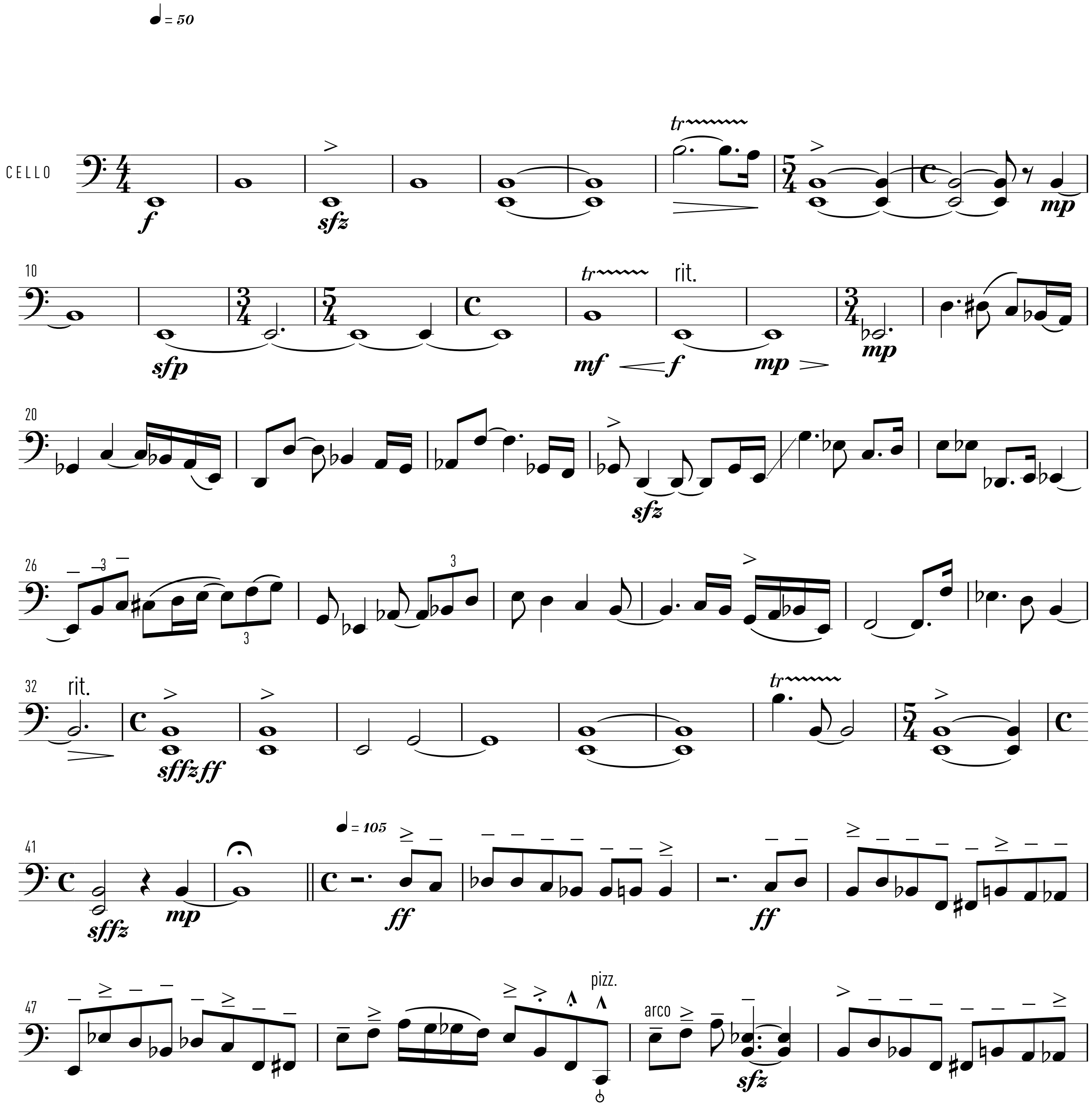
4

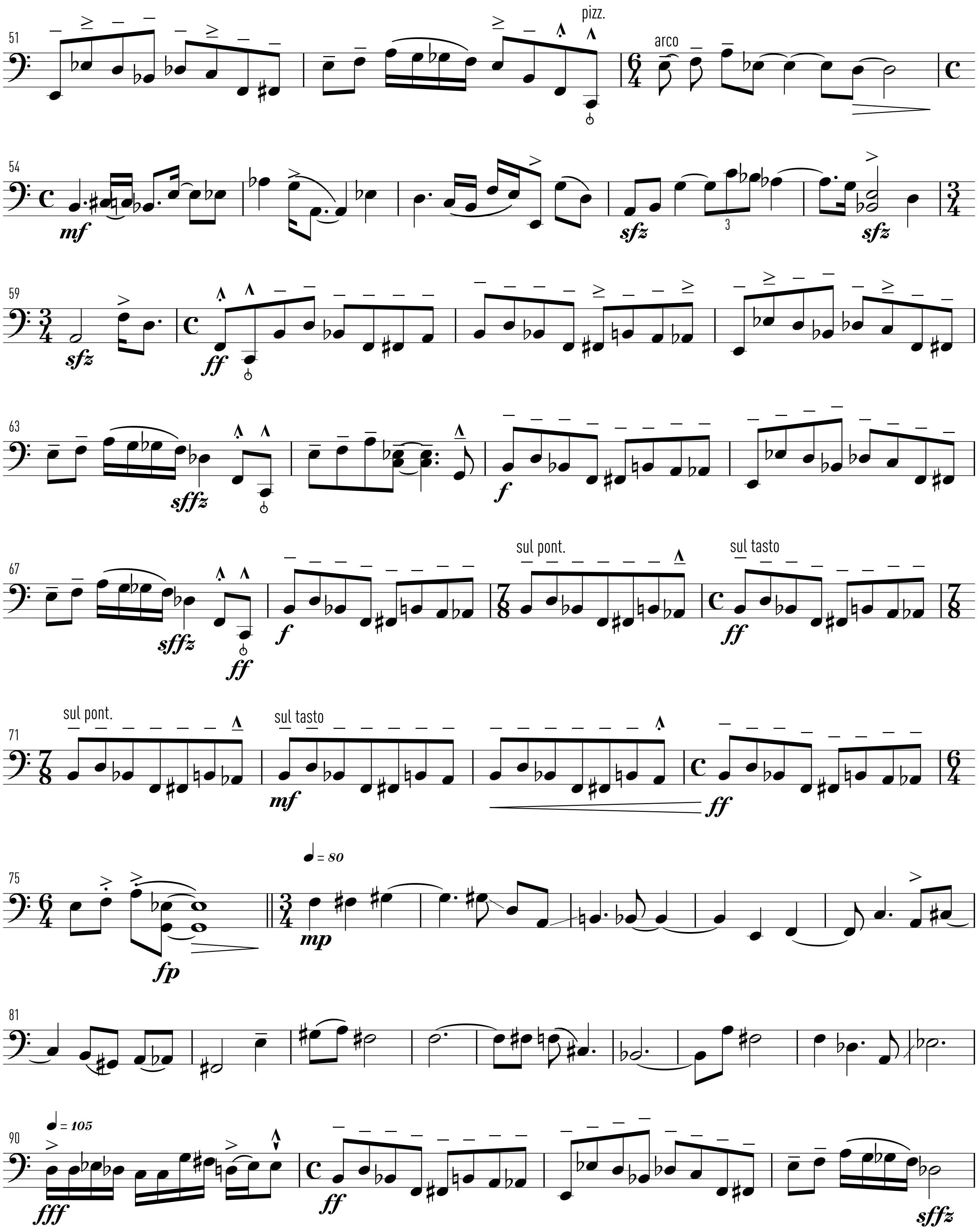

193
198
199
200
201
203
208
♩= 80
214
221
225
fff
ff
p
mf
f
mp

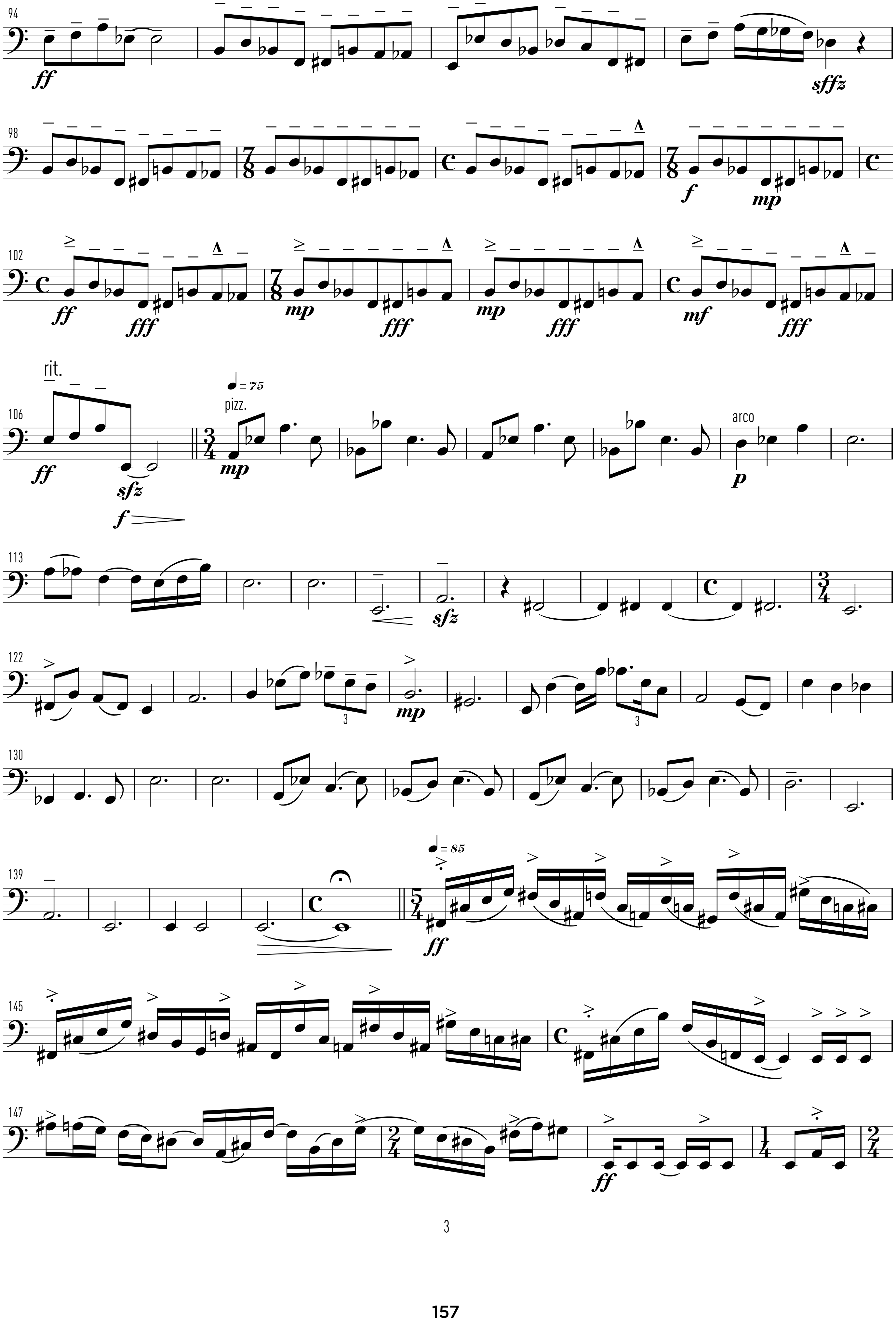

231
mf
235
f
mp
239
f
mp
mf
244
mf
rit.
mp
p

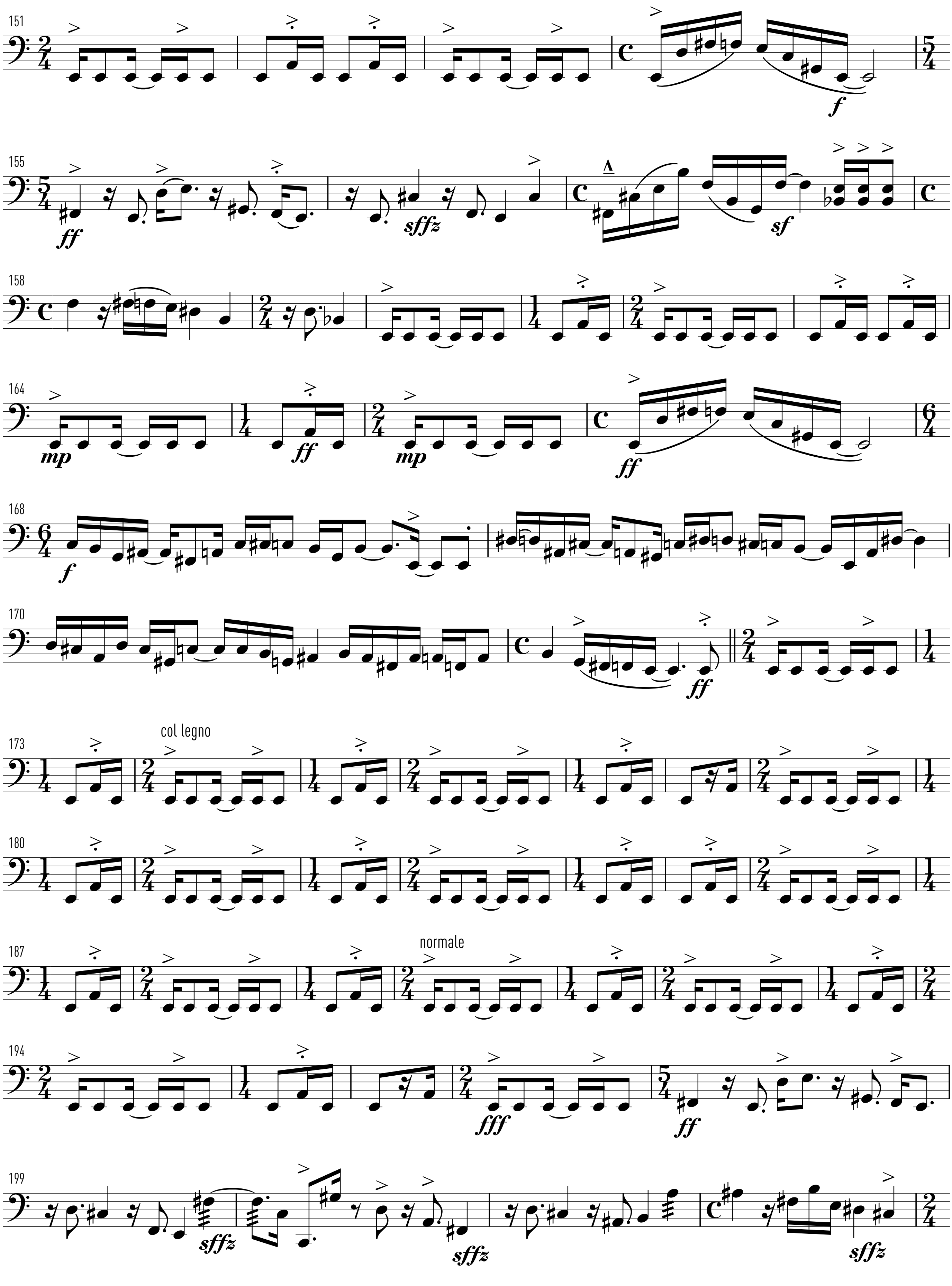
CANTOS DE MALDOROR

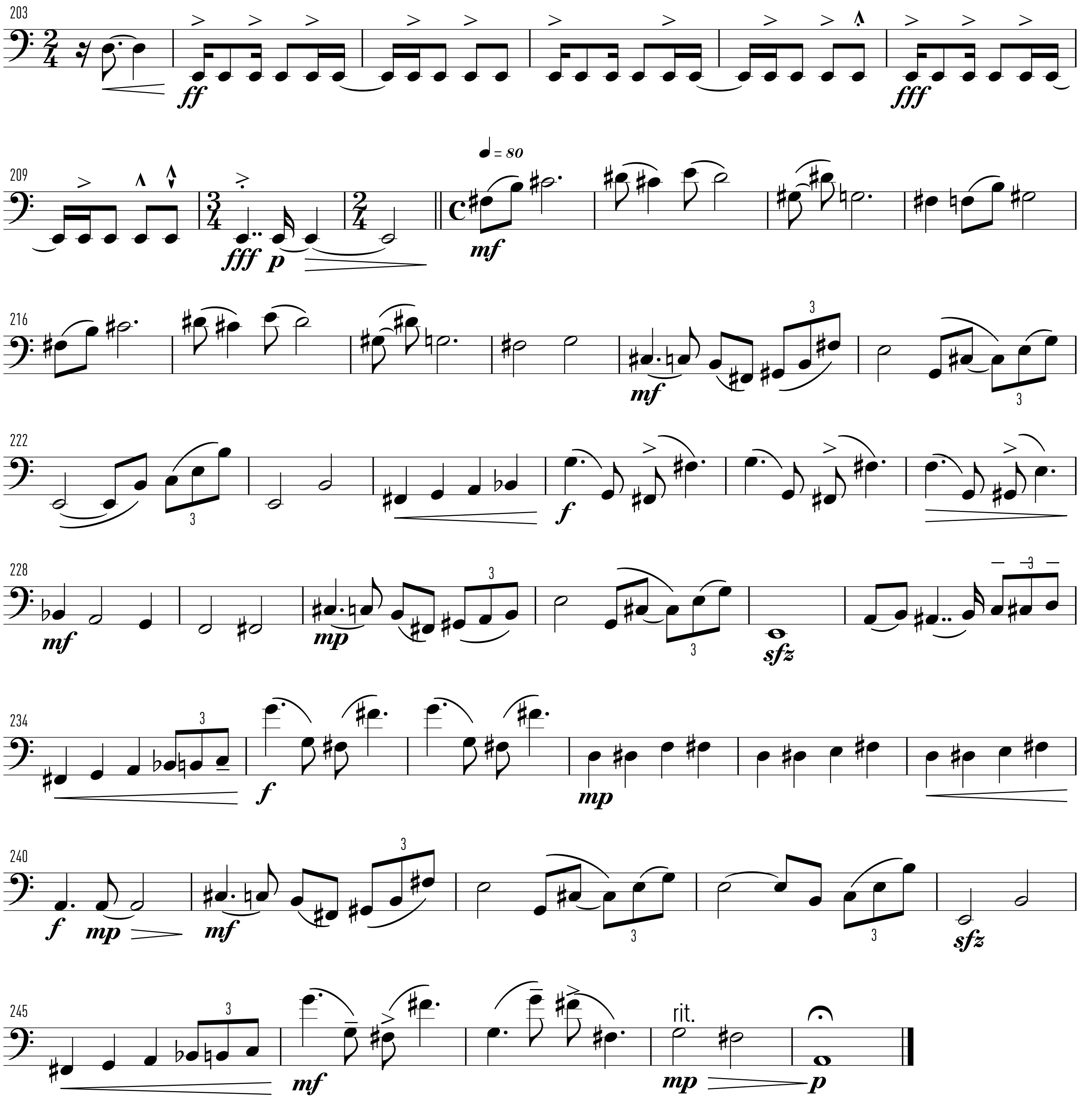
Rubens TUBENCHLAK




pizz.
arco
mf
sfz
sfz
sfz
ff
sffz
f
sul pont.
sul tasto
sffz
ff
f
ff
sul pont.
sul tasto
mf
ff
fp
= 80
mp
= 105
fff
ff
sffz


ff
sffz
f
mp
fff
mf
rit.
= 75
pizz.
sfz
arco
p
= 85

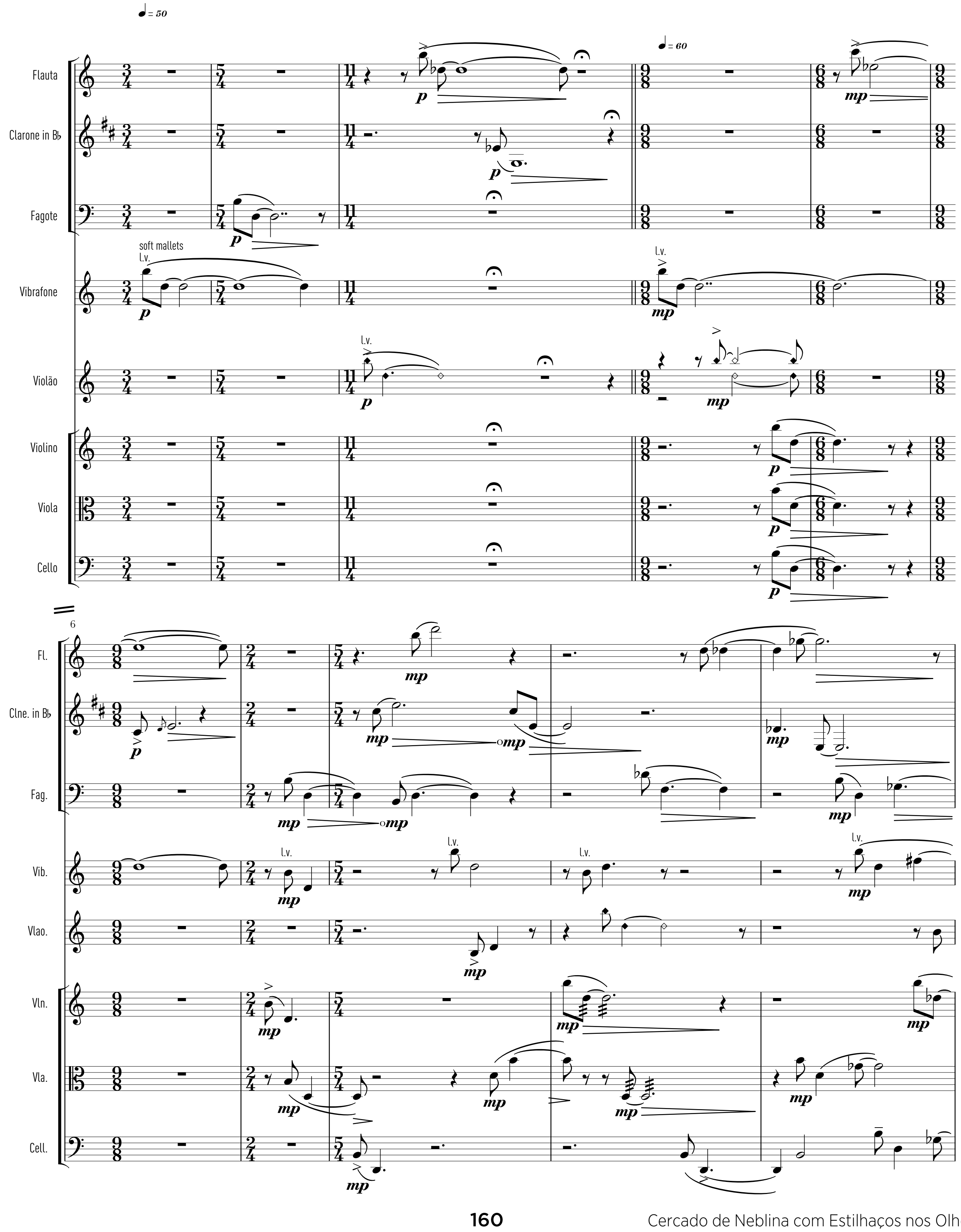

151
155
158
164
168
170
173
col legno
180
187
normale
194
199

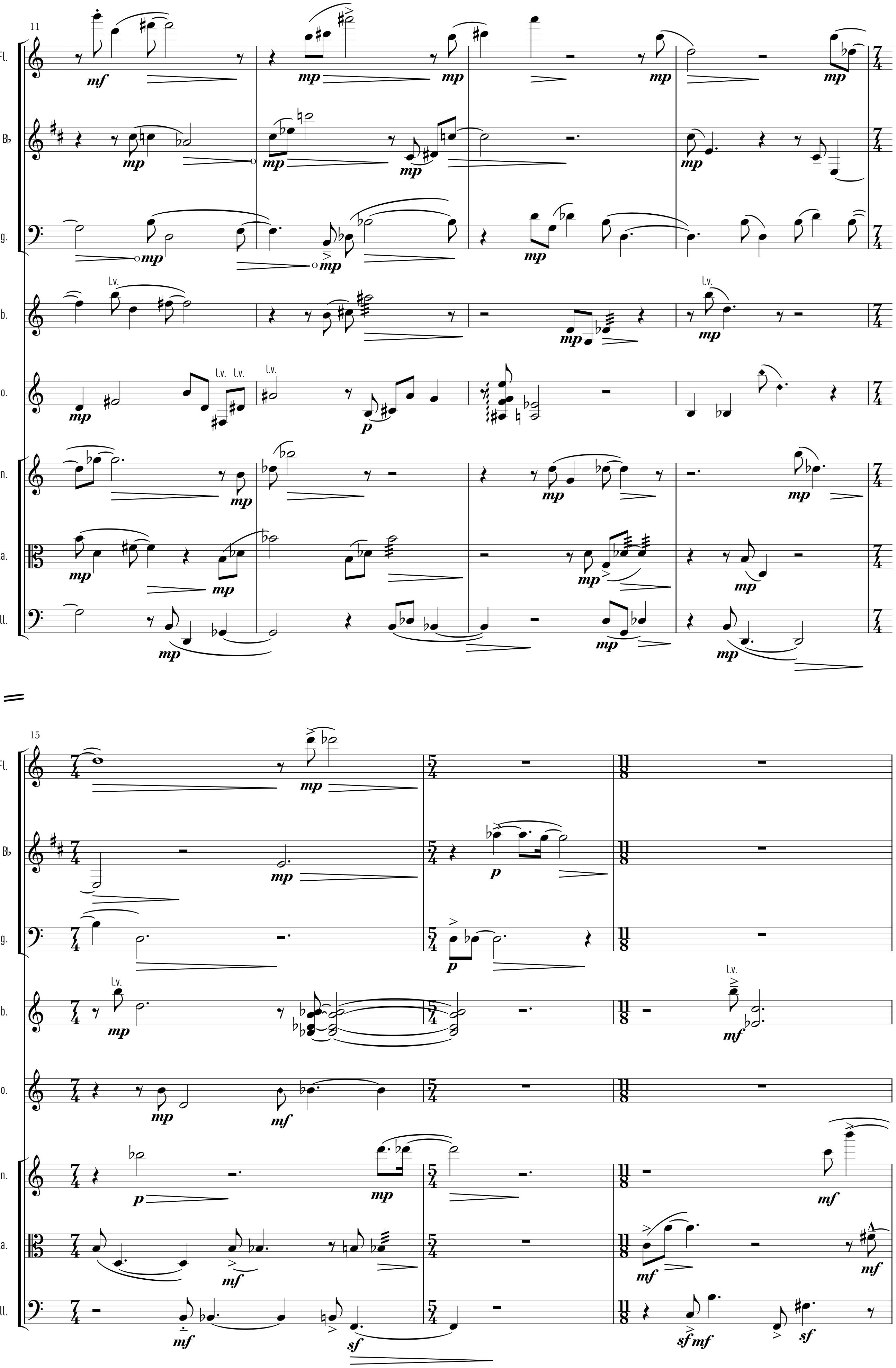

= 80
rit.

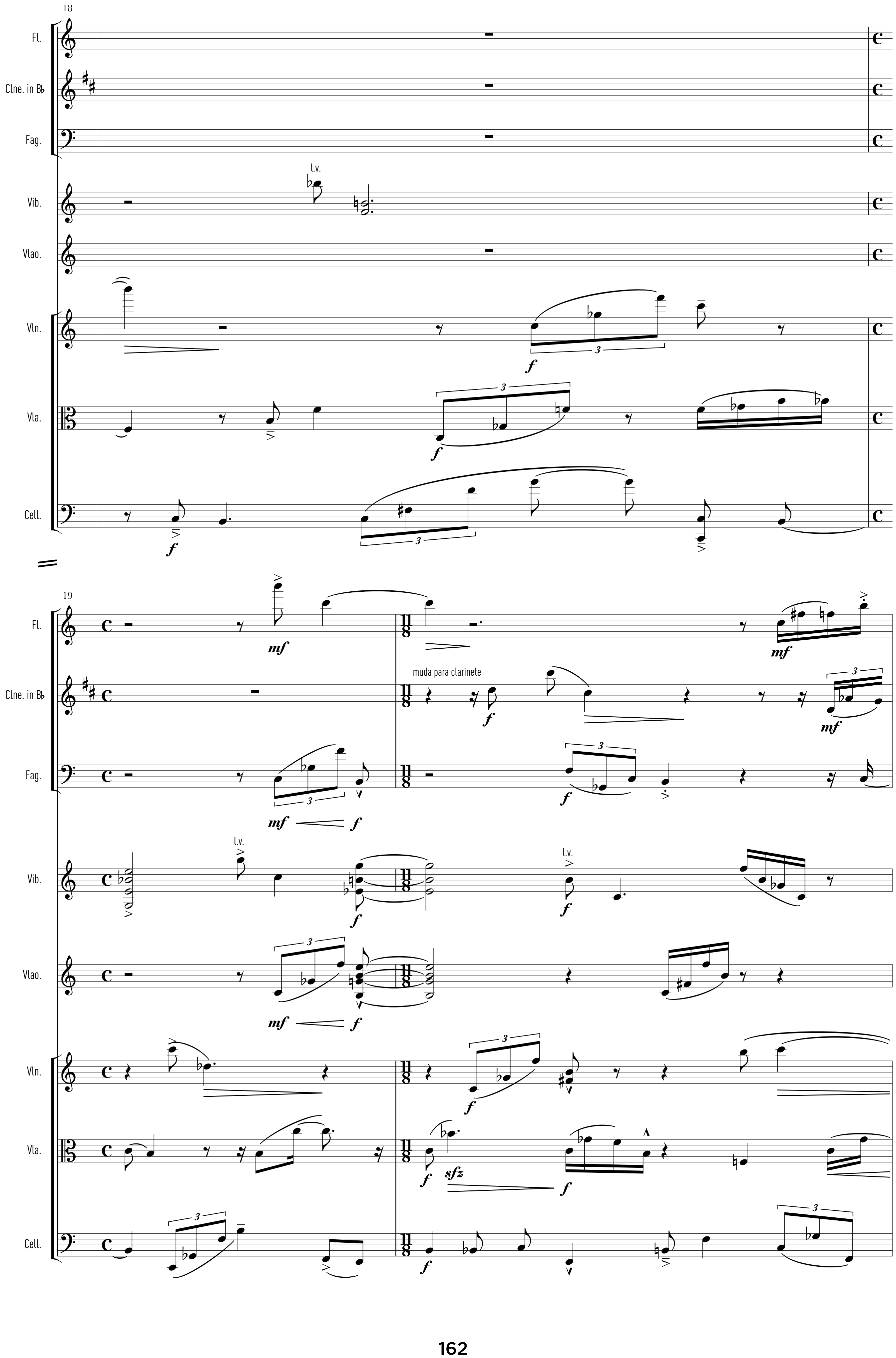
Cercado de neblina com estilhaços nos olhos

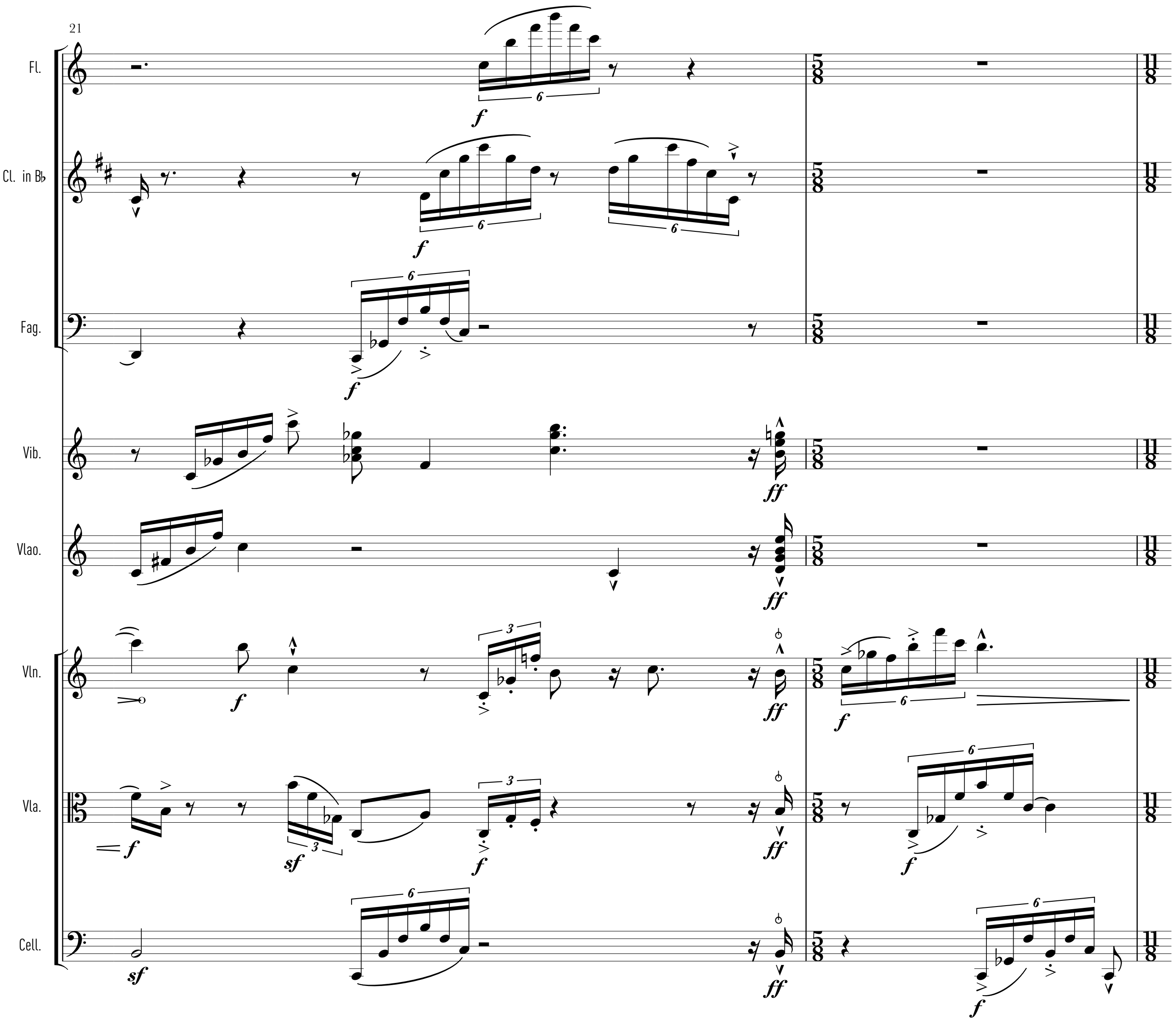
Rubens TUBENCHLAK

setembro 2015

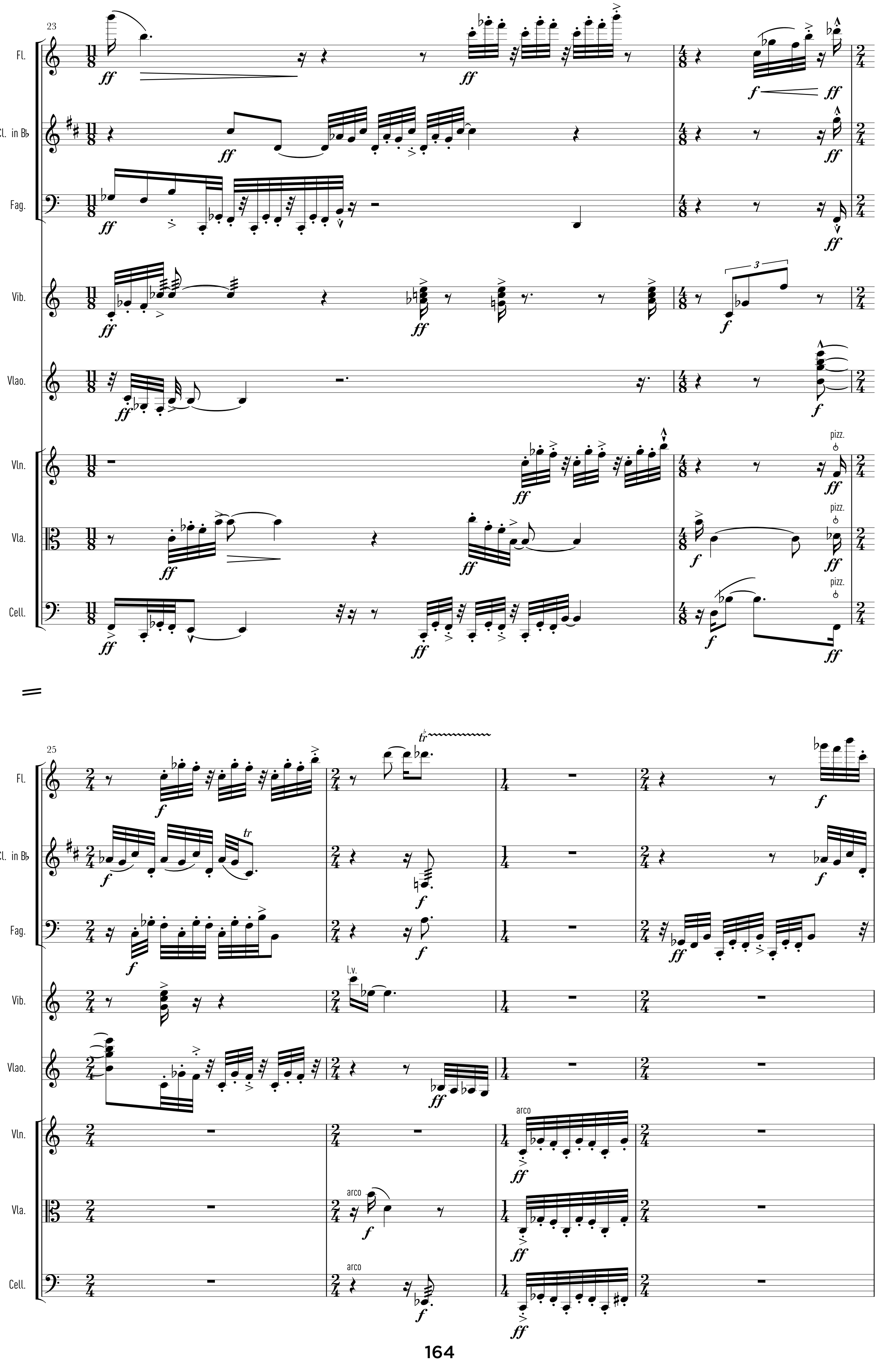


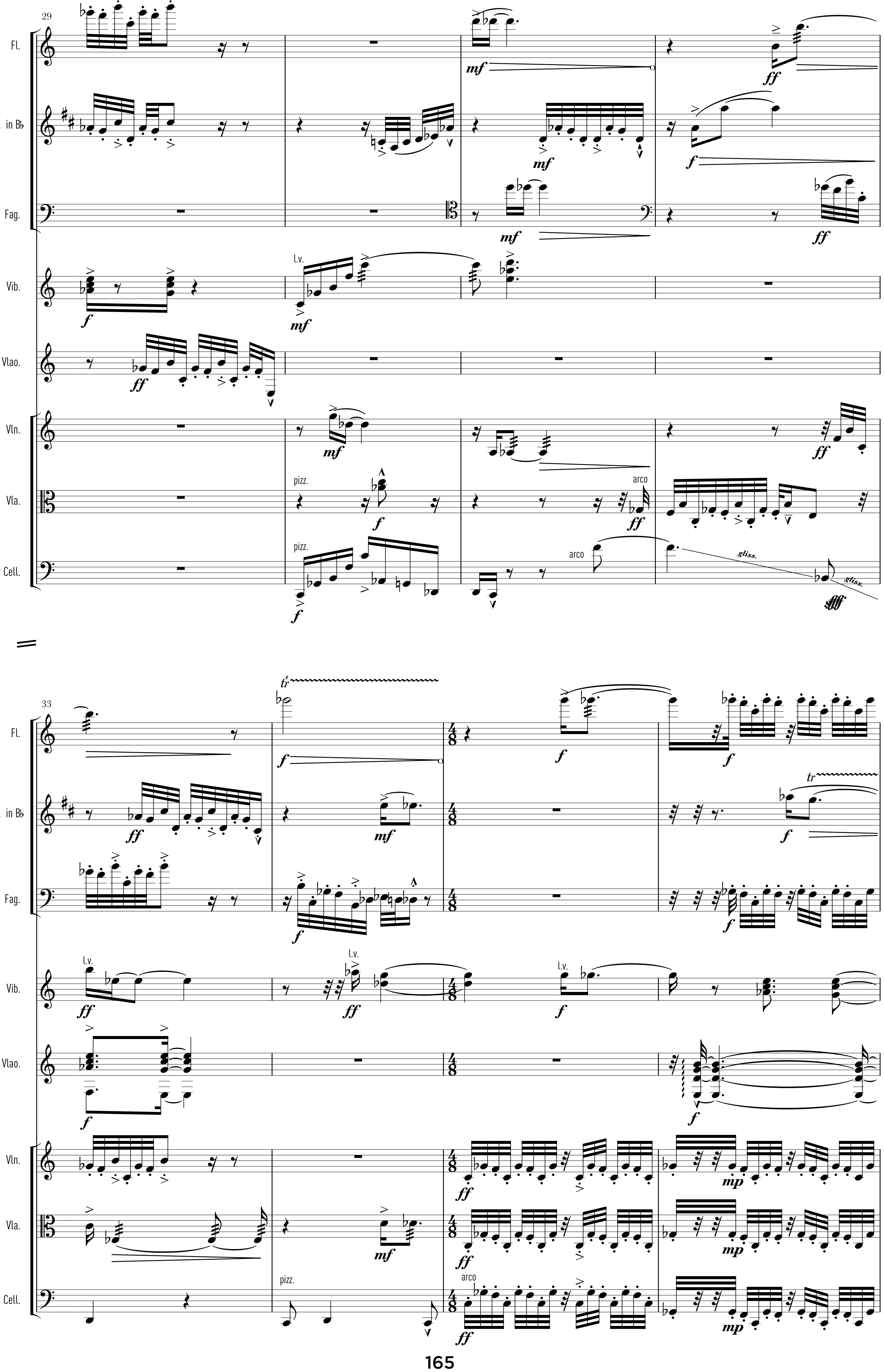

11
Fl.
Clne. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
mf
mp
p
l.v.
15
sf
sf mf

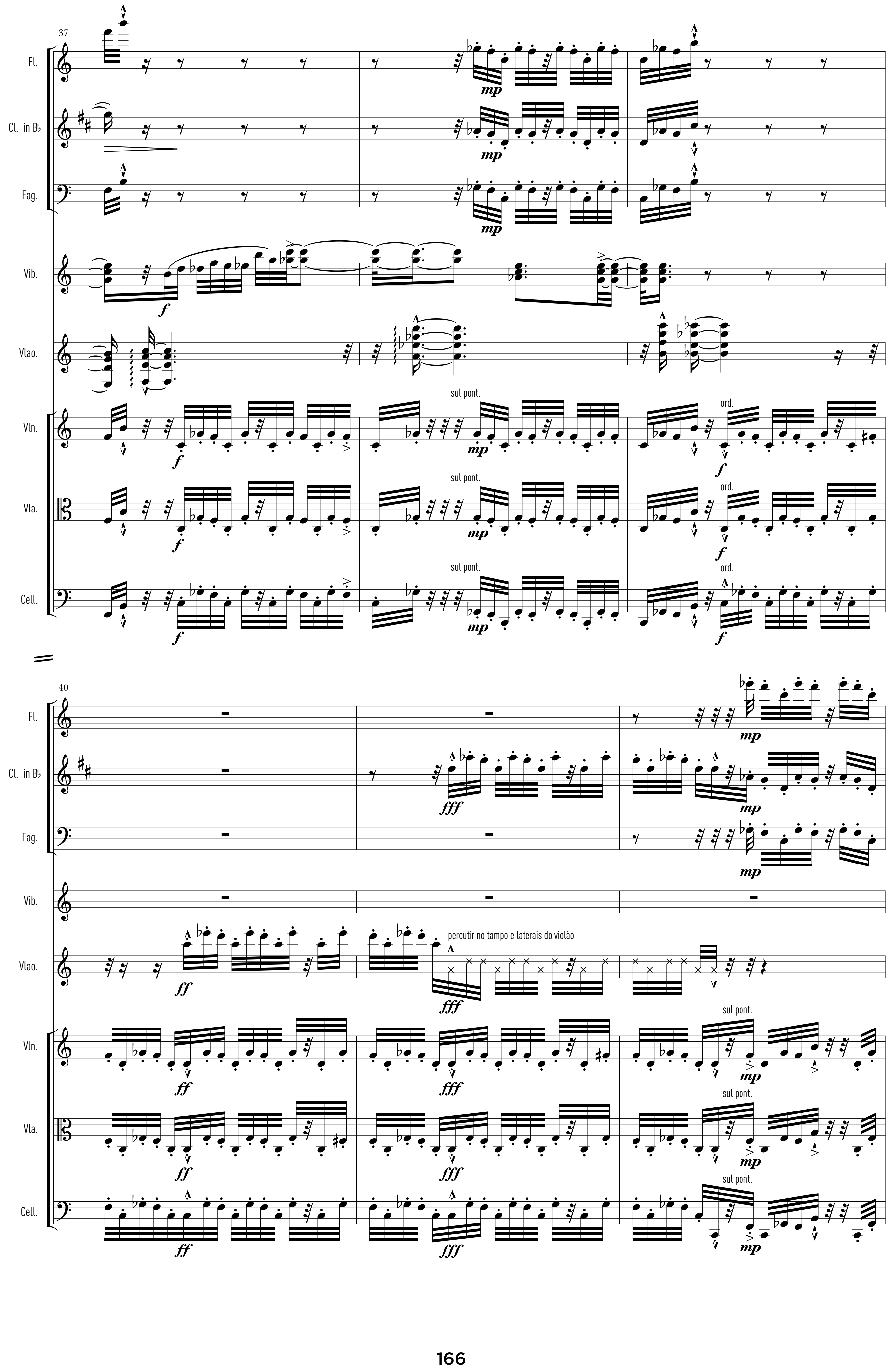

18
Fl.
Clne. in B♭
Fag.
Vib.
l.v.
Vlao.
Vln.
Vla.
Cell.
19
mf
muda para clarinete
f
mf
sfz



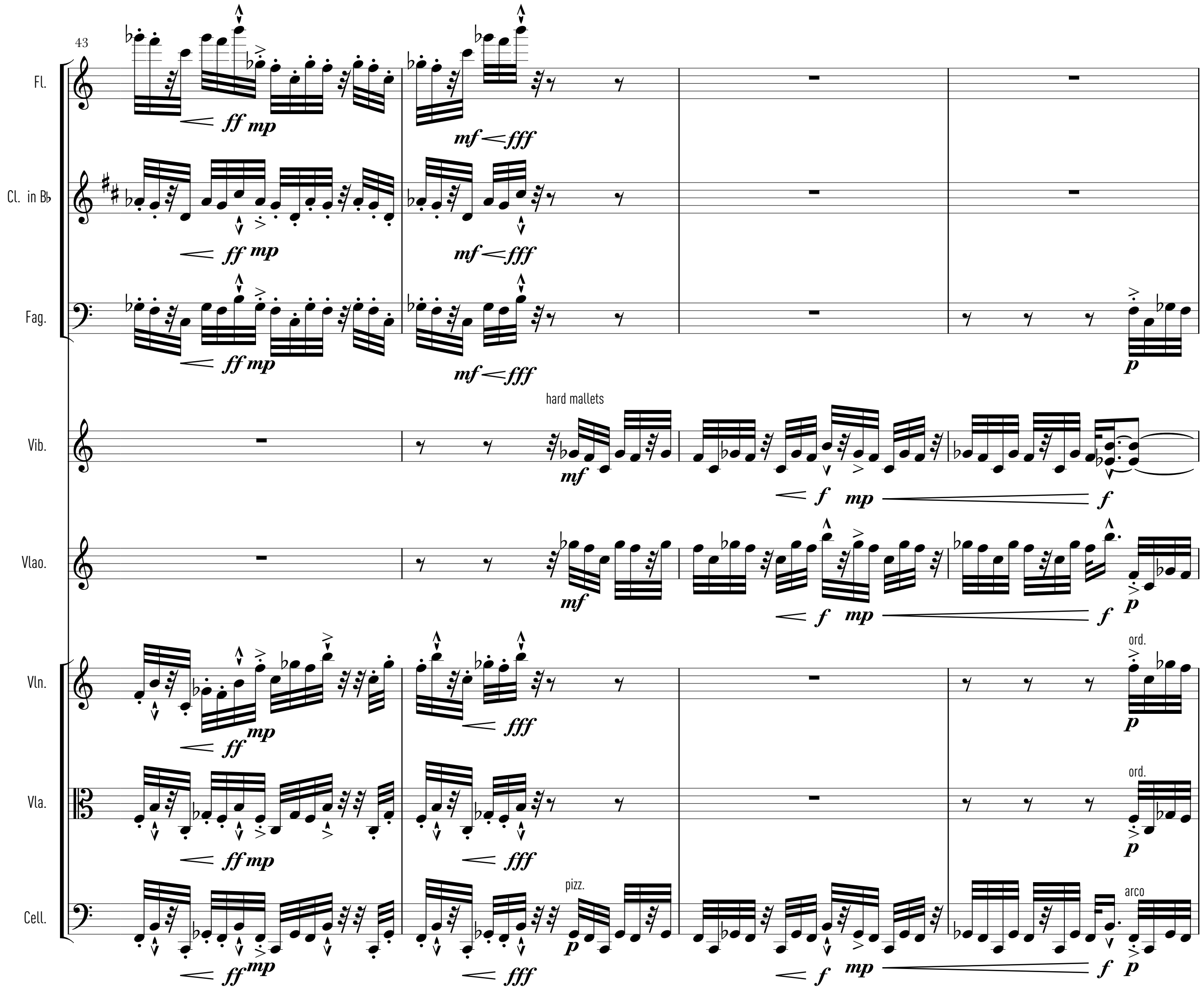
21
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.

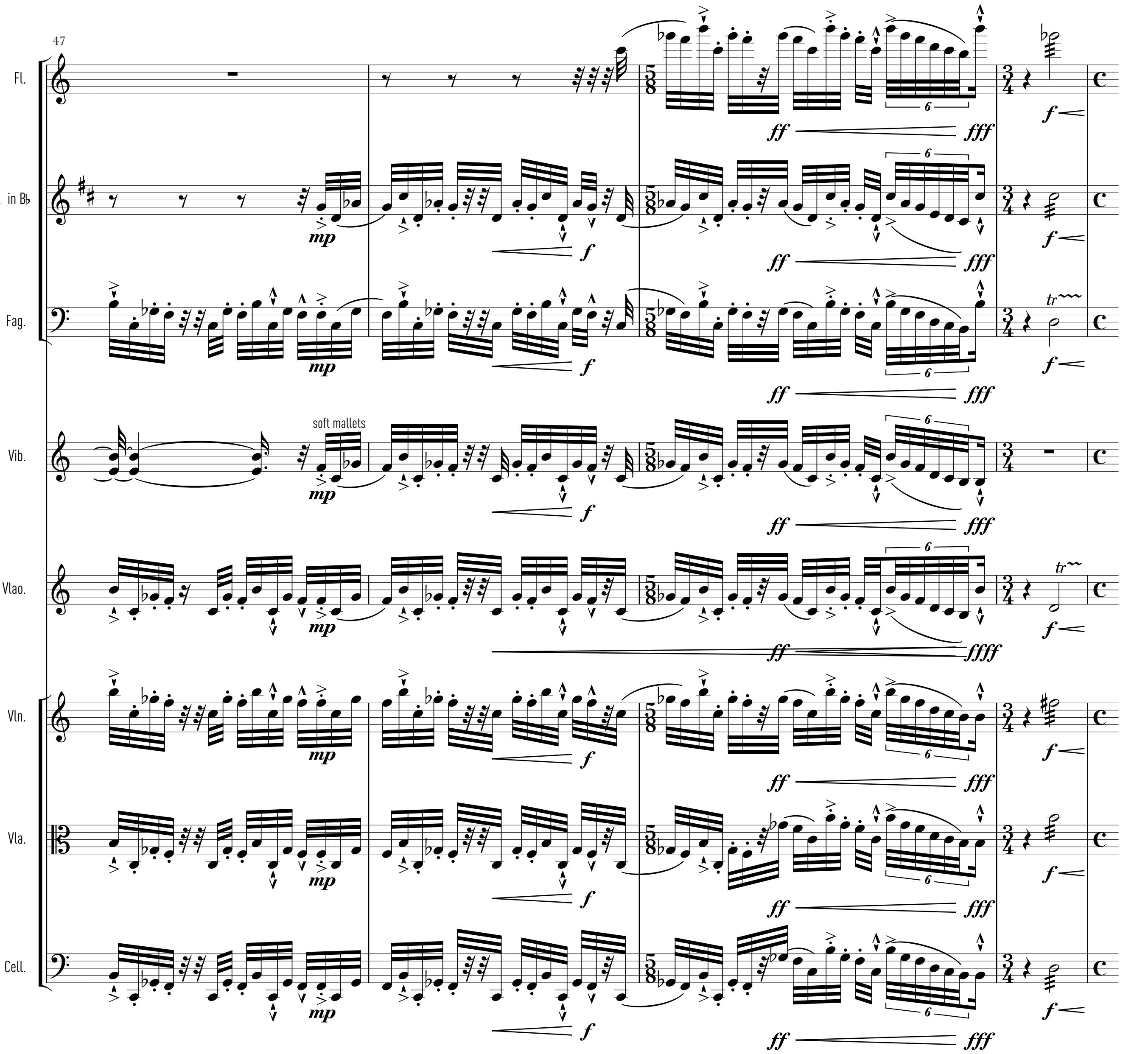

23
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
ff
f
pizz.
25
tr
l.v.
arco

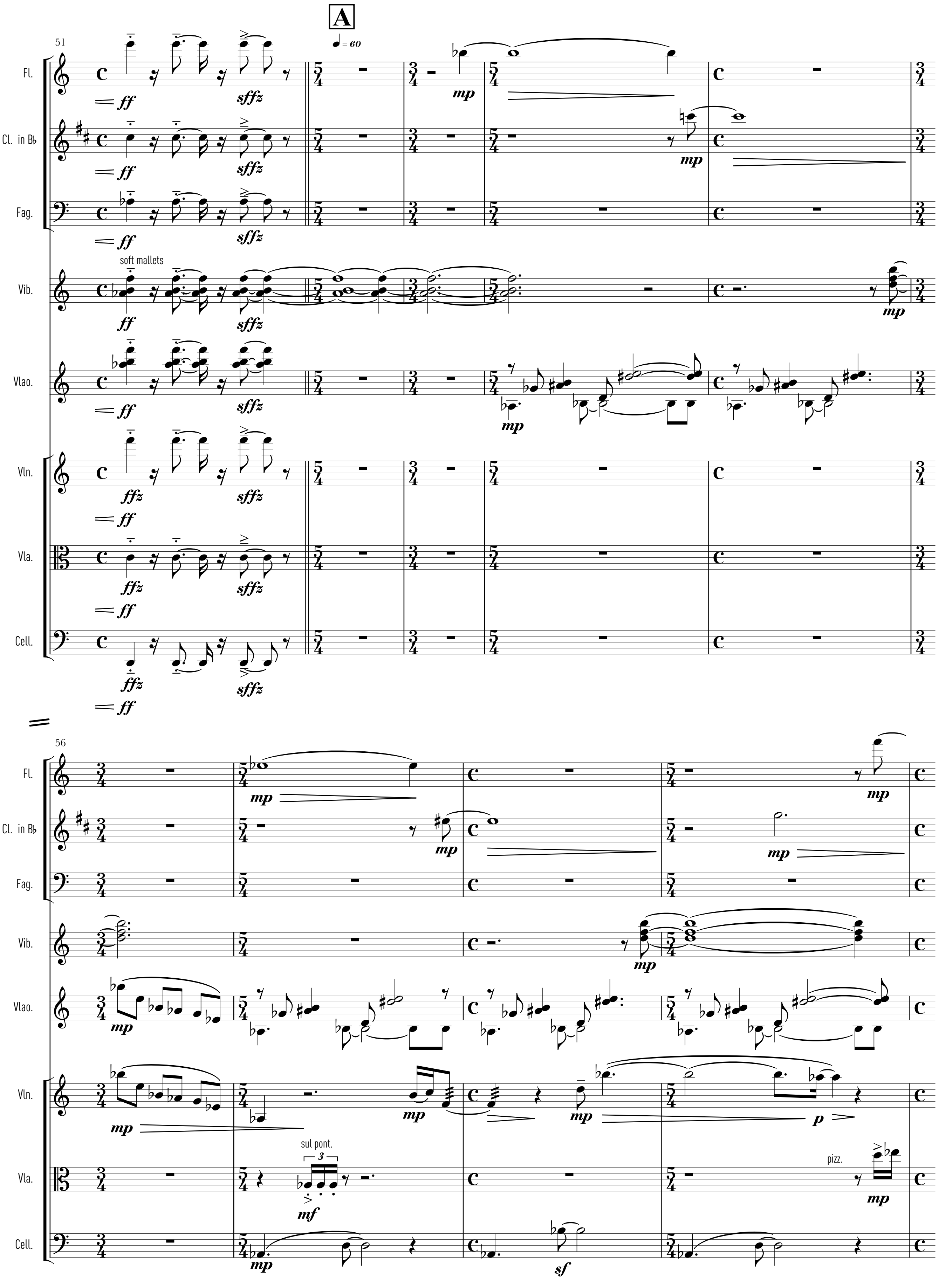

29
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
l.v.
pizz.
arco
gliss.
33
tr
l.v.
pizz.
arco

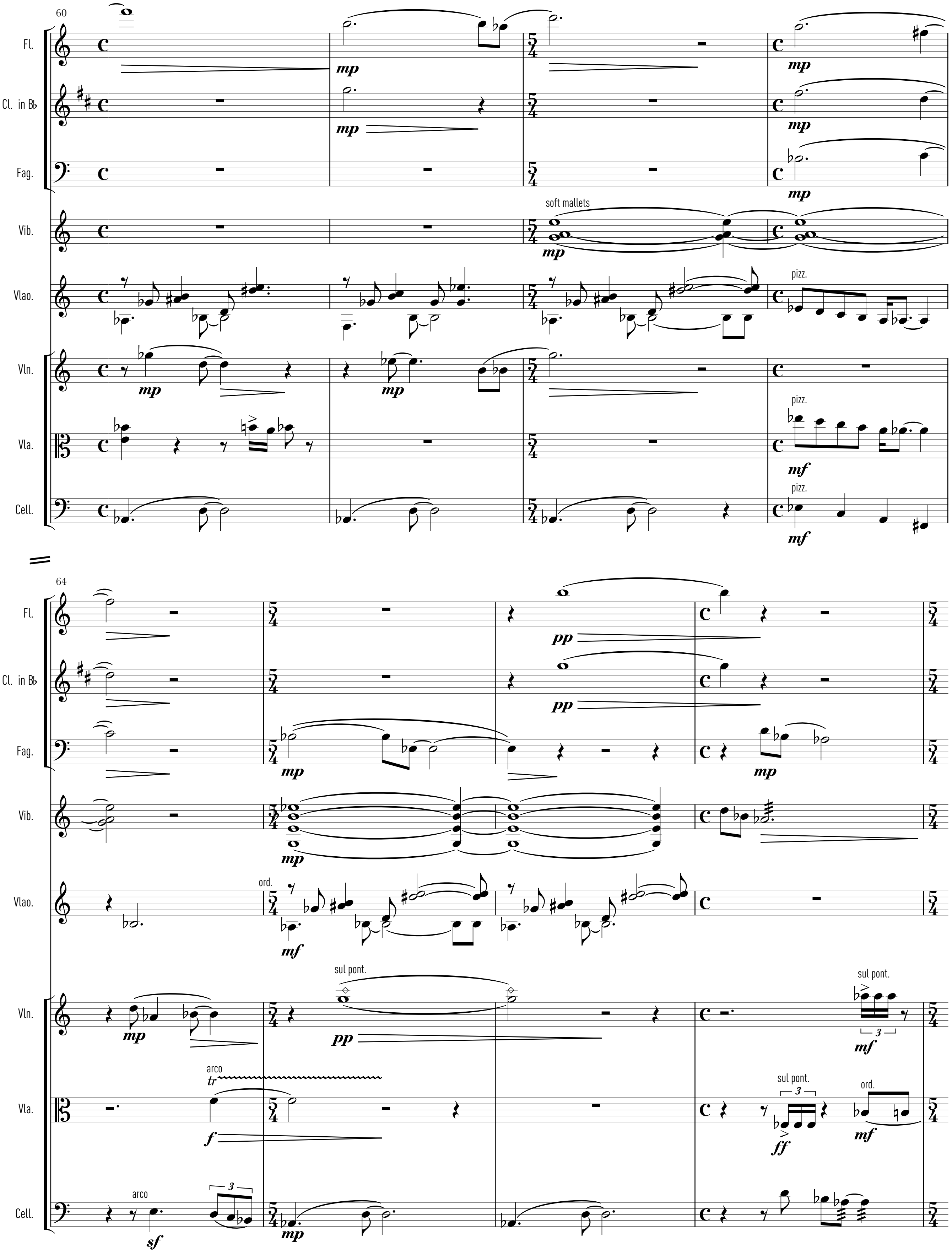


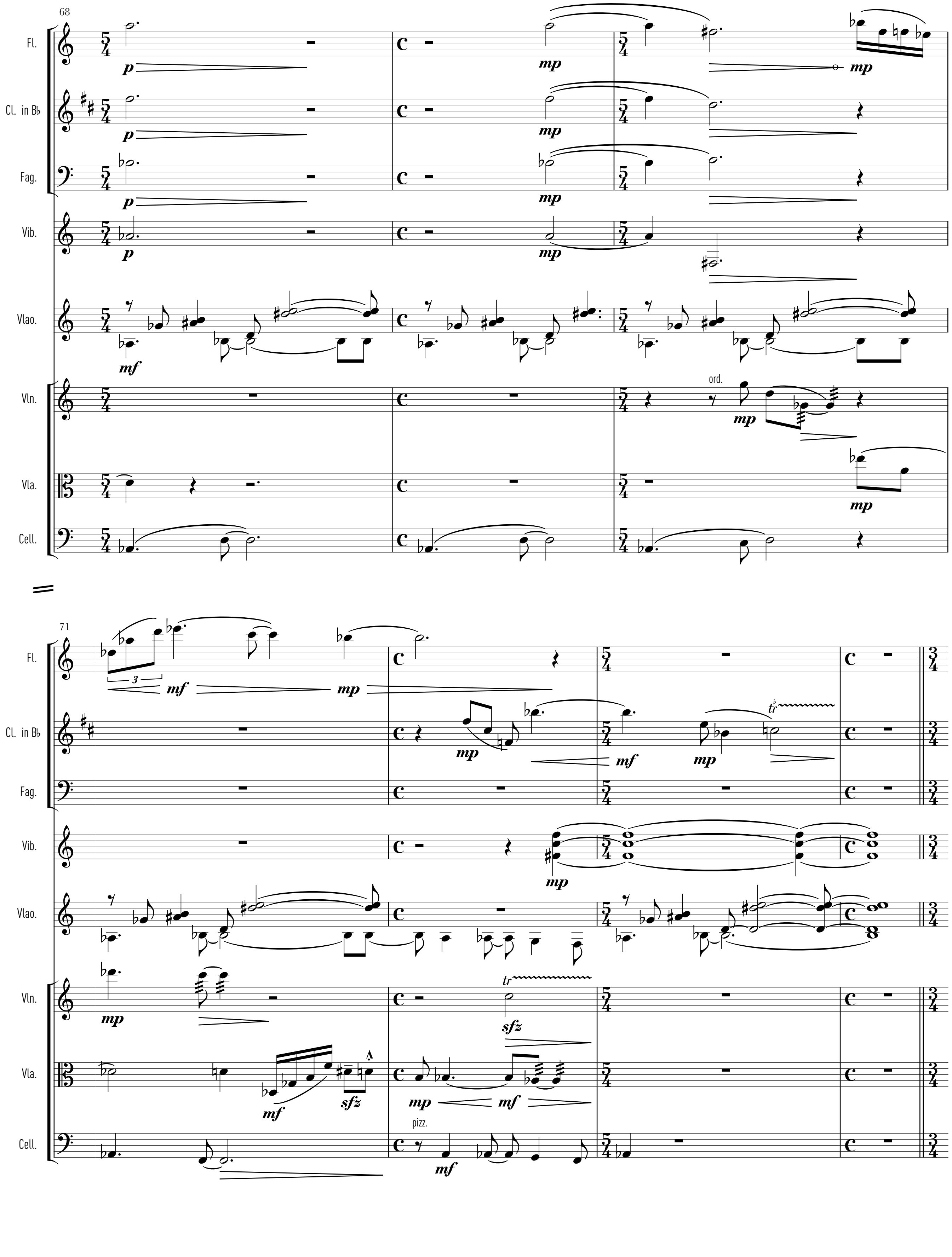
37
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
mp
f
sul pont.
ord.
40
fff
ff
percutir no tampo e laterais do violão

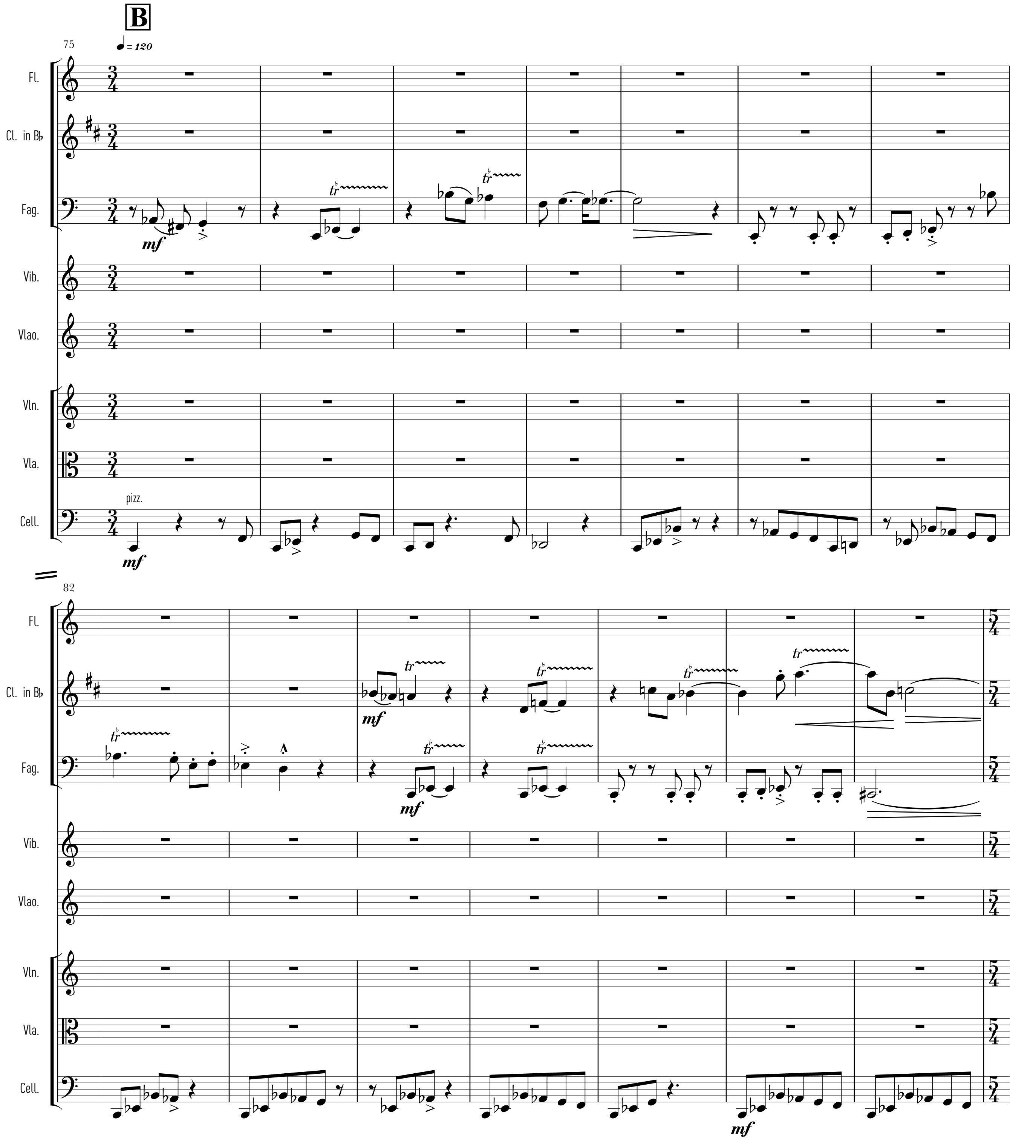

43
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
ff mp
mf fff
hard mallets
mf
f mp f
p
pizz.
ord.
arco

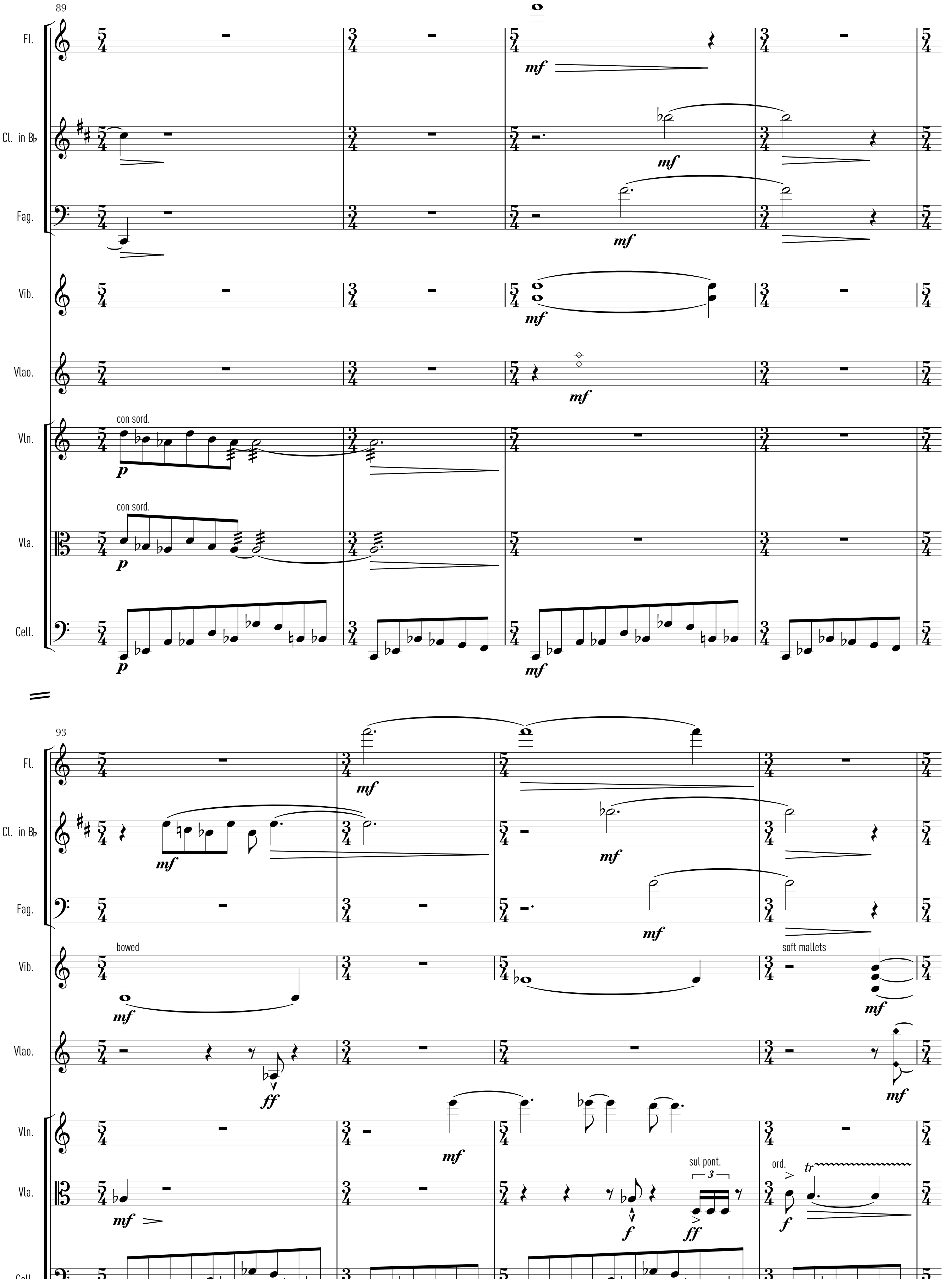

47
Fl.
Cl. in B♭
Fag.
Vib.
soft mallets
Vlao.
Vln.
Vla.
Cell.
mp
f
ff
fff
ffff
tr
6

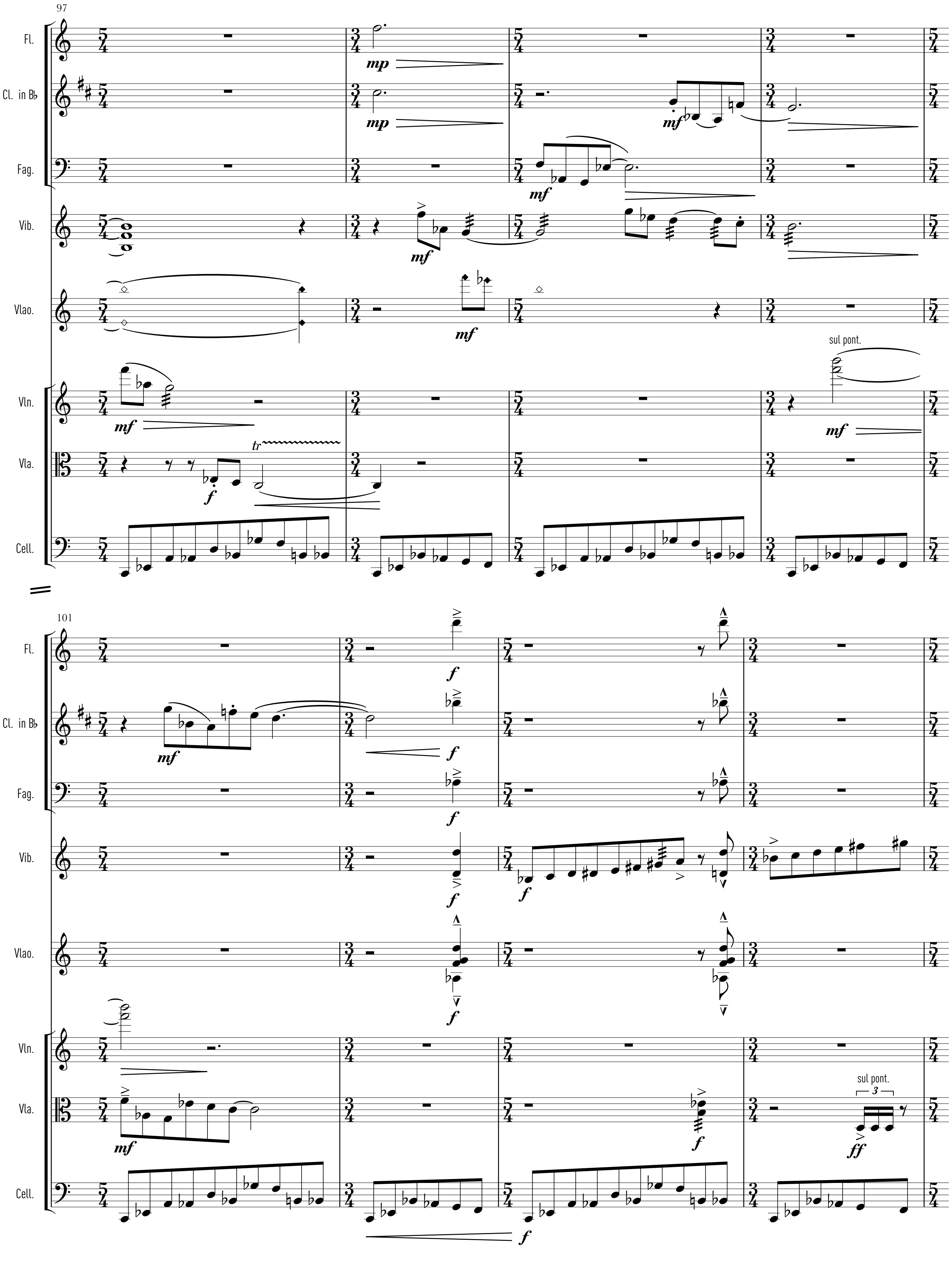

A
♩ = 60
51
Fl.
Cl. in B♭
Fag.
Vib.
soft mallets
Vlao.
Vln.
Vla.
Cell.
ff
sffz
ffz
mp
56
sul pont.
pizz.
mf
p
sf

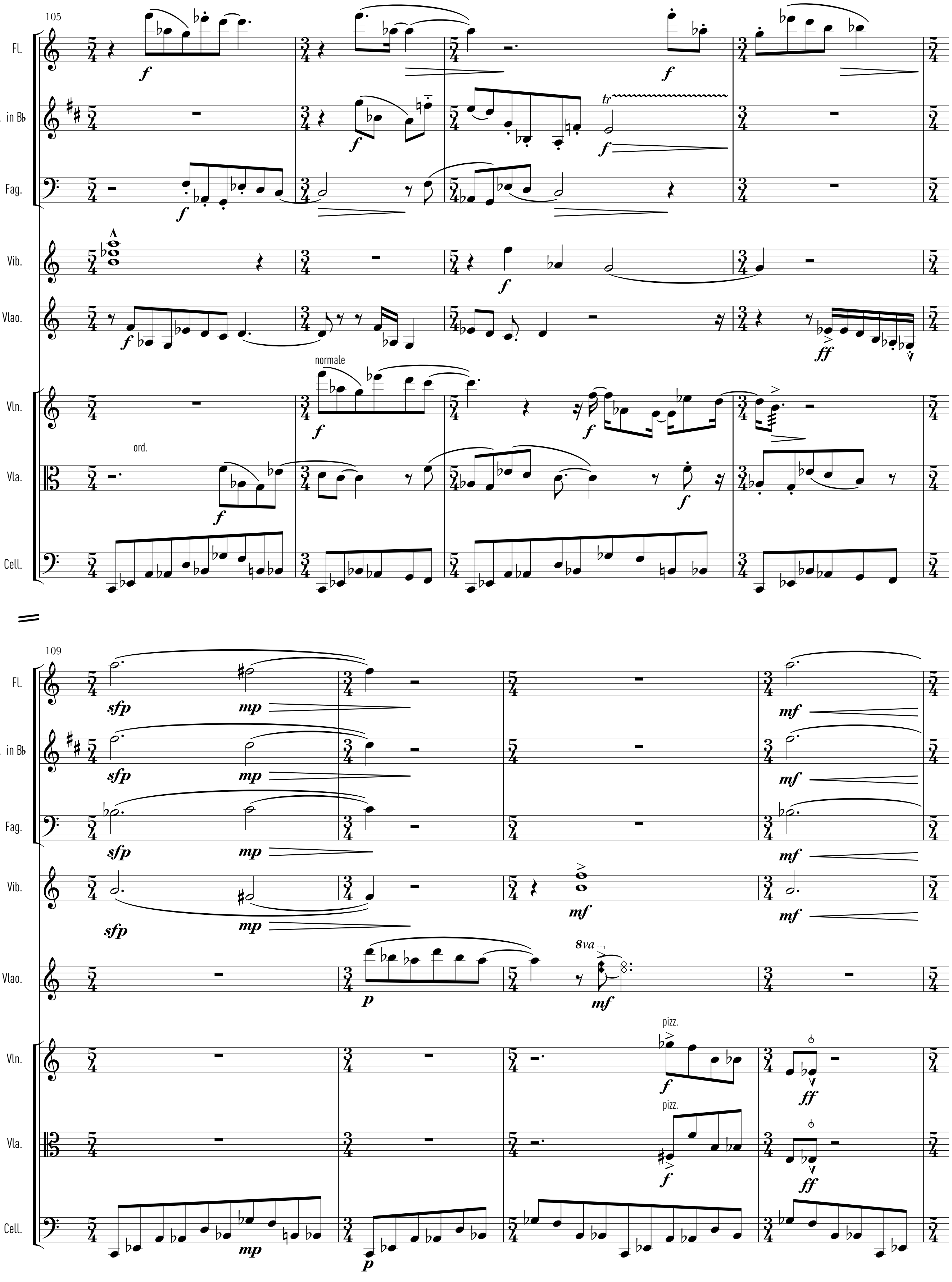

60
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
soft mallets
pizz.
64
ord.
sul pont.
arco
tr
ord.
arco

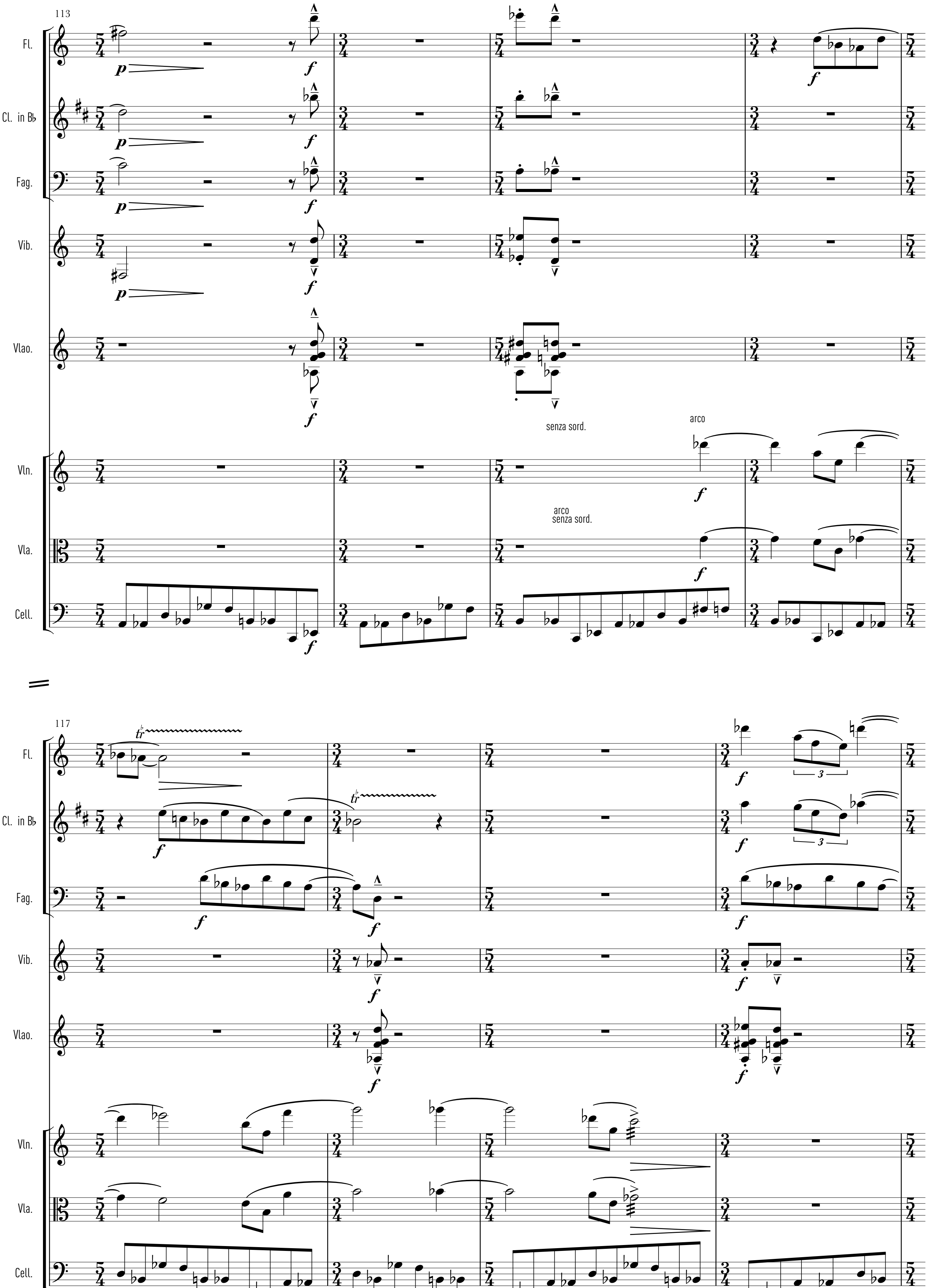

68
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
p
mp
mf
ord.
71
3
pizz.
tr
sfz

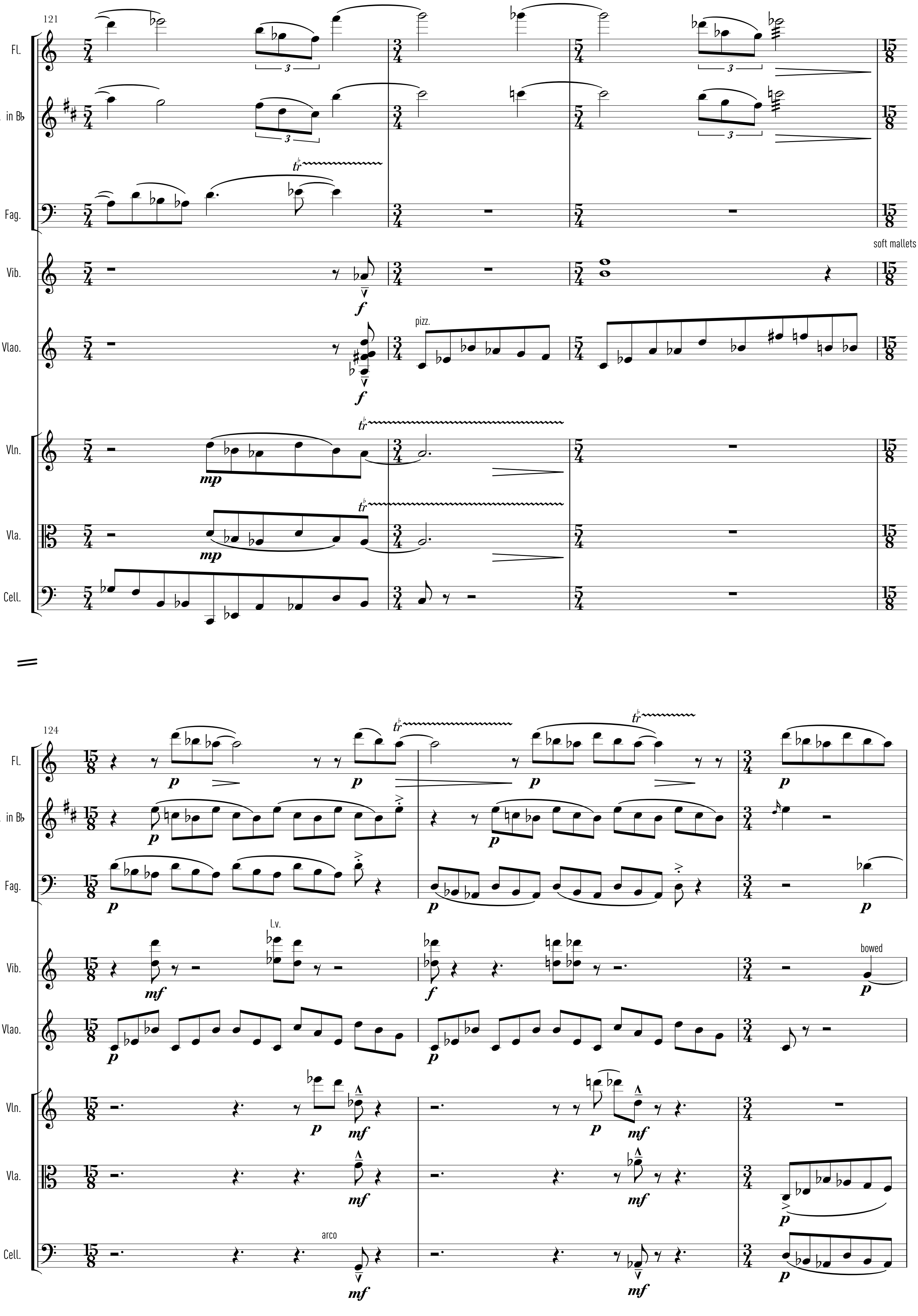

B
75
♩= 120
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
mf
tr
pizz.
82

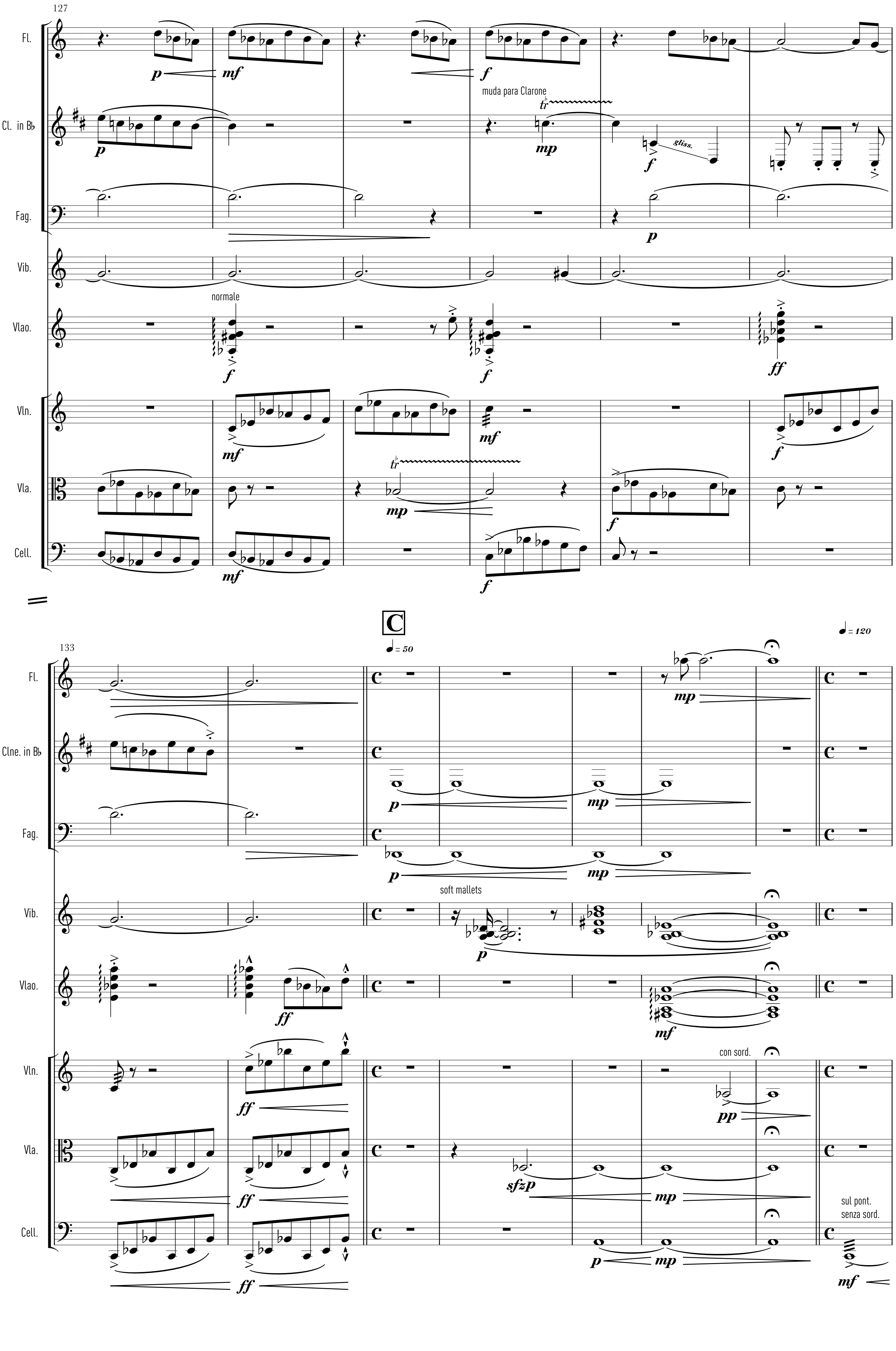

89
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
con sord.
con sord.
mf
p
93
bowed
soft mallets
sul pont.
ord.
tr
ff
f

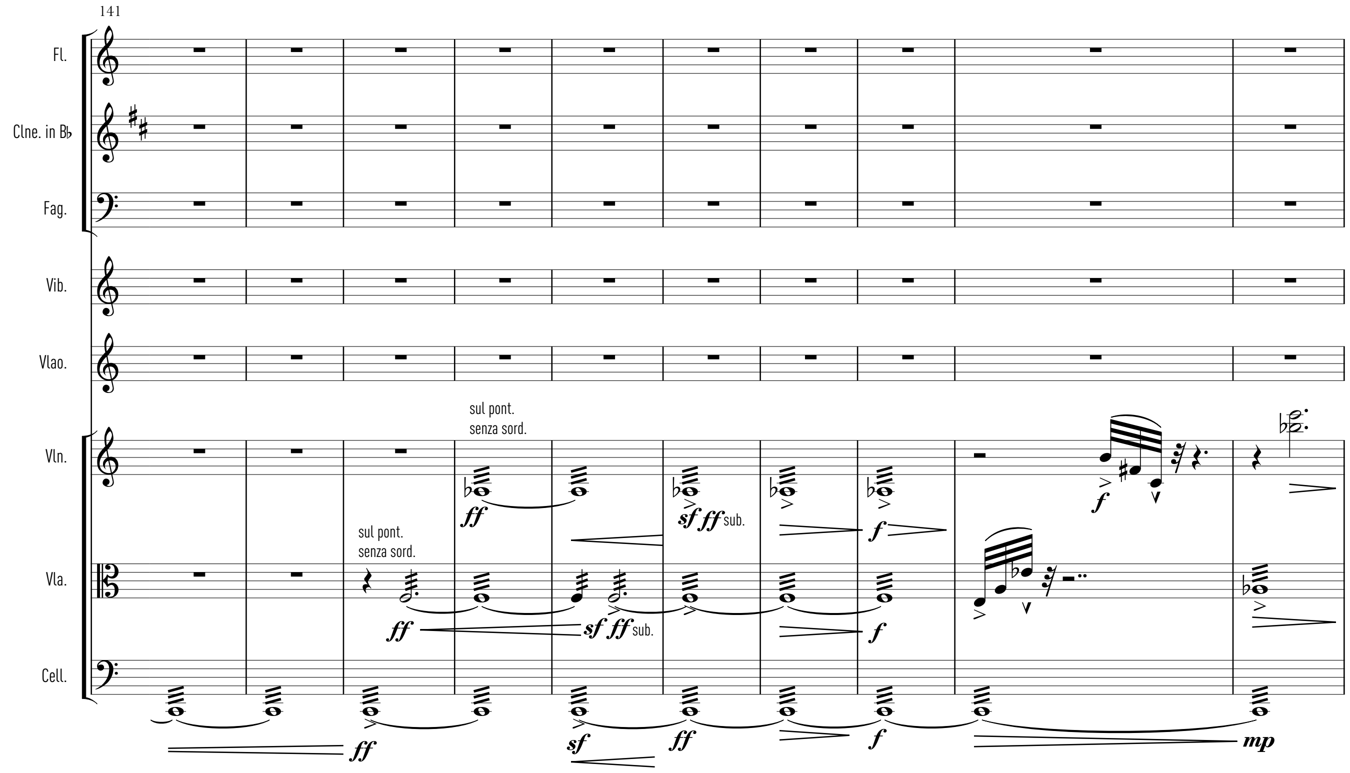

97
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
mp
mf
tr
f
sul pont.
101
ff
3

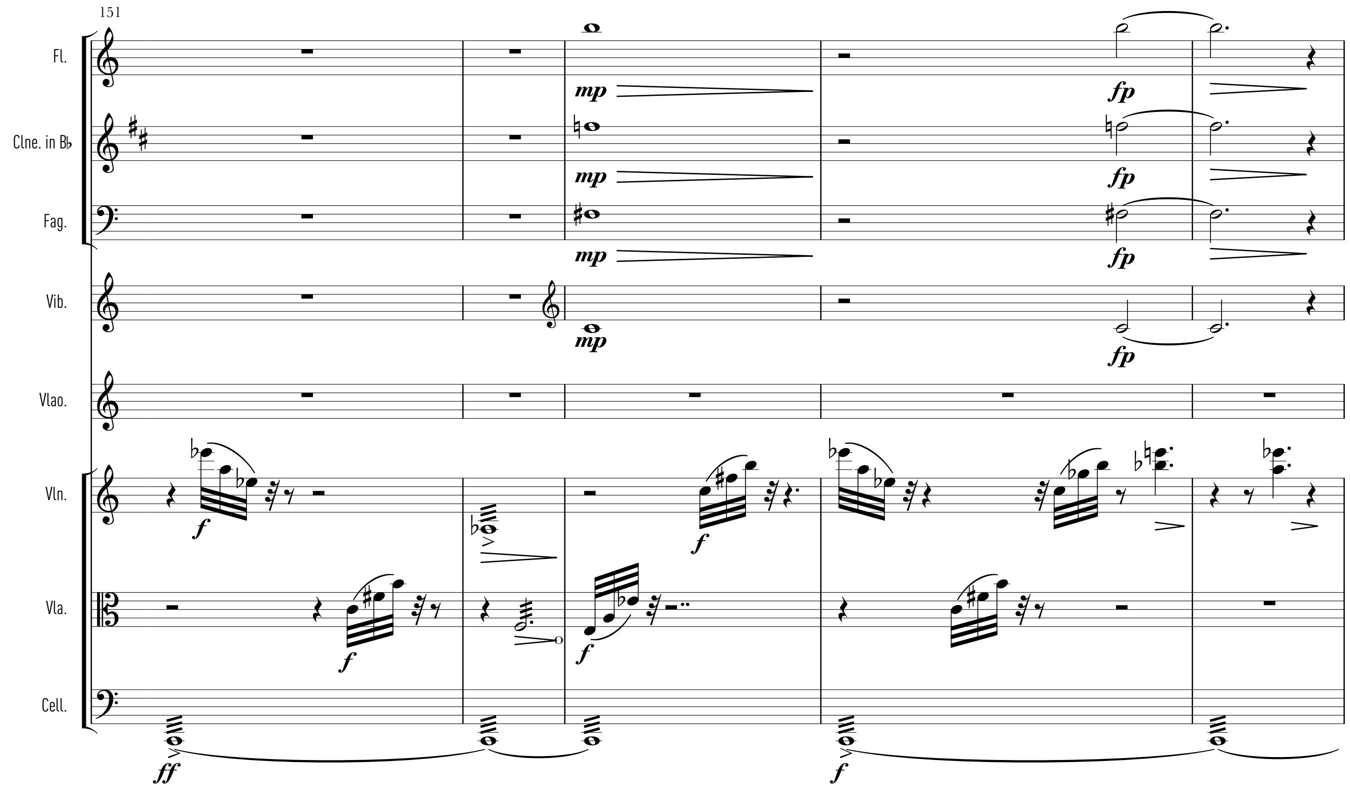

105
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
f
tr
ff
normale
ord.
109
sfp
mp
mf
p
8va
pizz.
pizz.

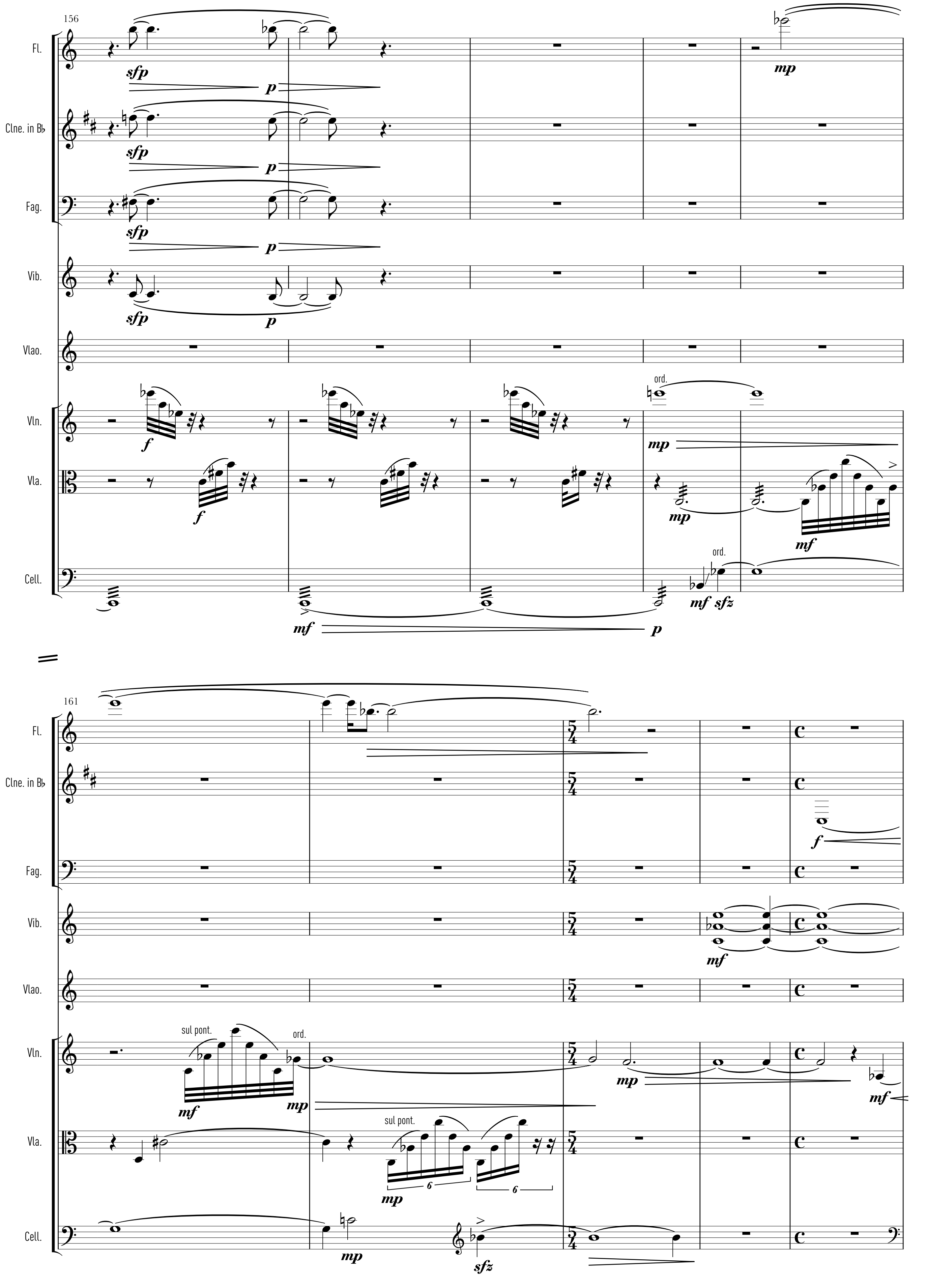

113
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
senza sord.
arco
arco
senza sord.
117
tr

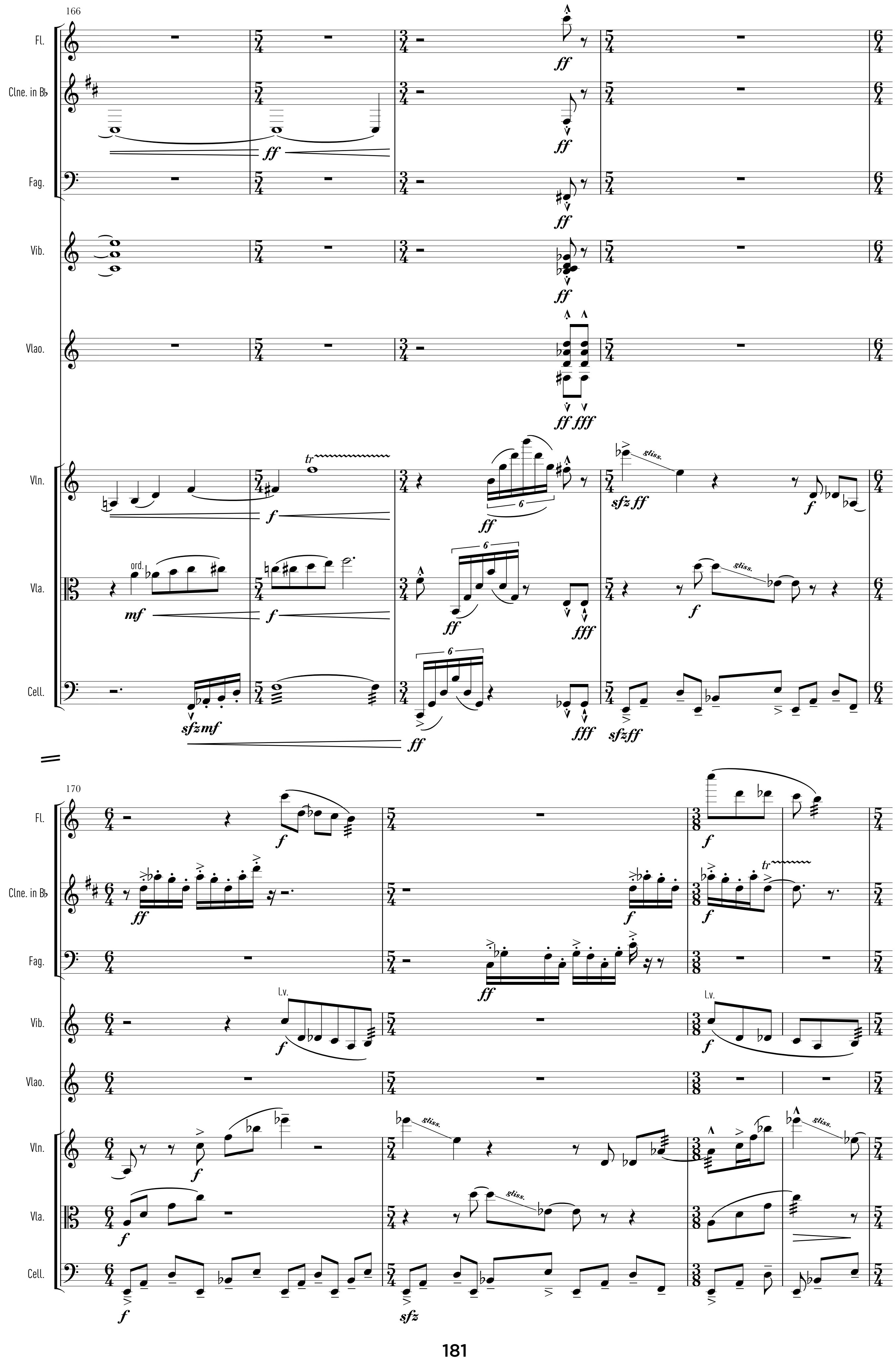

121
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
soft mallets
pizz.
124
l.v.
bowed
arco

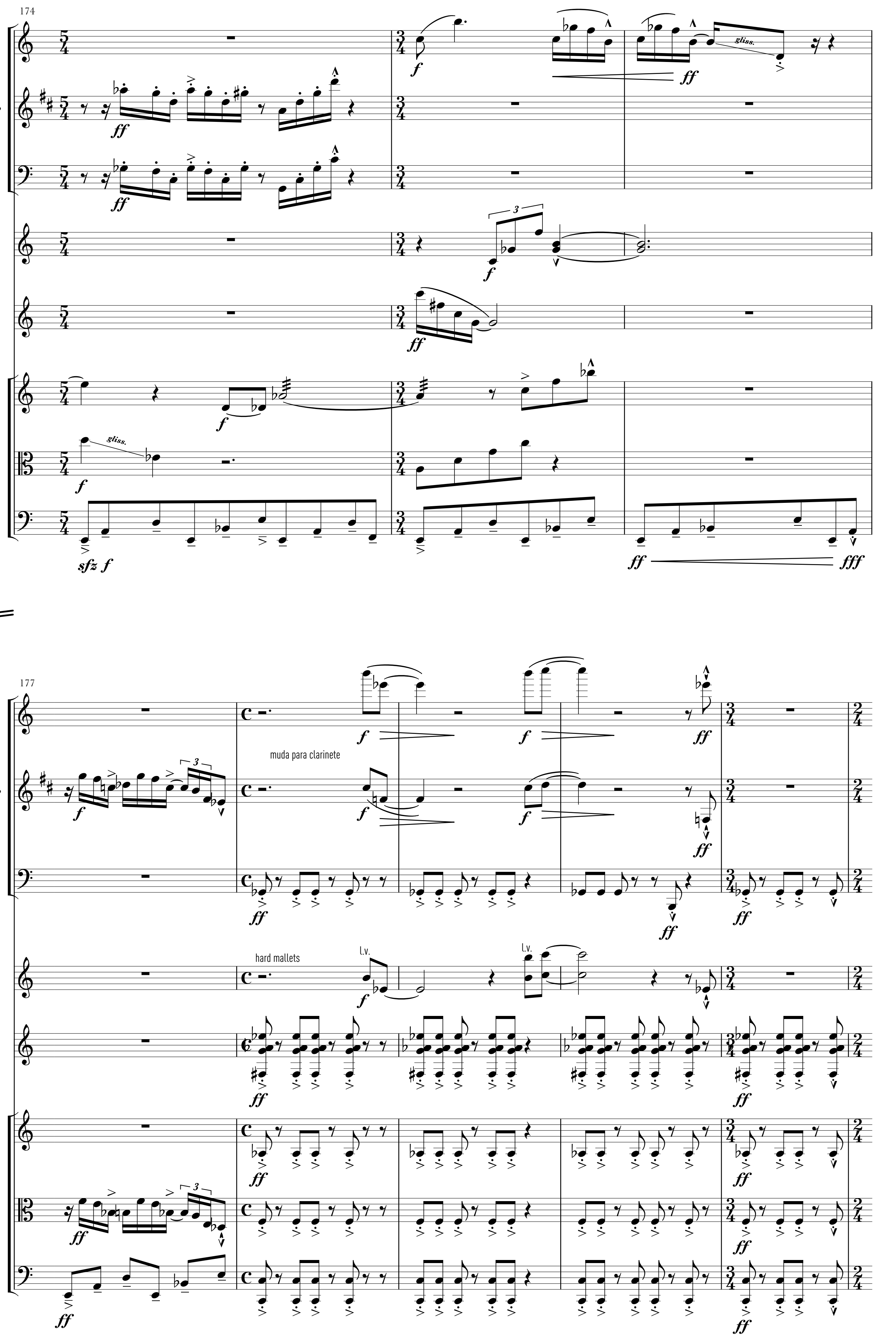

127
Fl.
Cl. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
muda para Clarone
gliss.
normale
133
C
Clne. in B♭
soft mallets
con sord.
sul pont.
senza sord.

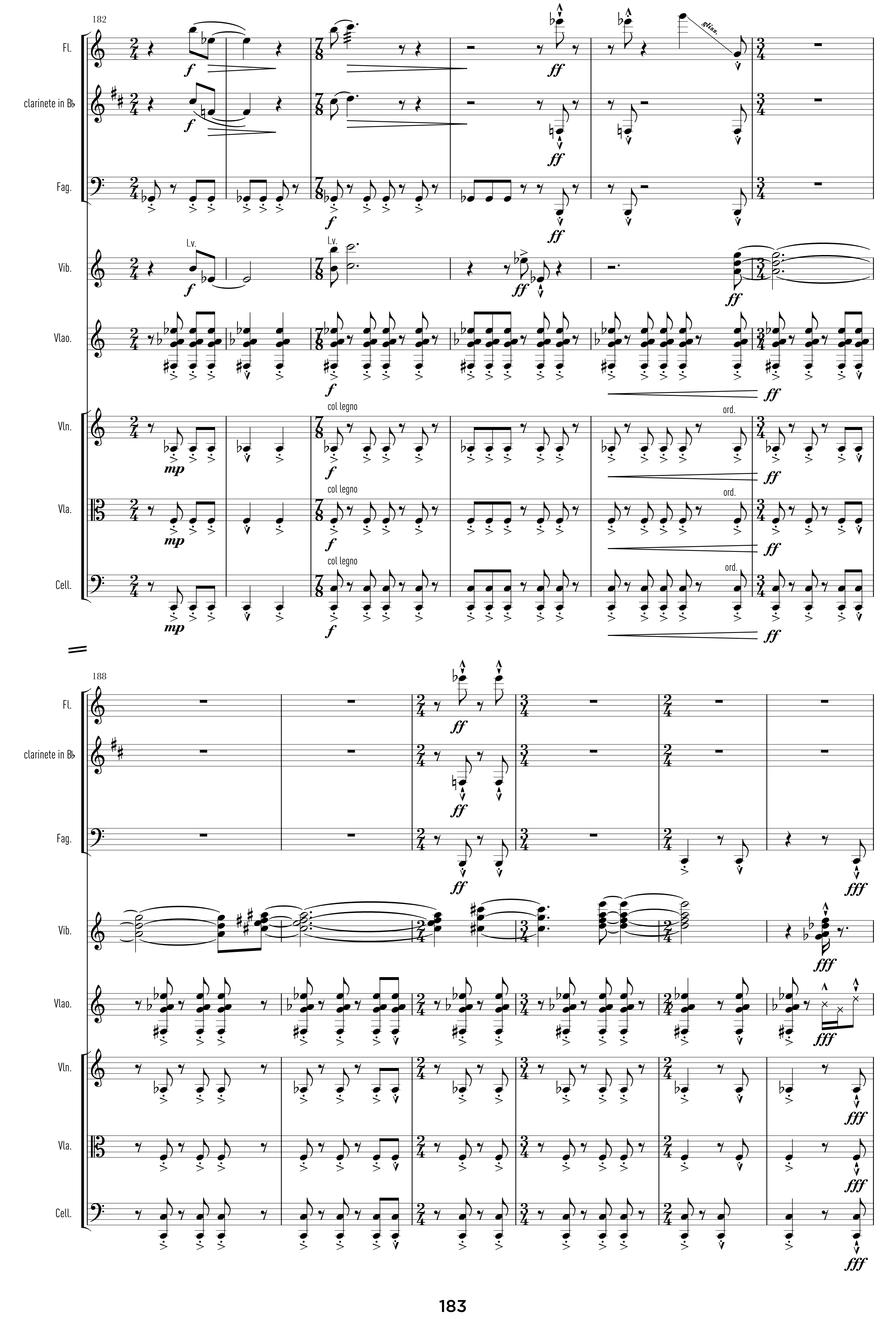

141
Fl.
Clne. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
sul pont.
senza sord.
sul pont.
senza sord.
ff
sf ff sub.
f
sf
mp

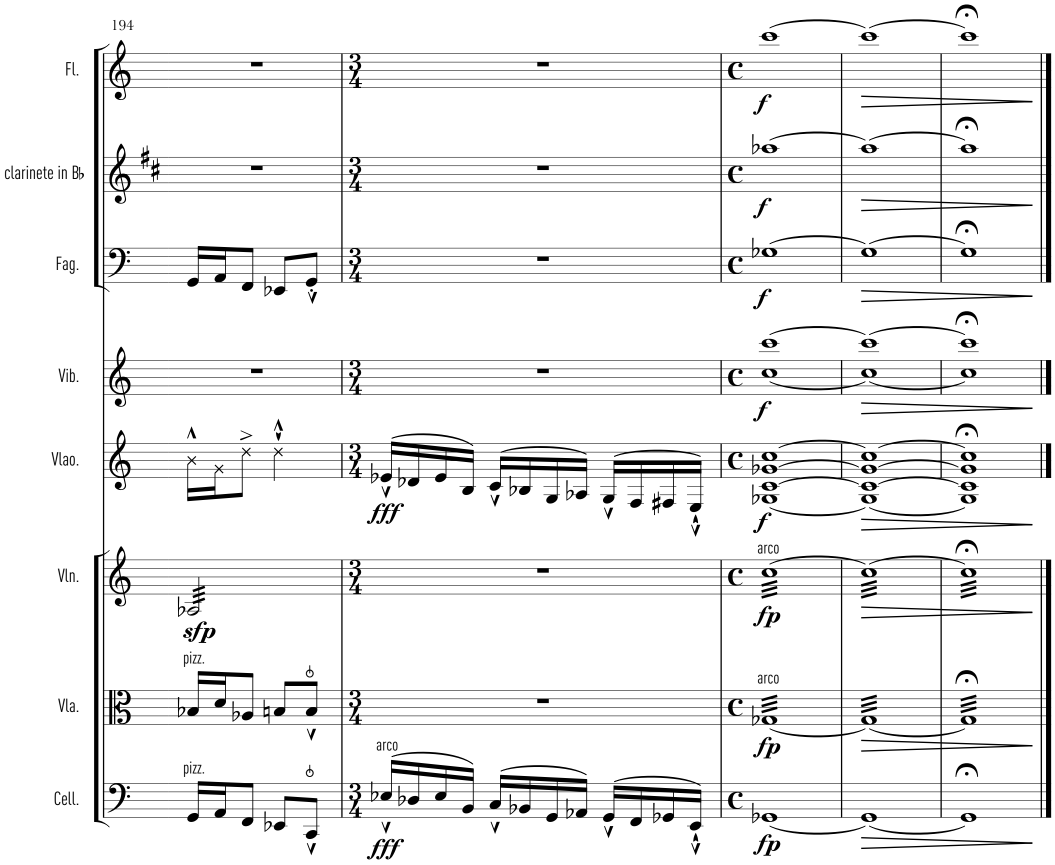

151
Fl.
Clne. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
mp
fp
f
ff


156
Fl.
Clne. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
sfp
p
mp
f
ord.
mf
sfz
161
sul pont.
6


166
Fl.
Clne. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
ord.
tr
gliss.
170
l.v.

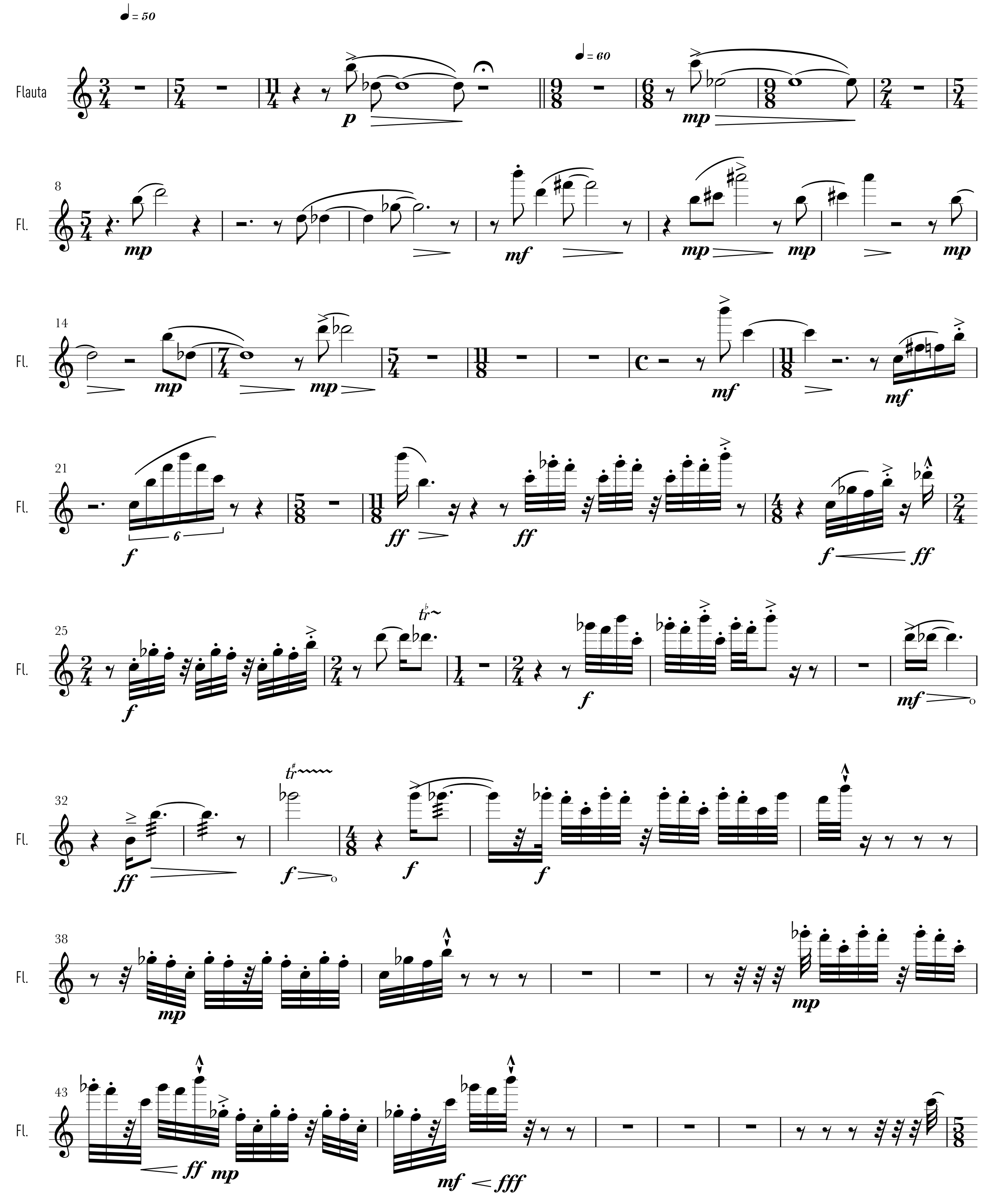

174
Fl.
Clne. in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
gliss.
177
muda para clarinete
hard mallets
l.v.

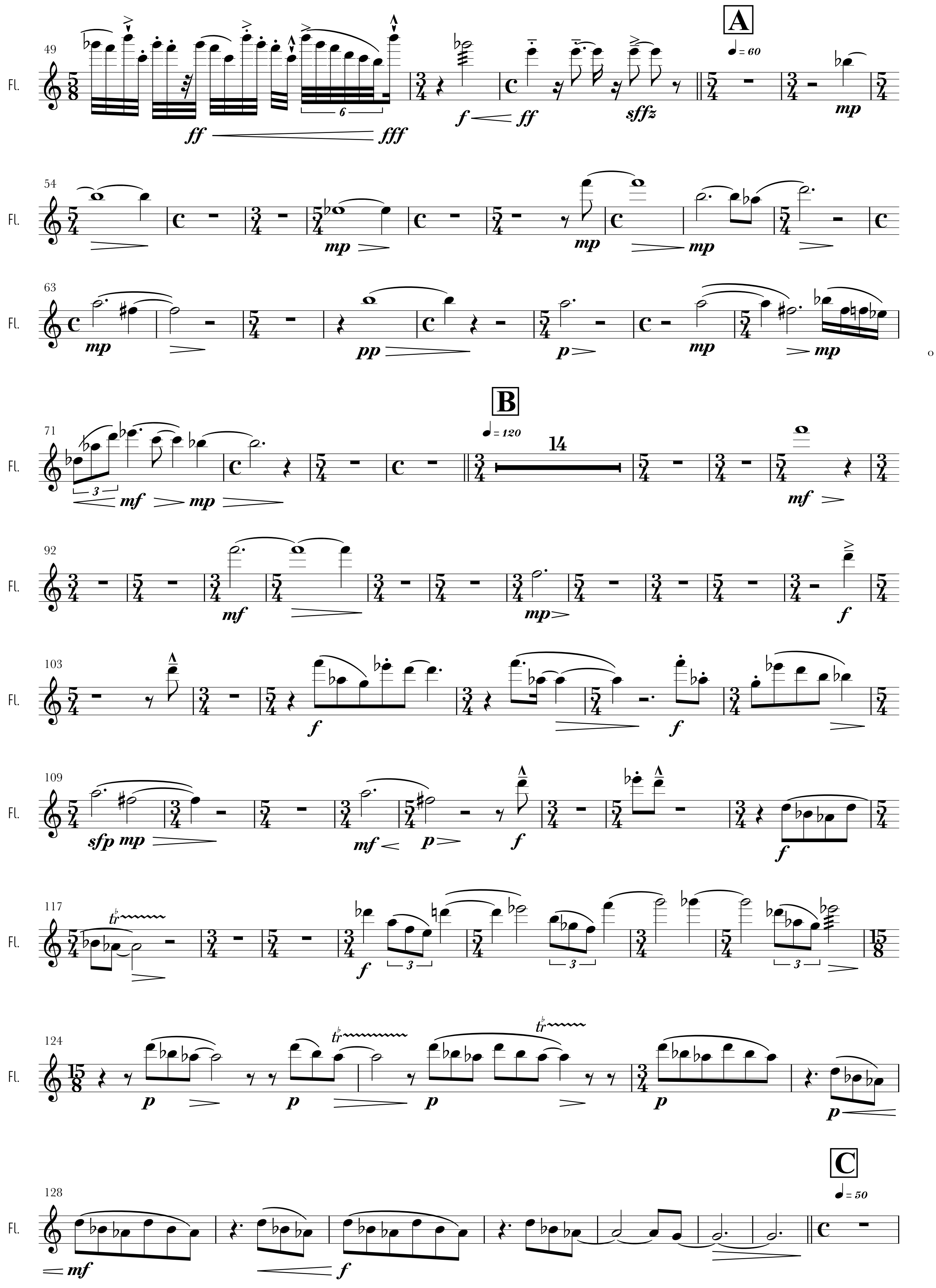

182
Fl.
clarinete in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
gliss.
l.v.
col legno
ord.
188

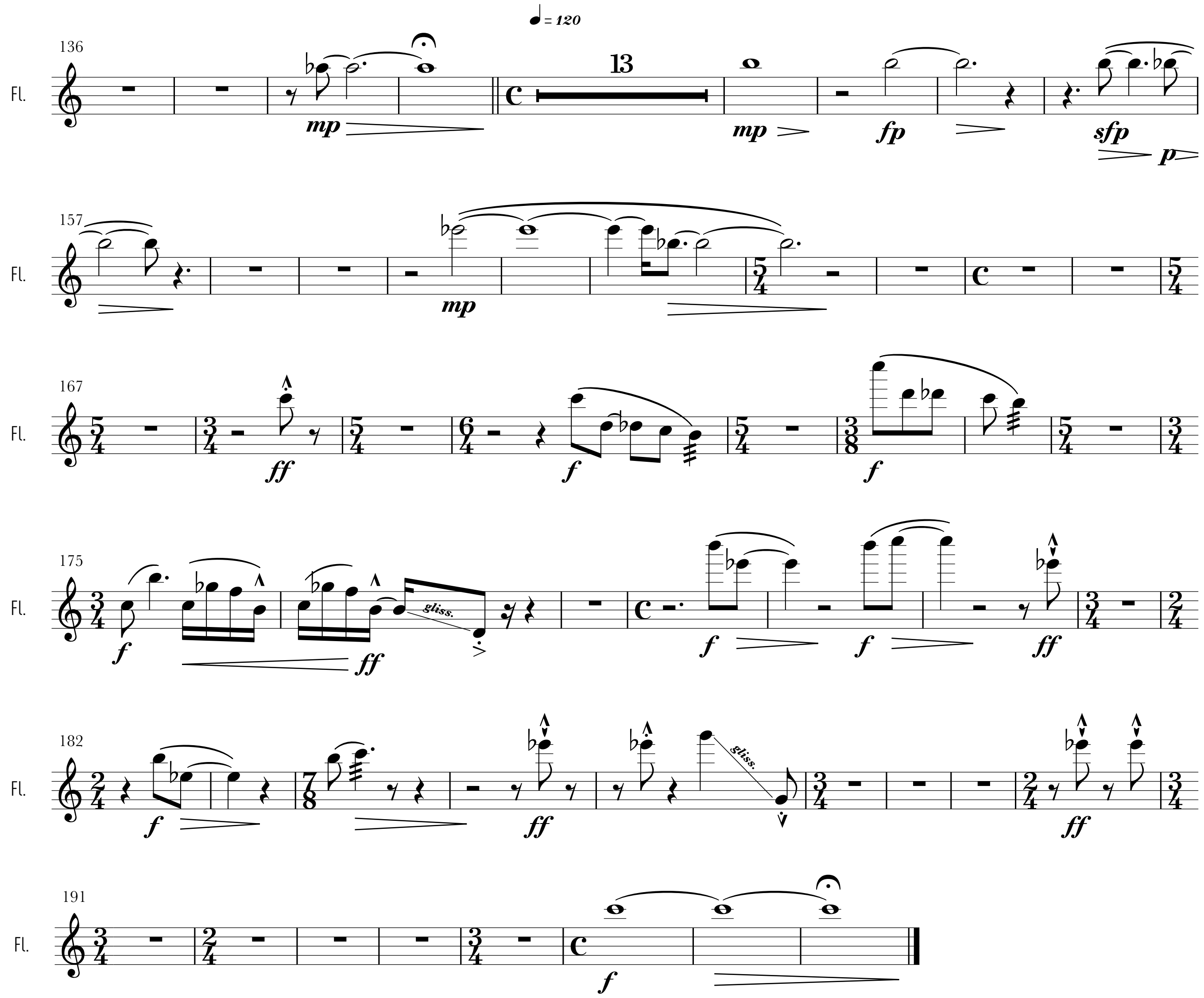

194
Fl.
clarinete in B♭
Fag.
Vib.
Vlao.
Vln.
Vla.
Cell.
pizz.
arco
fff
f
sfp
fp

Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK

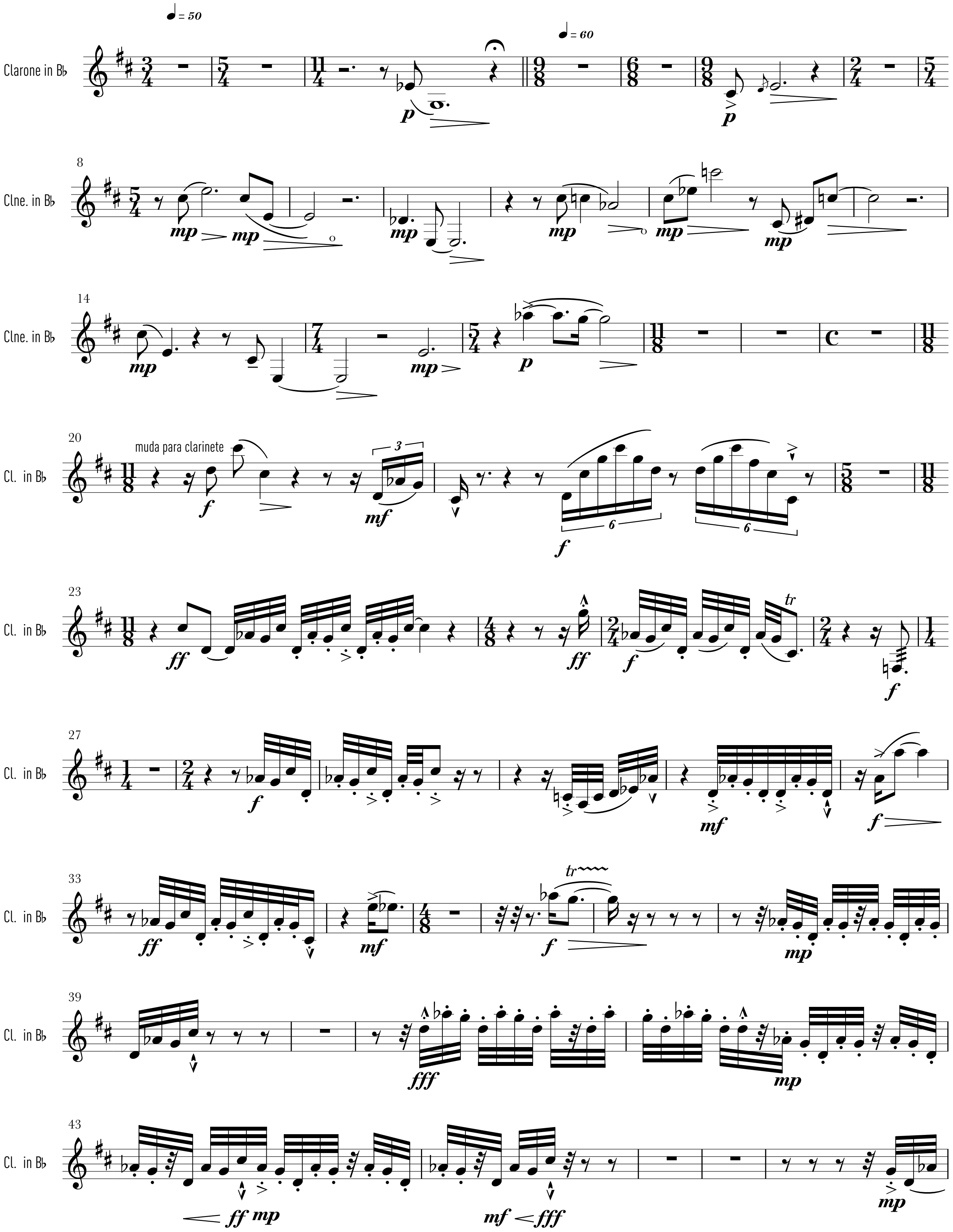


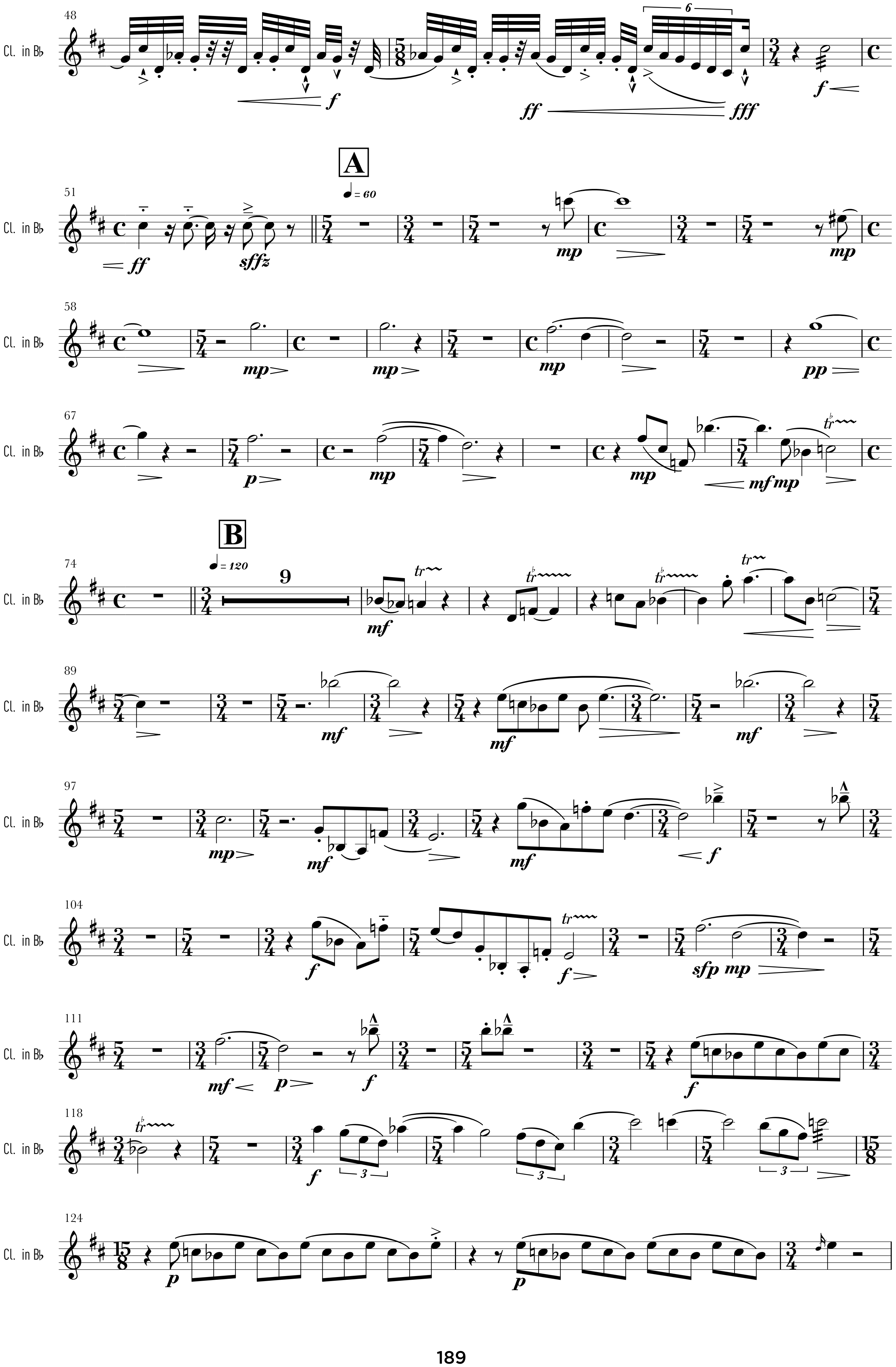

Fl.
A
♩= 60
B
♩= 120
14
C
♩= 50

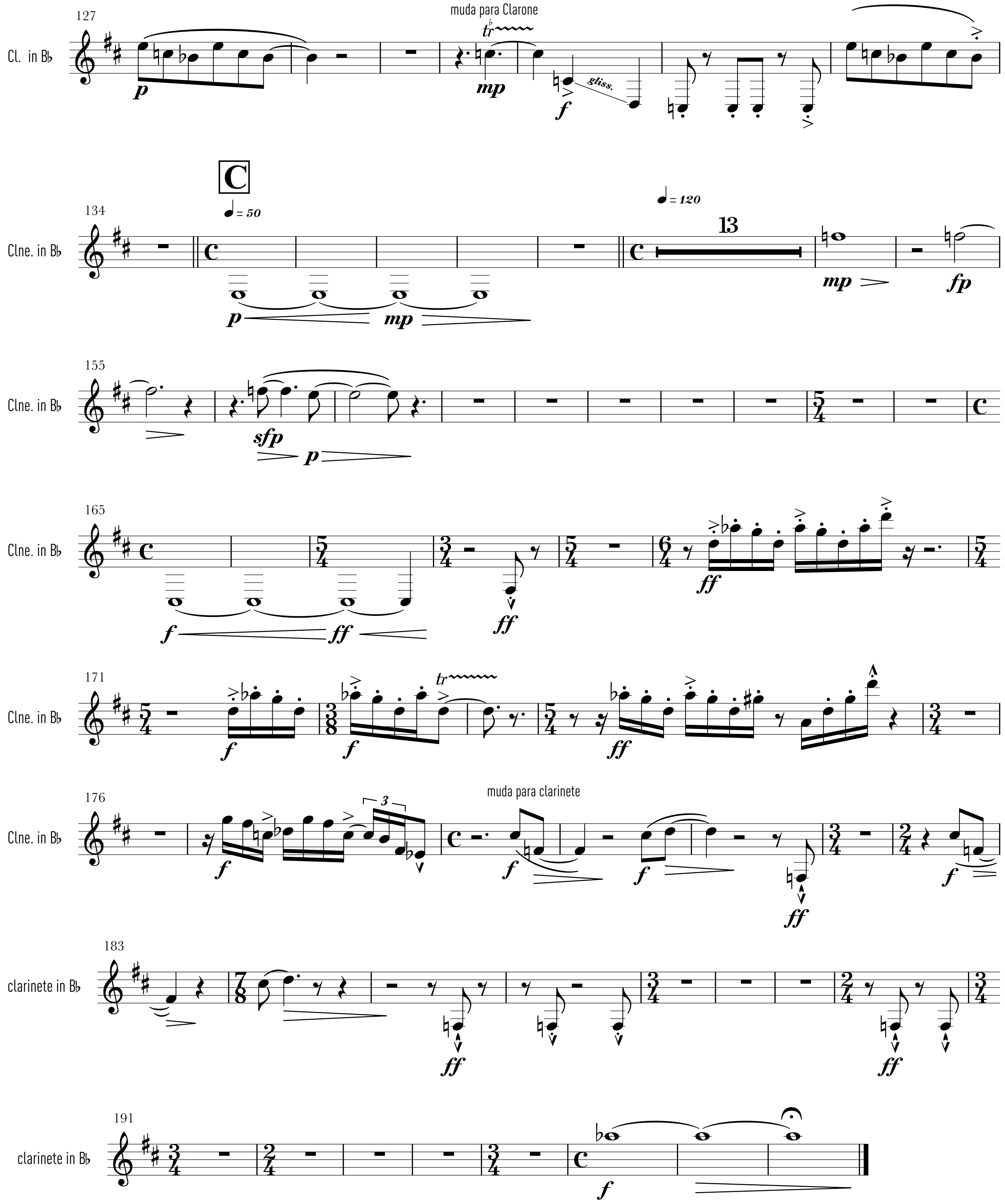

= 120
136
Fl.
mp
13
mp
fp
sfp
p
157
Fl.
mp
167
Fl.
ff
f
f
175
Fl.
f
gliss.
ff
f
f
ff
182
Fl.
f
ff
gliss.
ff
191
Fl.
f

Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK

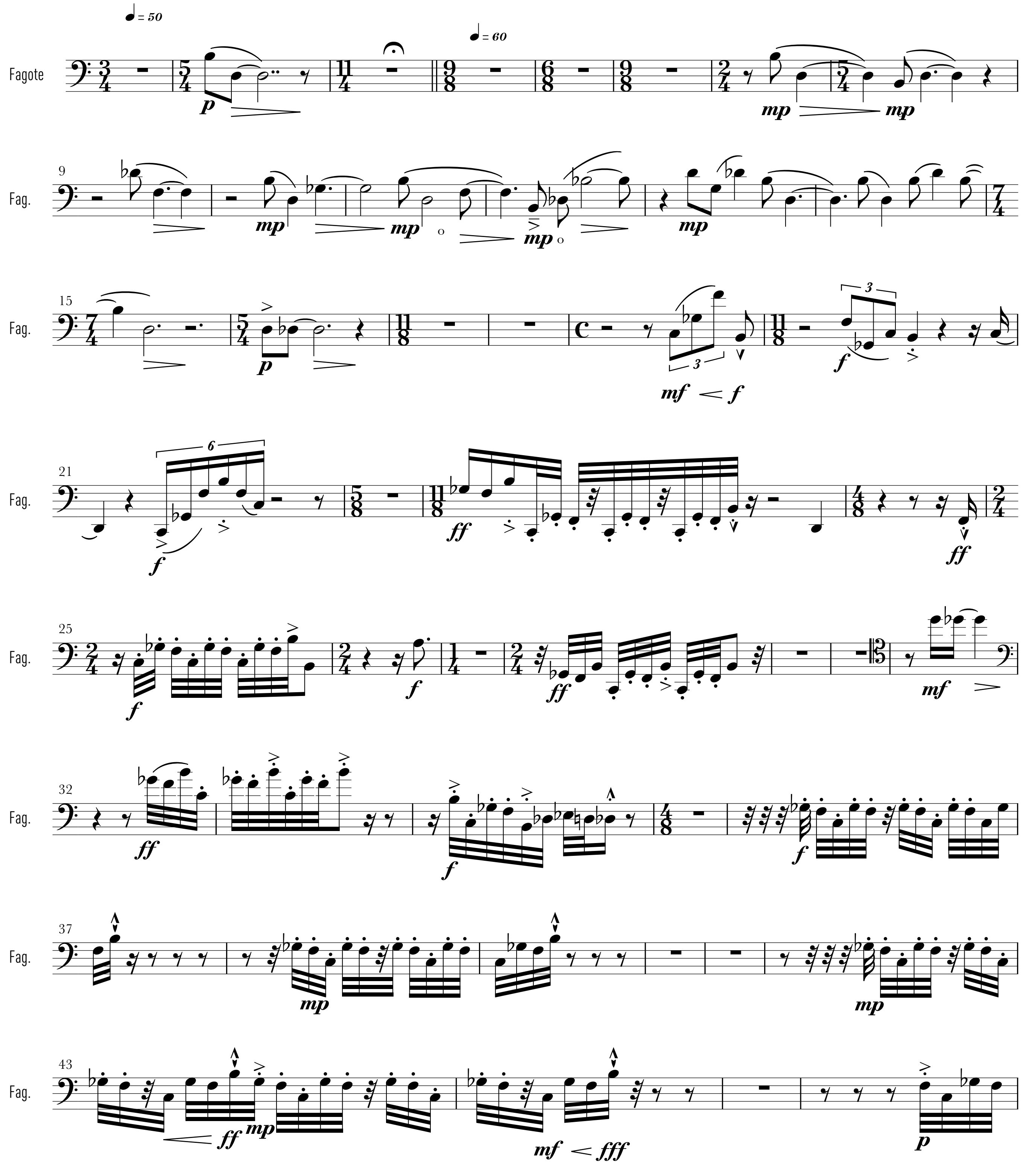


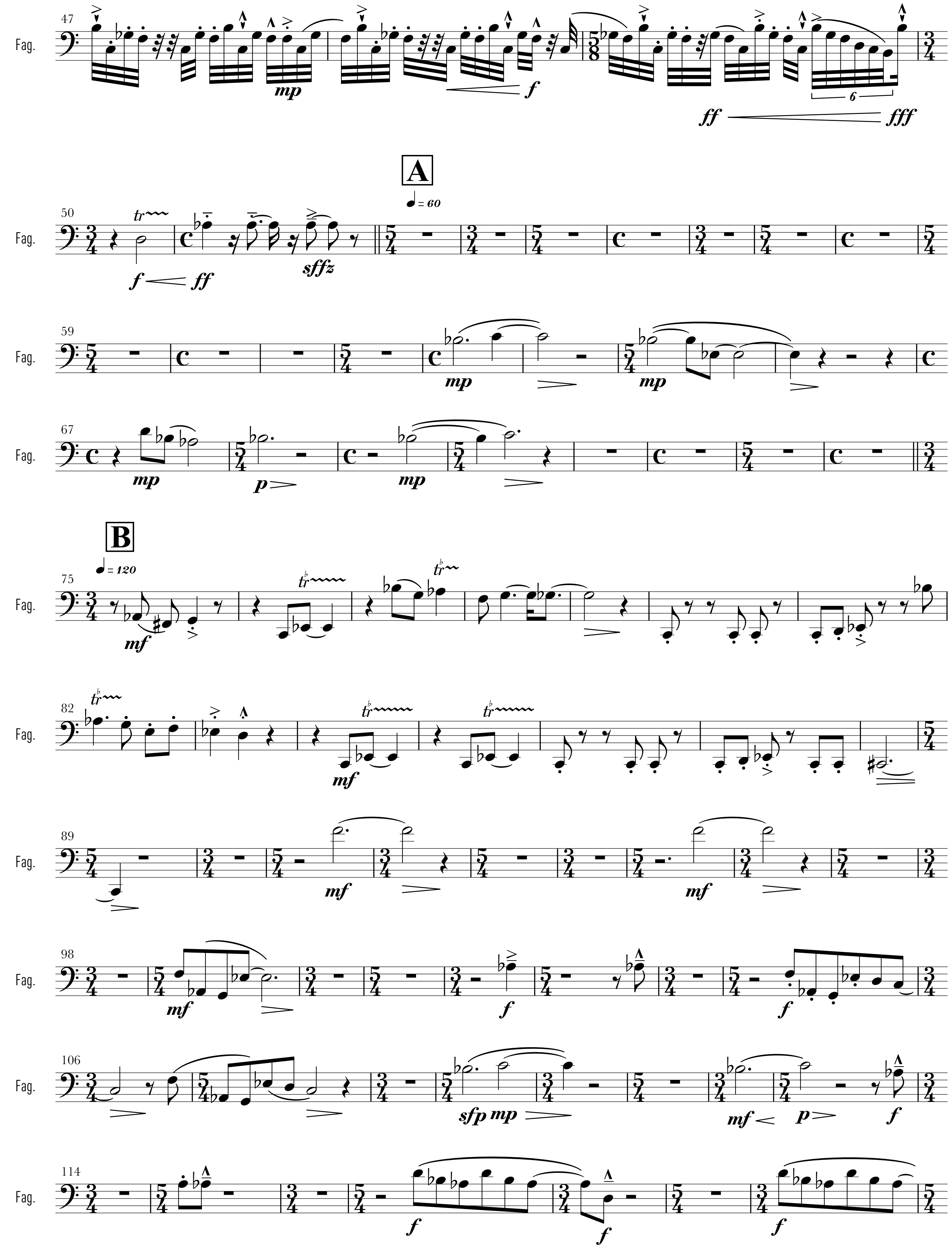

Cl. in B♭
A
♩= 60
B
♩= 120
9
tr

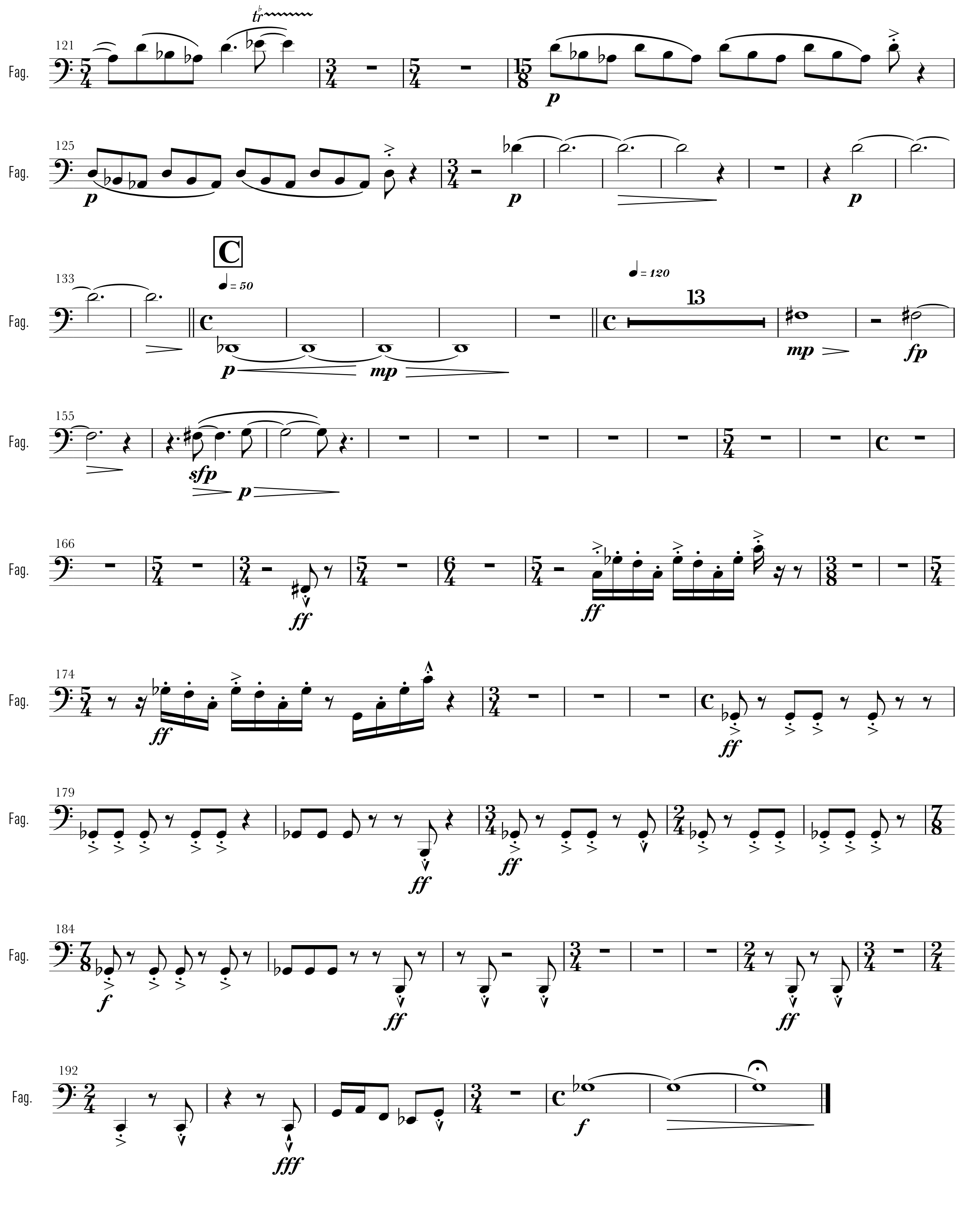

127
Cl. in B♭
muda para Clarone
tr
gliss.
C
134
Clne. in B♭
♩= 50
♩= 120
13
155
Clne. in B♭
165
Clne. in B♭
171
Clne. in B♭
tr
176
Clne. in B♭
muda para clarinete
3
183
clarinete in B♭
191
clarinete in B♭

Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK

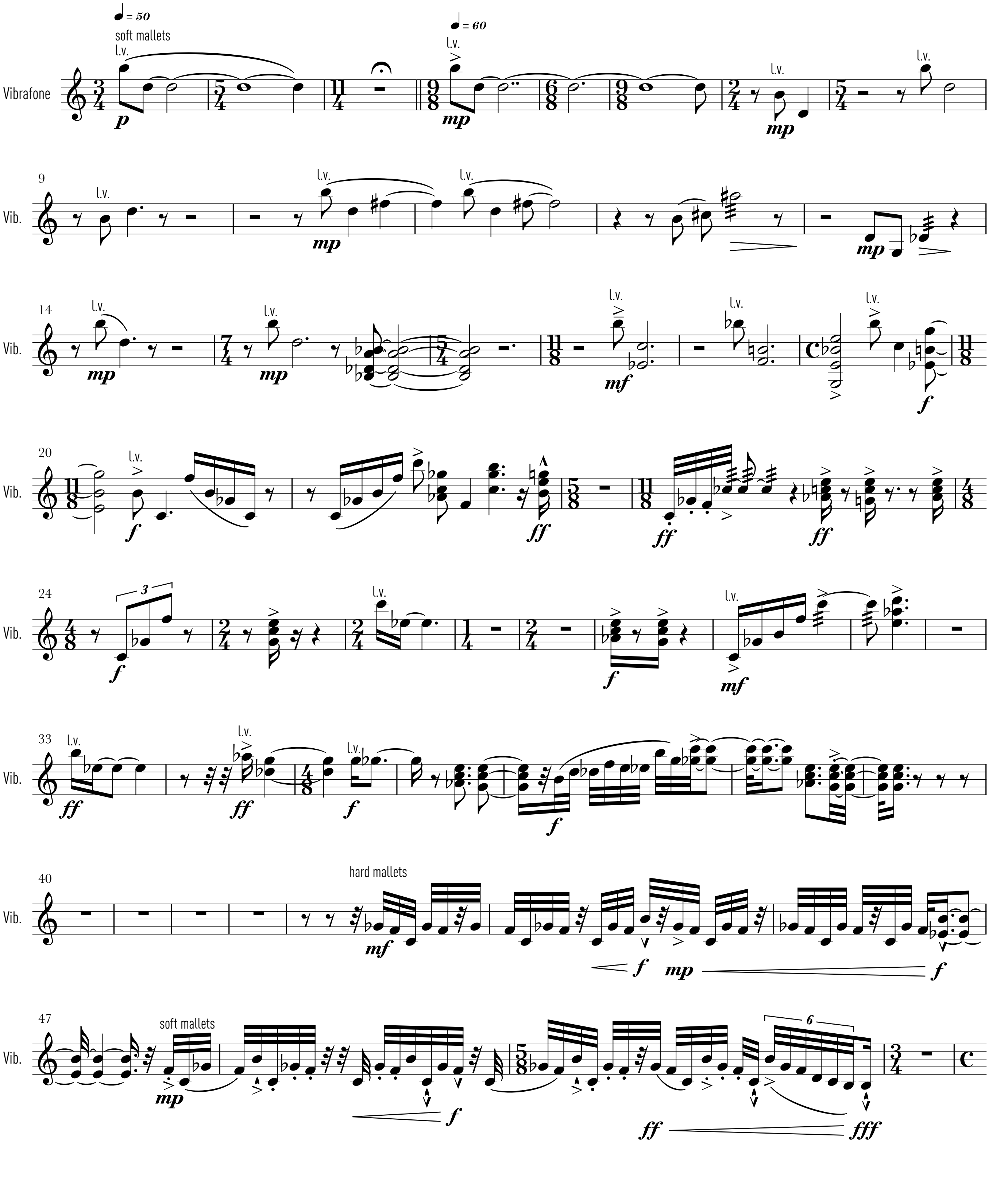


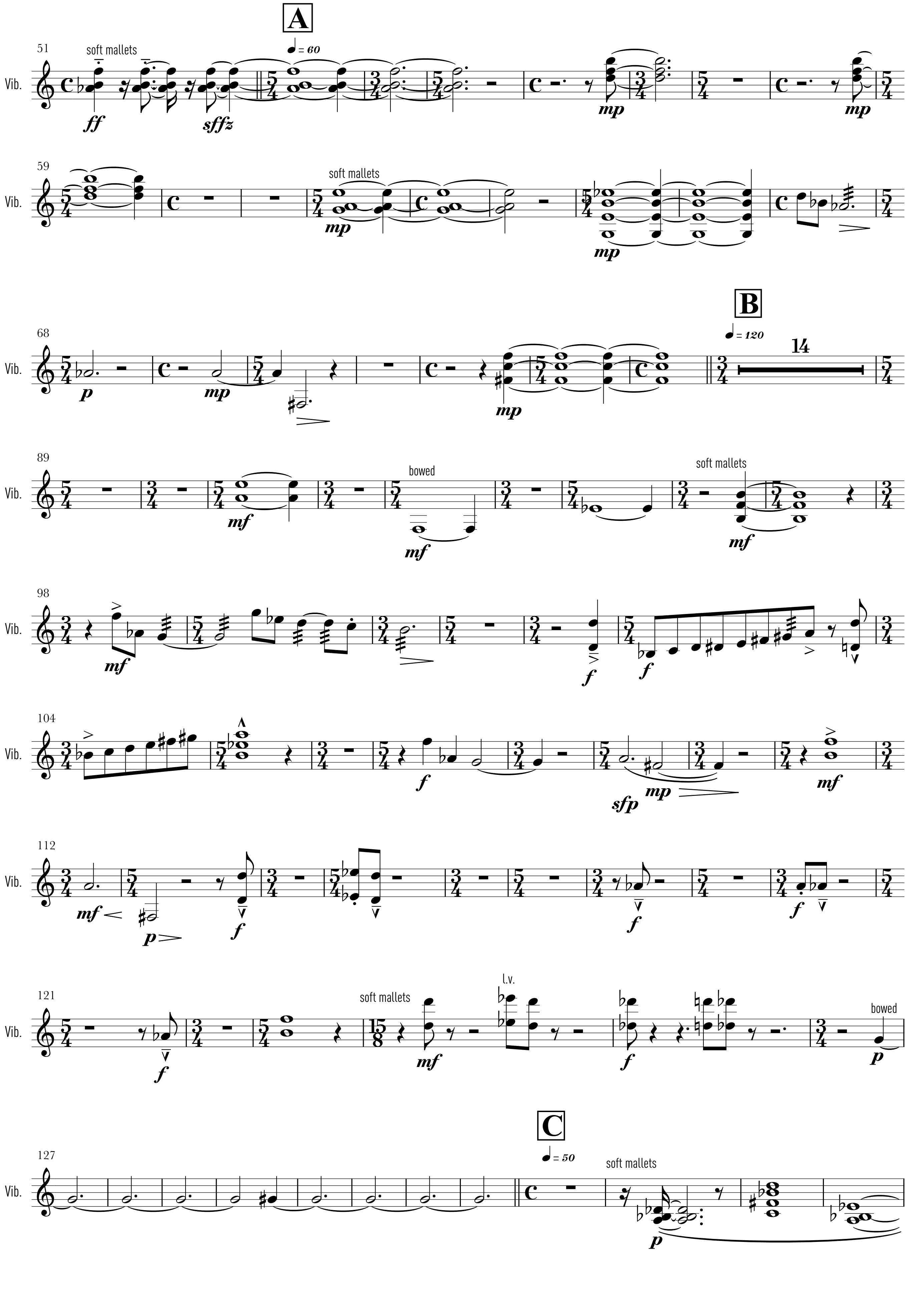

Fag.
A
♩= 60
B
♩= 120
mp f ff fff sffz mf p sfp

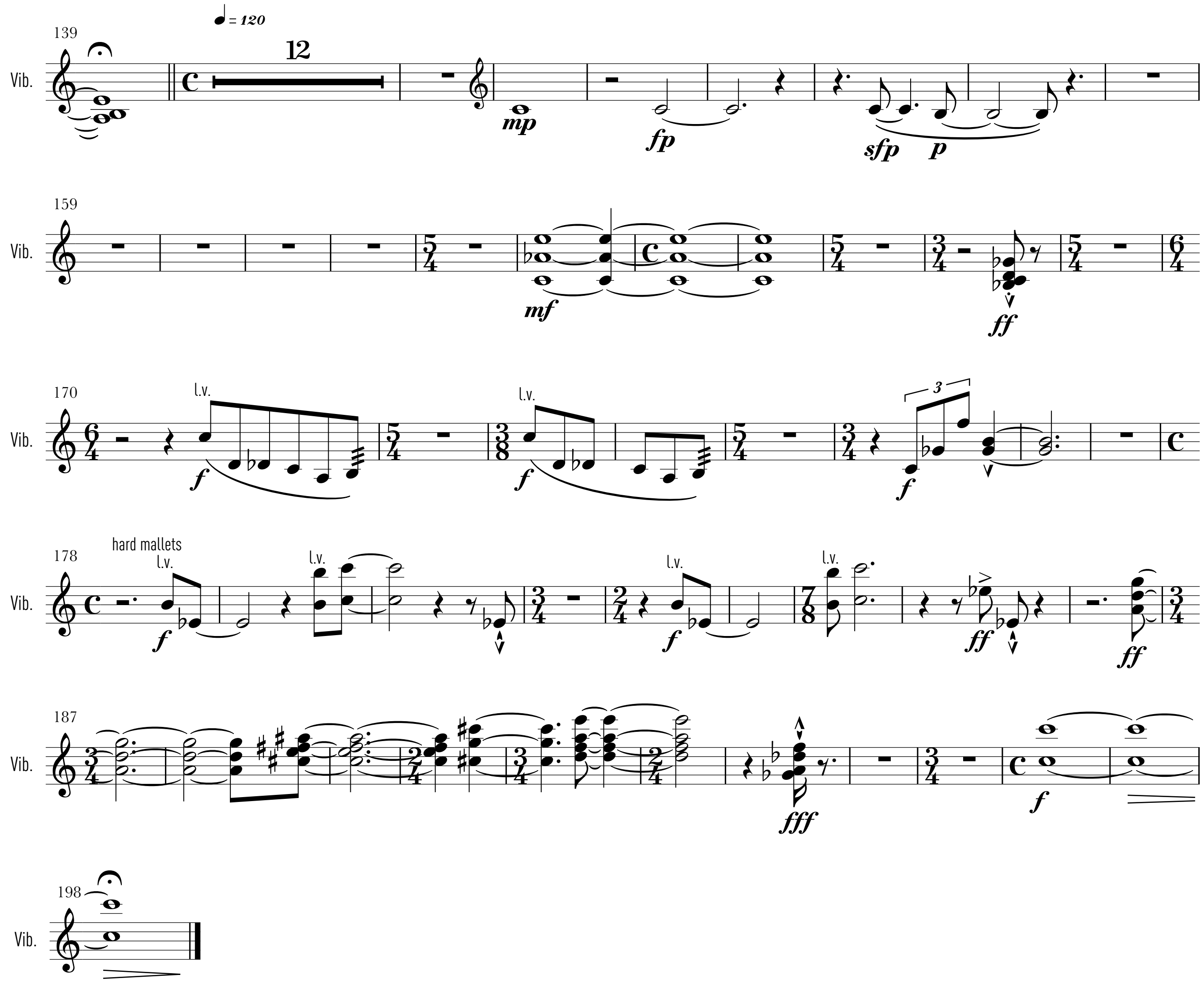

Fag.
tr
C
♩= 50
♩= 120
13
p
mp
fp
sfp
ff
f
fff

Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK

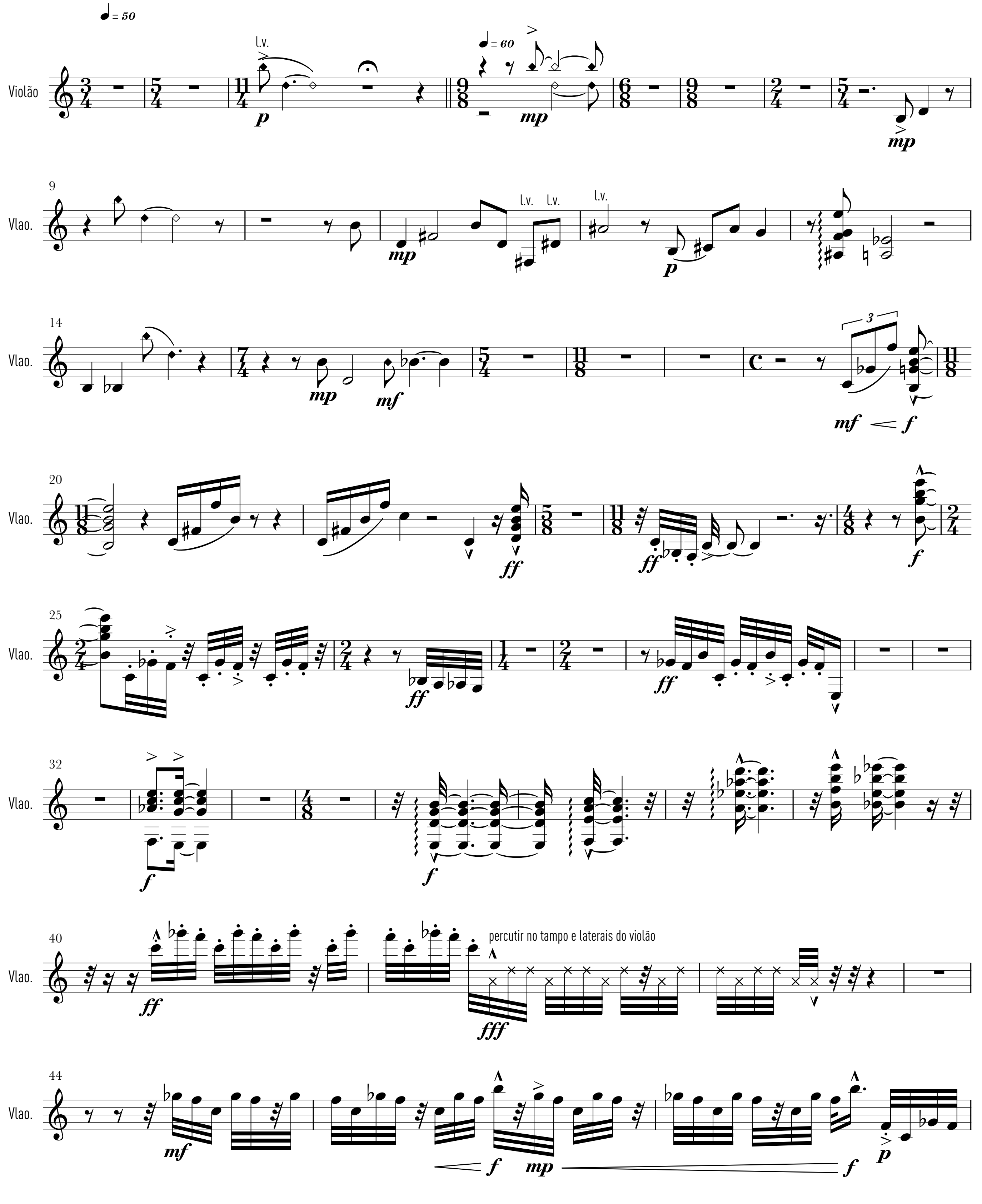


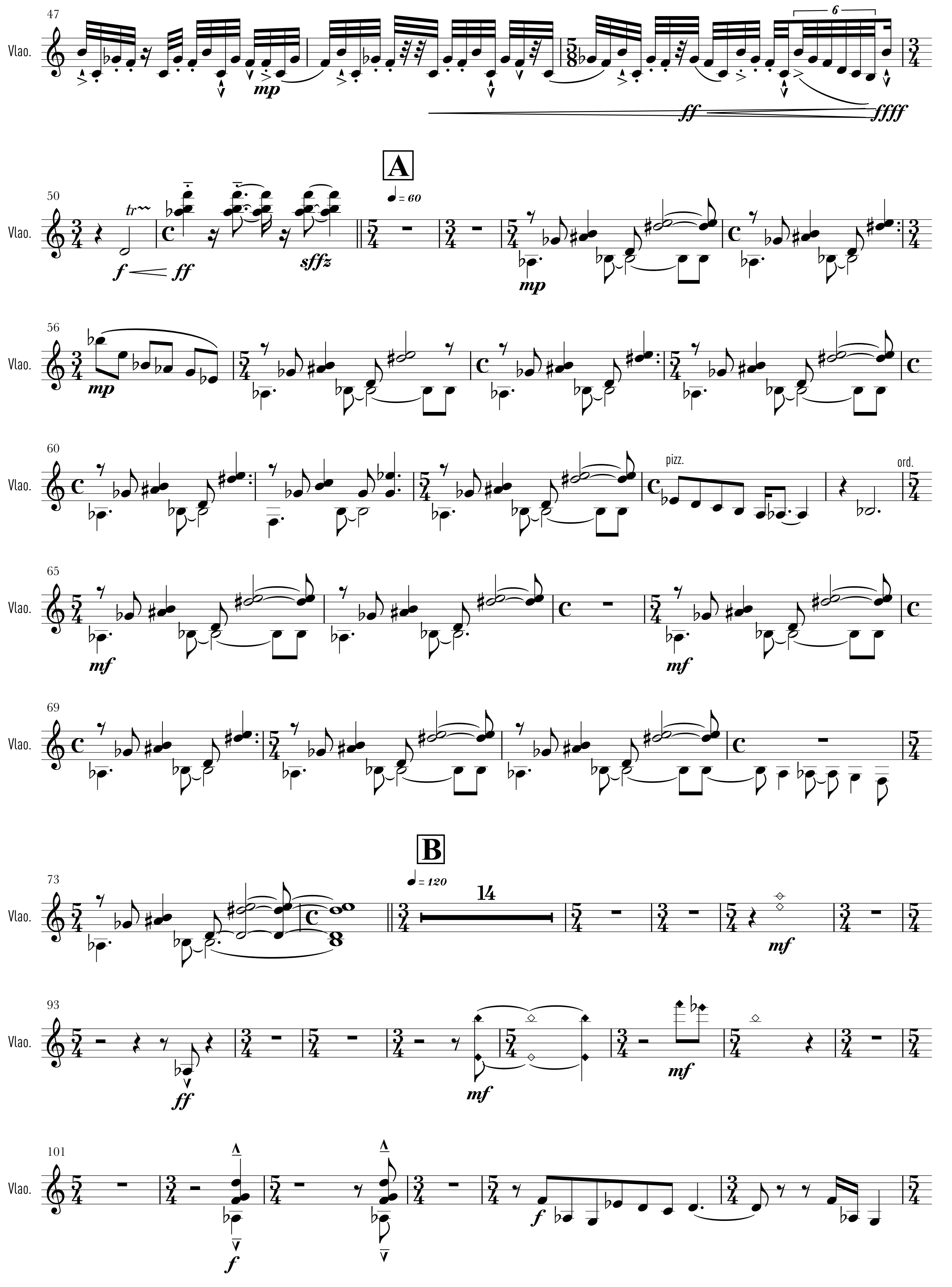

A
♩ = 60
51
soft mallets
Vib.
ff
sffz
mp
mp
59
Vib.
soft mallets
mp
mp
B
♩ = 120
14
68
Vib.
p
mp
mp
89
Vib.
mf
bowed
mf
soft mallets
mf
98
Vib.
mf
f
f
104
Vib.
f
sfp
mp
mf
112
Vib.
mf
p
f
f
f
121
Vib.
f
soft mallets
l.v.
mf
f
bowed
p
C
♩ = 50
127
Vib.
soft mallets
p

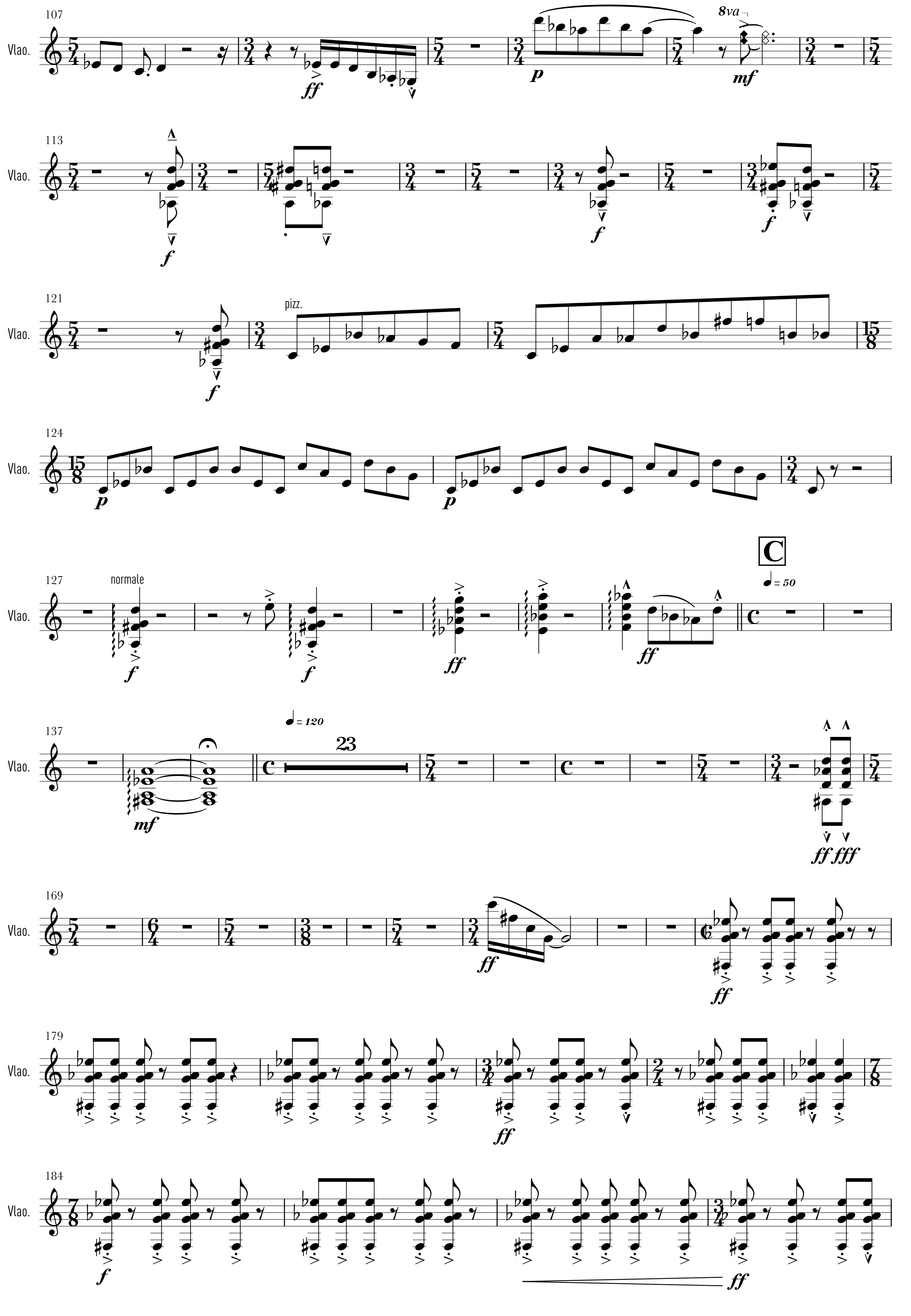

139
Vib.
= 120
12
mp
fp
sfp
p
159
mf
ff
170
l.v.
f
3
178
hard mallets
ff
7
8
187
fff
198

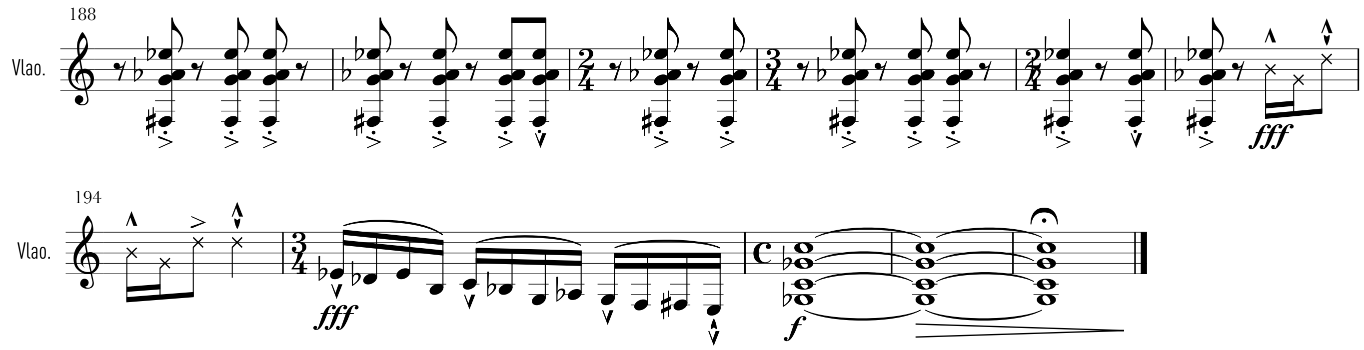
Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK



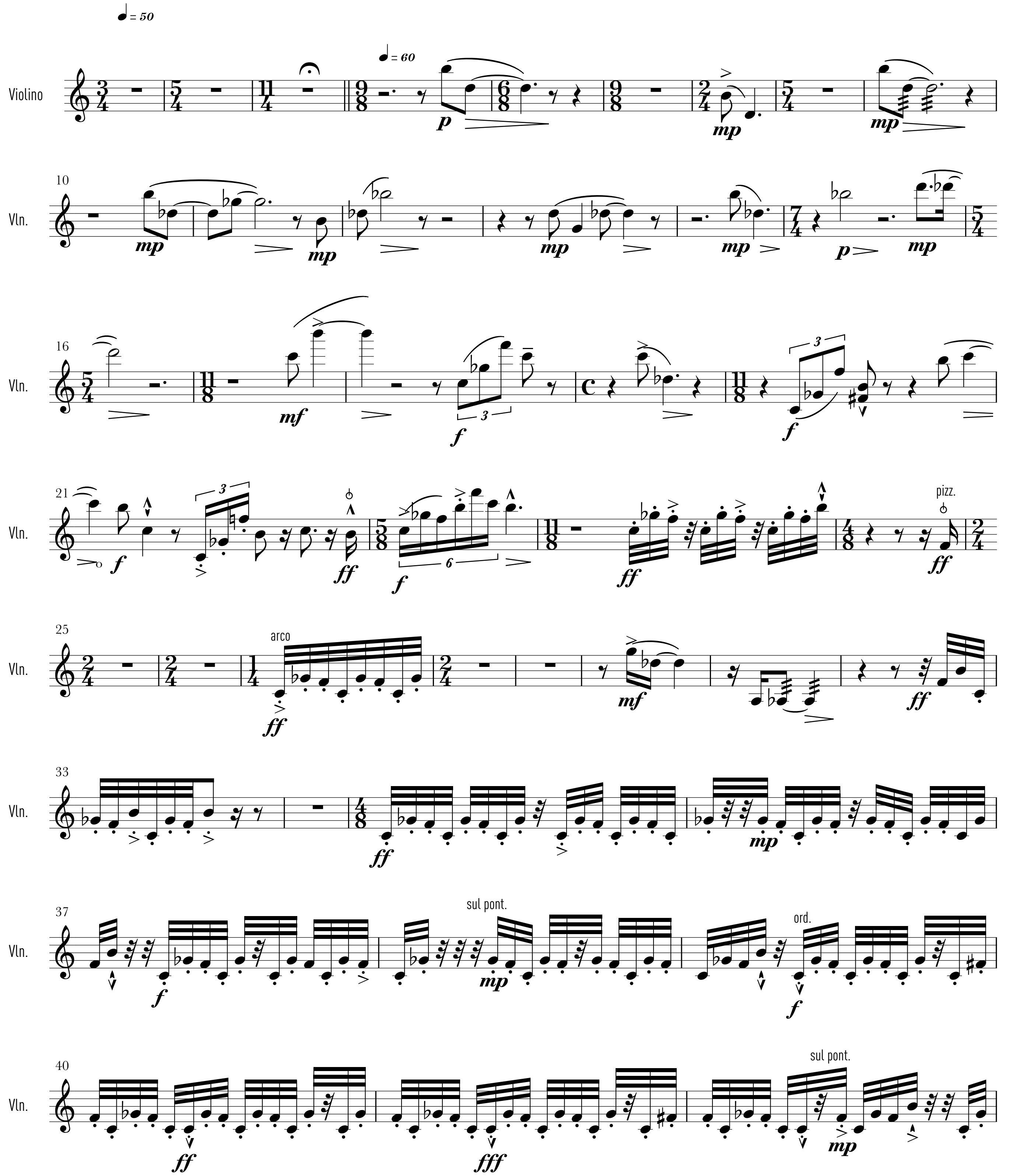

47
Vlao.
mp
ff
ffff
6
A
50
tr
f
ff
sffz
= 60
mp
56
60
pizz.
ord.
65
mf
69
B
73
= 120
14
mf
93
ff
101
f

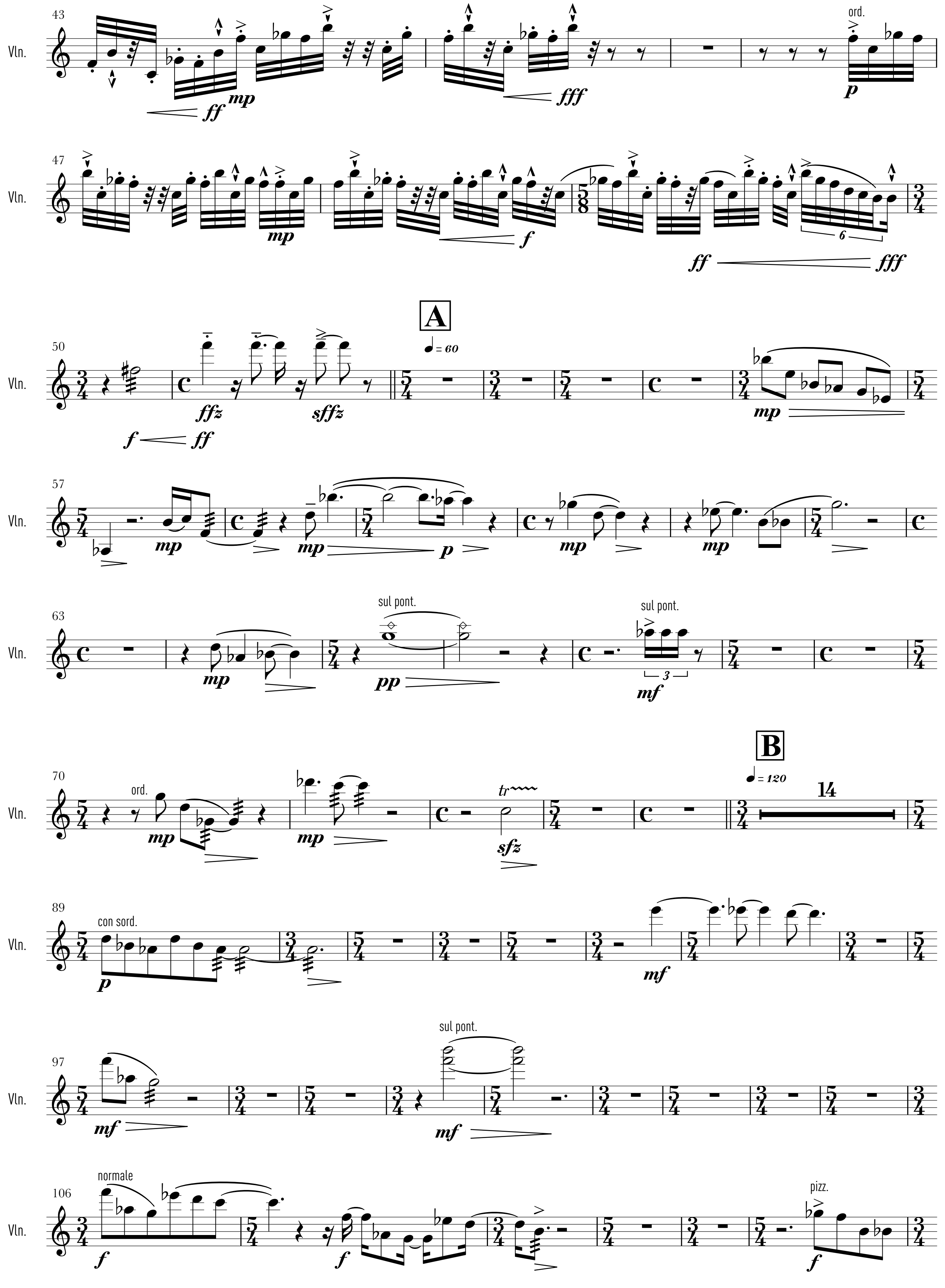

107
Vlao.
ff
p
8va
mf
113
f
121
pizz.
124
p
127
normale
C
♩= 50
ff
137
♩= 120
23
mf
fff
169
179
184

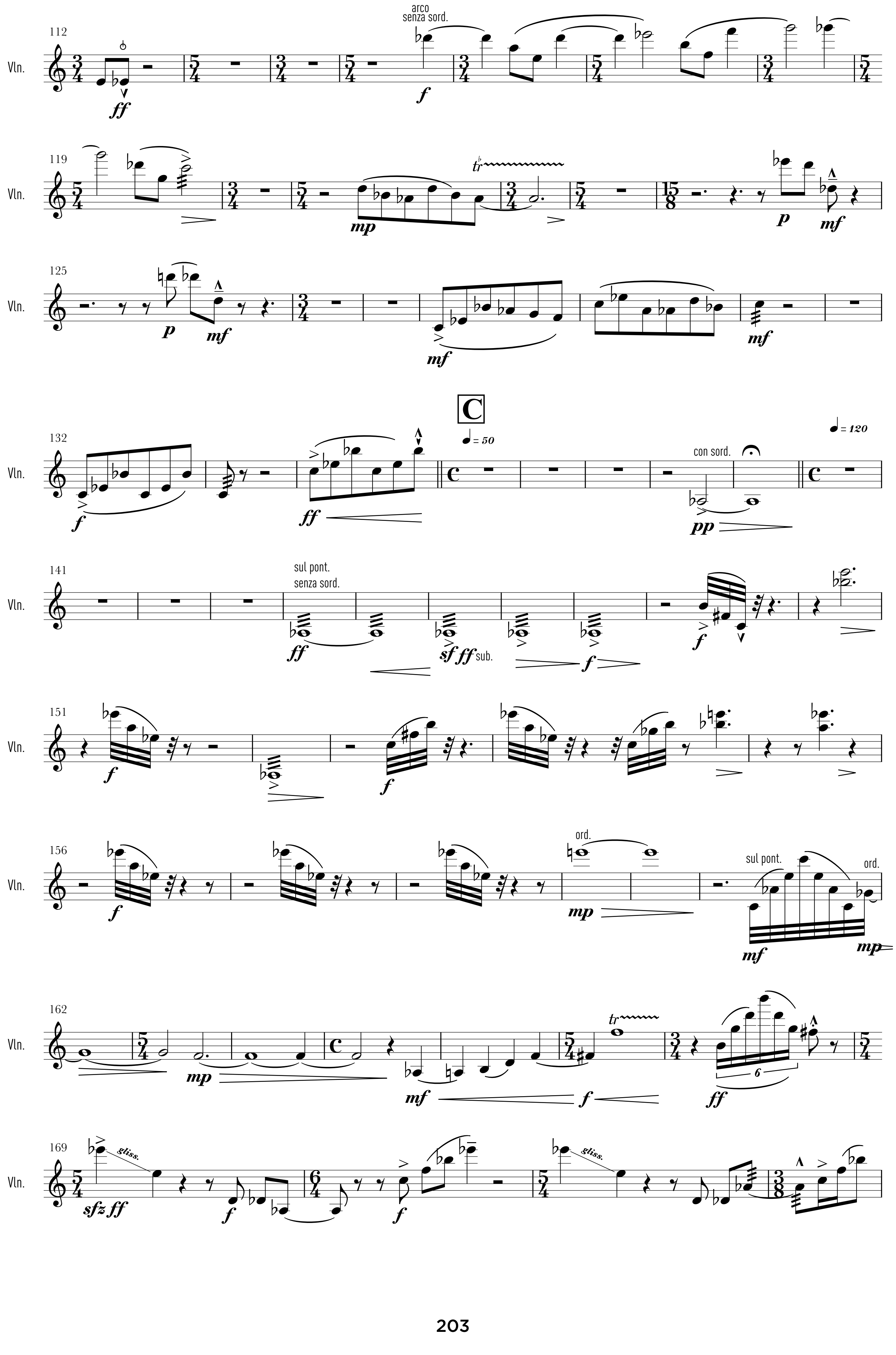

188
Vlao.
fff
194
Vlao.
fff
f

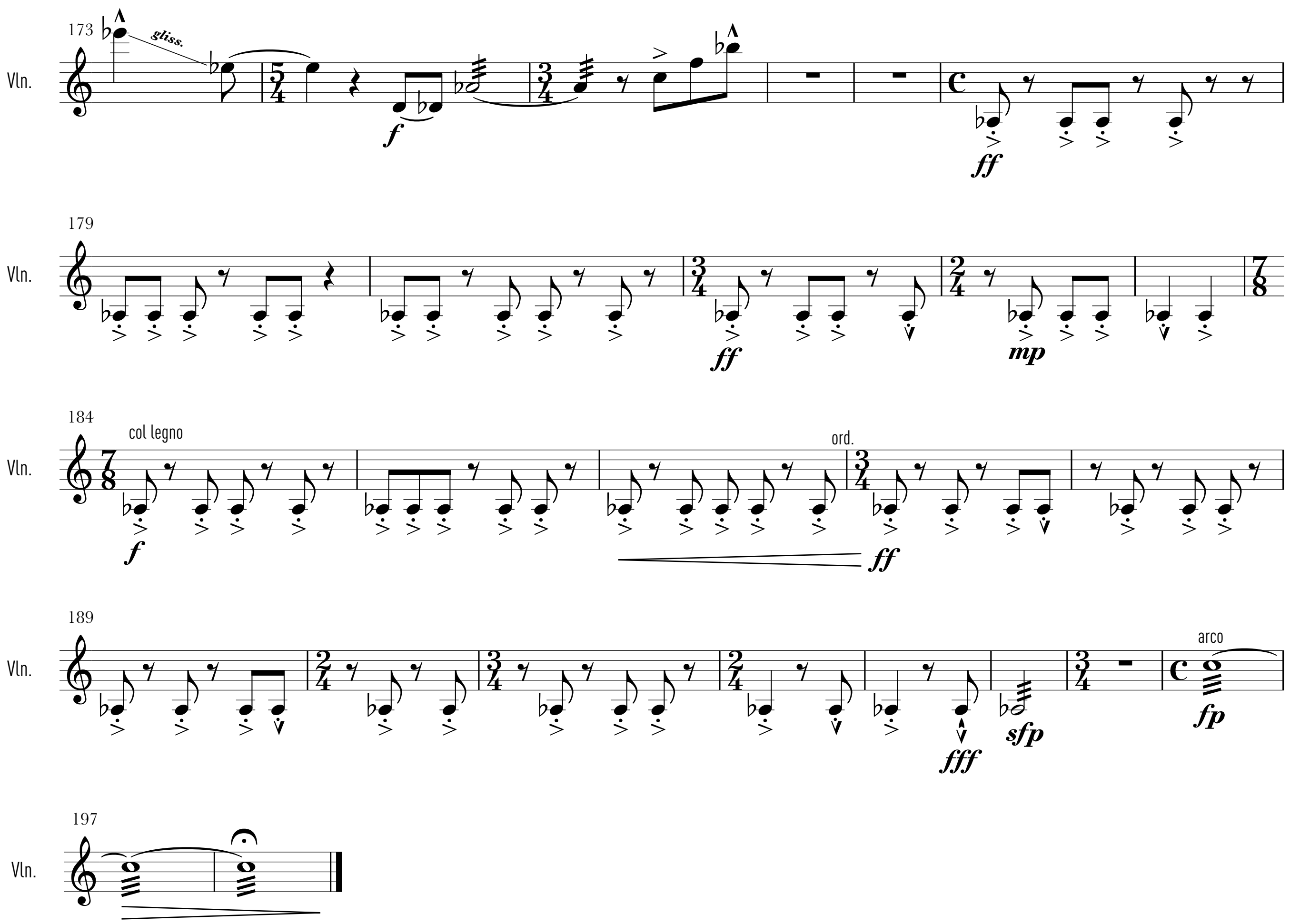
Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK



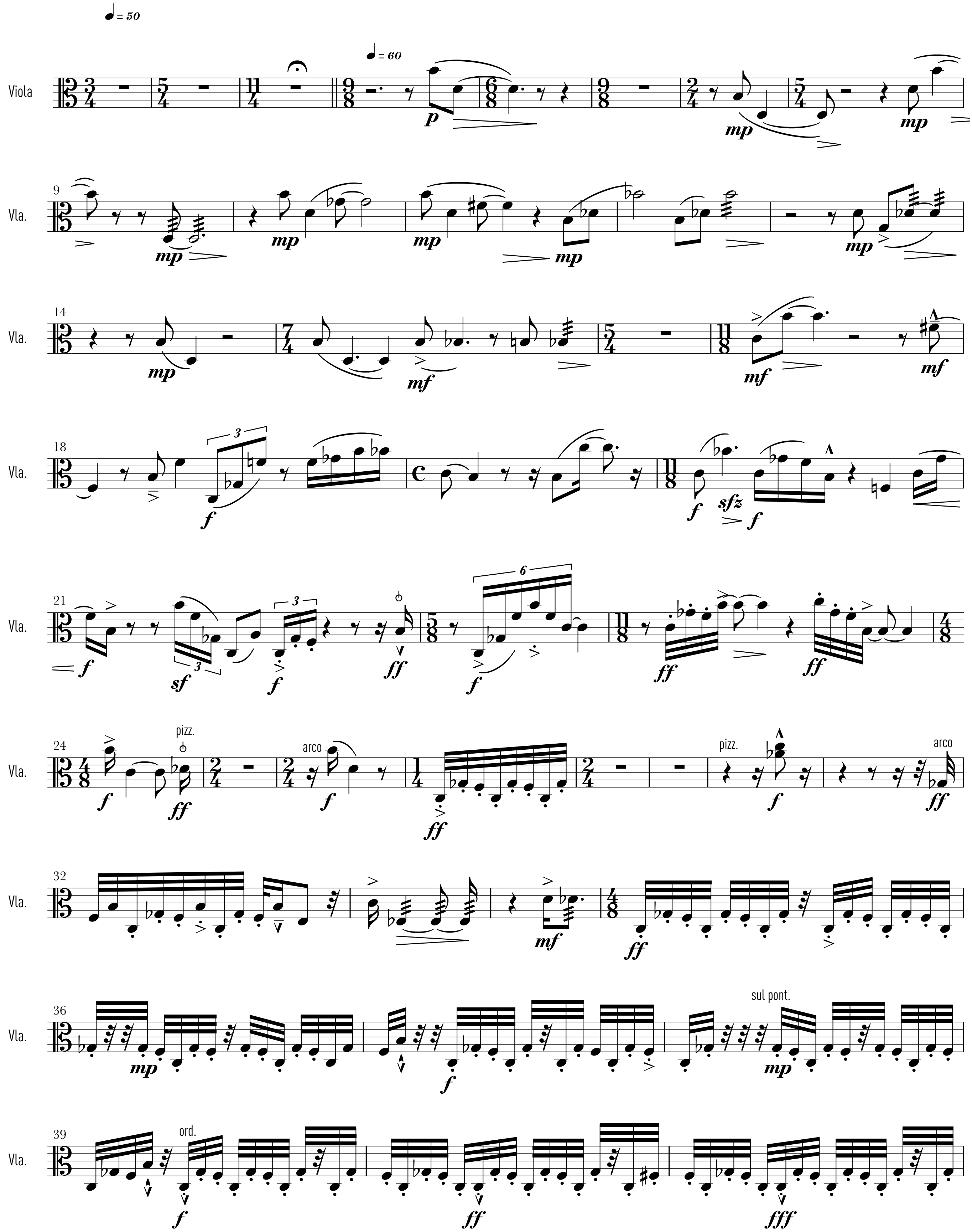

Vln.
ord.
A
♩= 60
sul pont.
ord.
B
♩= 120
14
con sord.
sul pont.
normale
pizz.

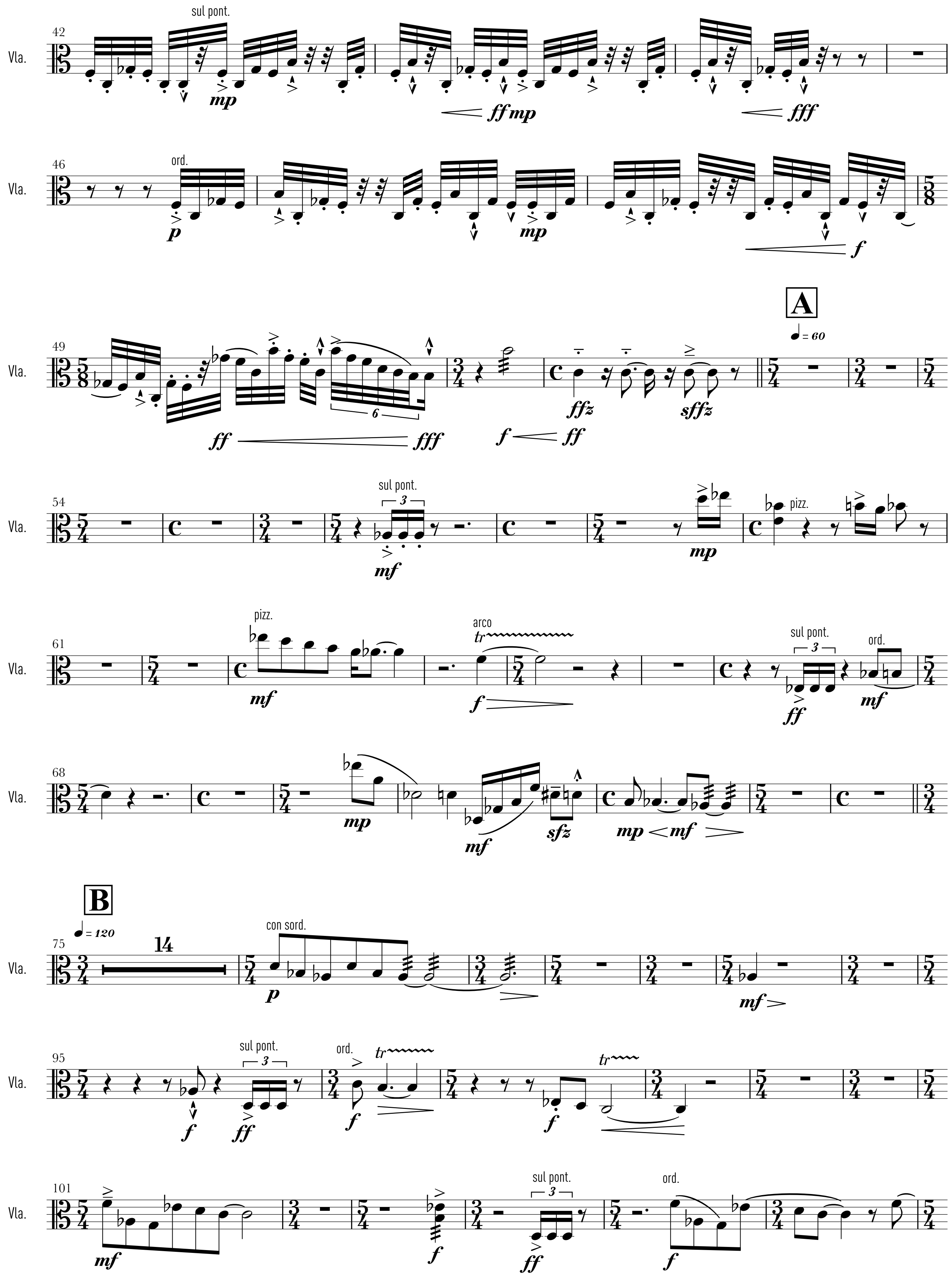

Vln.
arco
senza sord.
C
♩= 50
con sord.
♩= 120
sul pont.
senza sord.
sub.
ord.
sul pont.
ord.
gliss.
gliss.

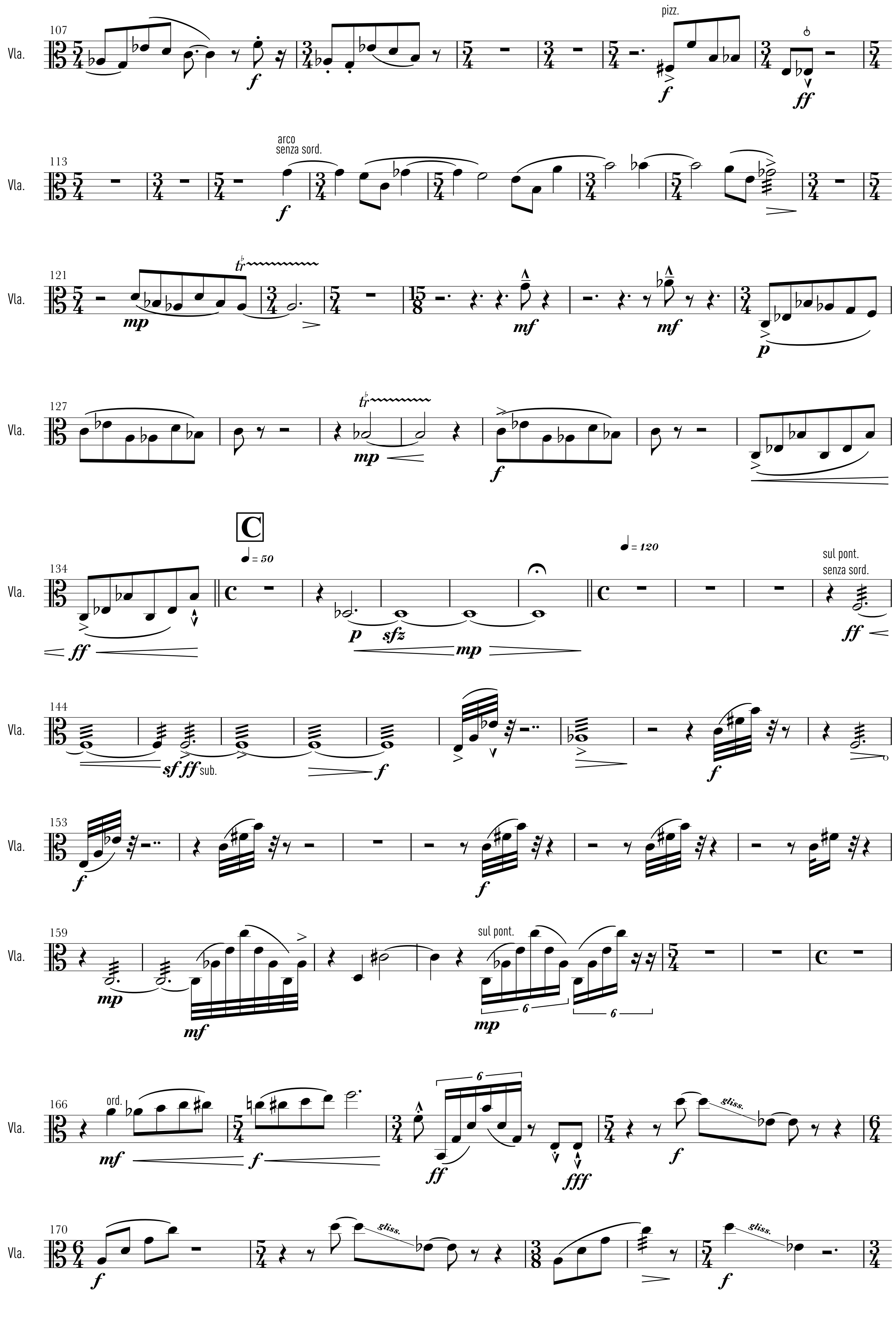

173
Vln.
gliss.
f
ff
179
Vln.
ff
mp
184
Vln.
col legno
f
ord.
ff
189
Vln.
fff
sfp
arco
fp
197
Vln.

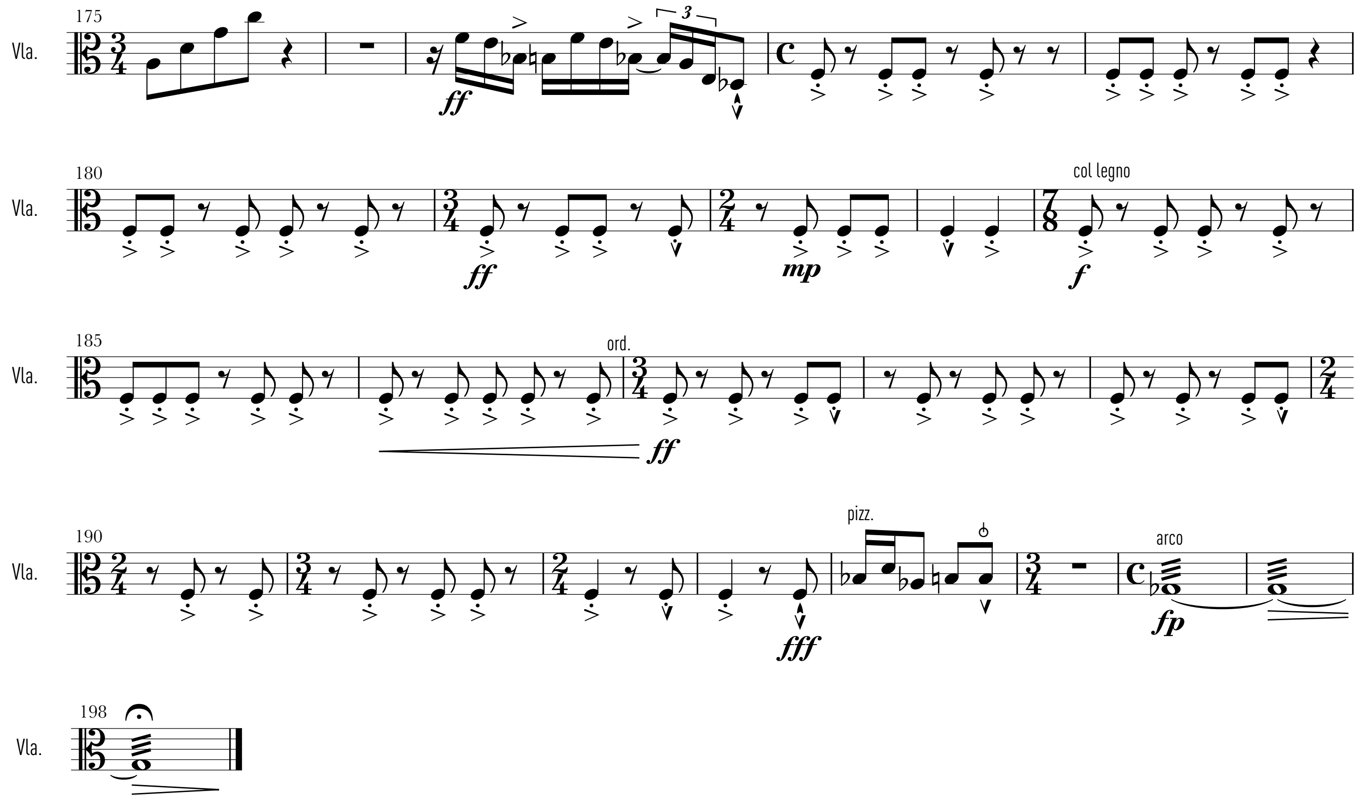
C e r c a d o d e n e b l i n a c o m e s t i l h a ç o s n o s o l h o s

Rubens TUBENCHLAK



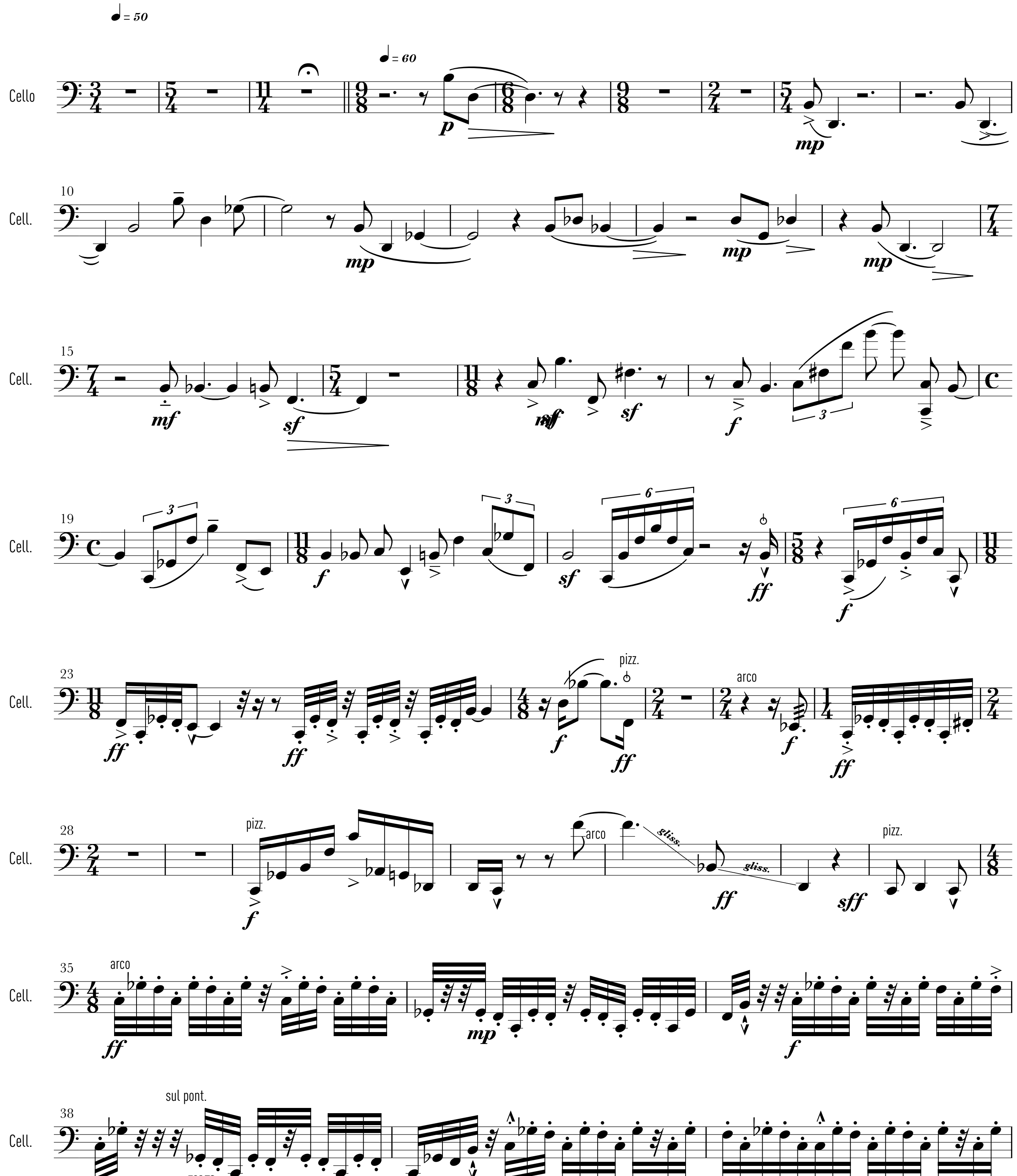

Vla.
sul pont.
ord.
A
pizz.
arco
B
con sord.

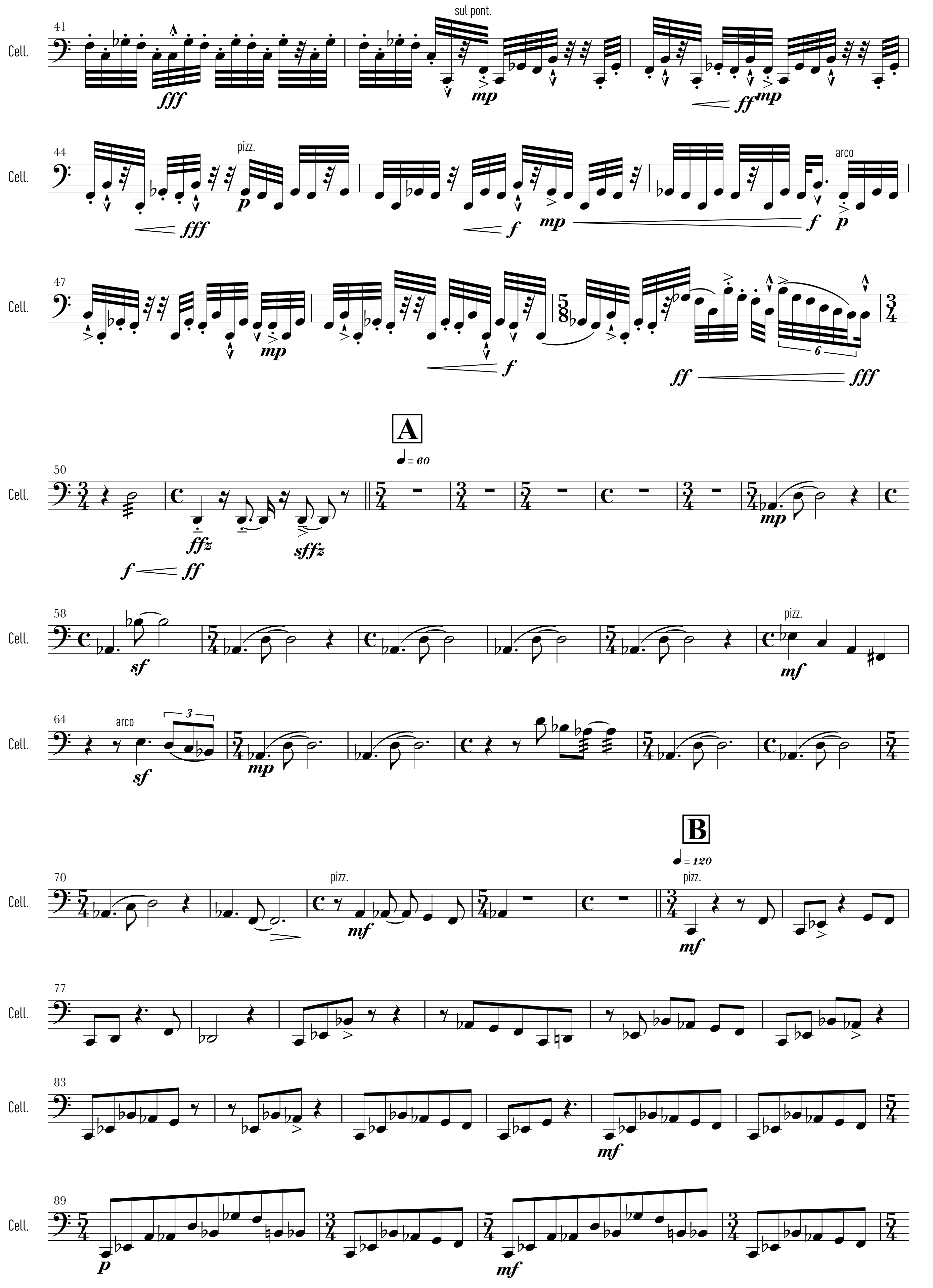

Vla.
pizz.
arco
senza sord.
C
sul pont.
senza sord.
sub.
sul pont.
ord.
gliss.

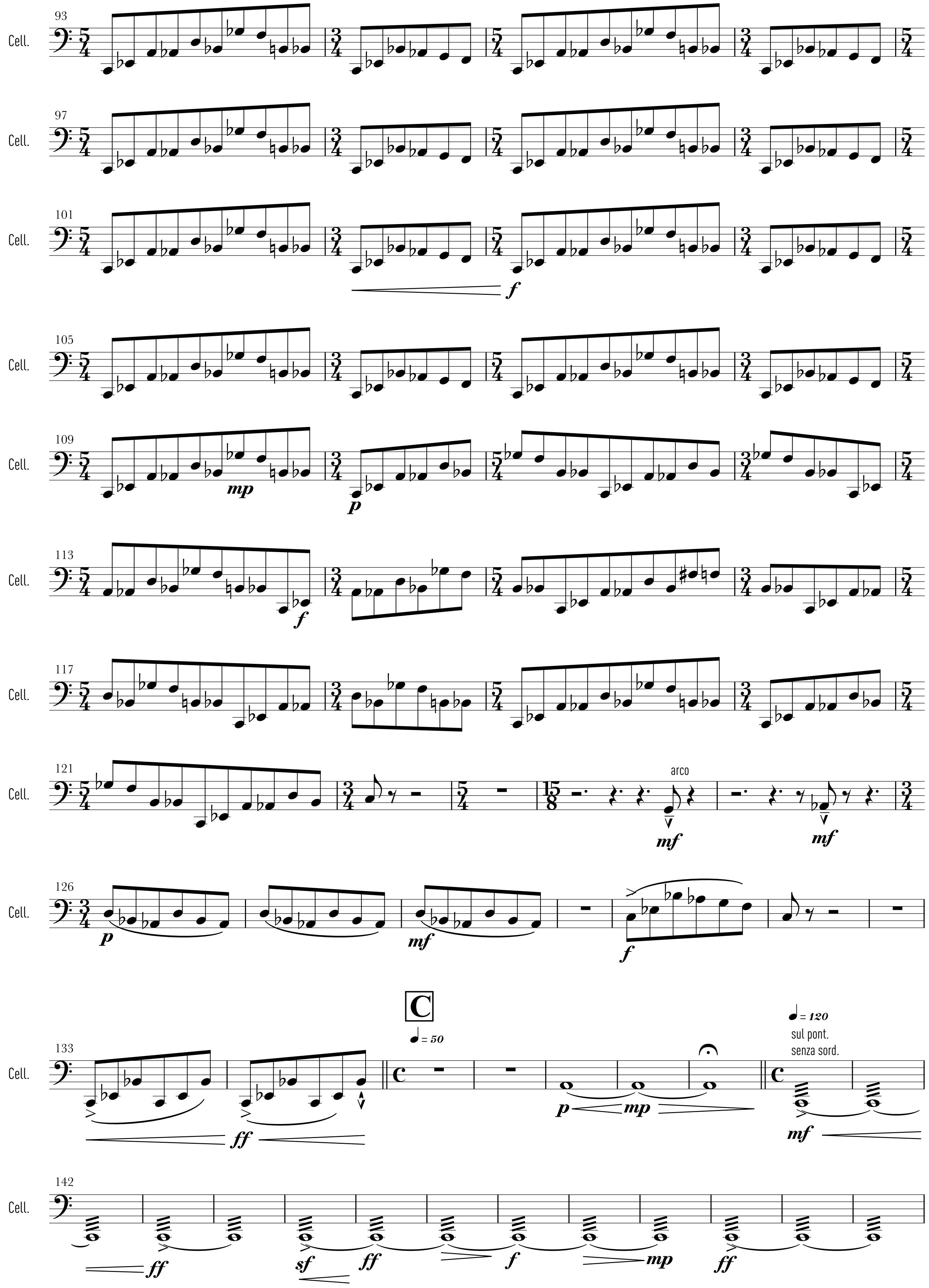

175
Vla.
ff
180
col legno
ff
mp
f
185
ord.
ff
190
pizz.
arco
fff
fp
198

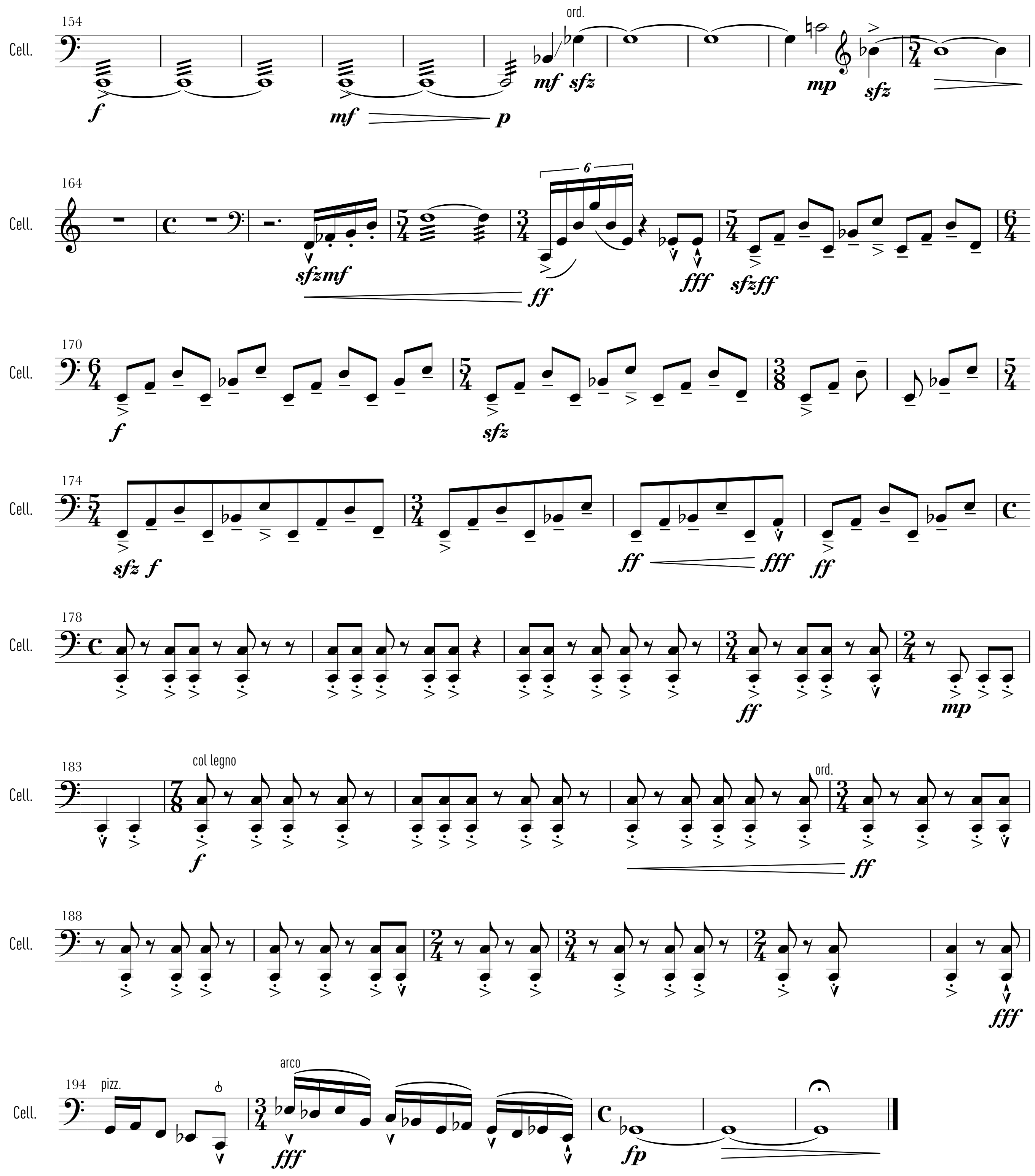
Cercado de neblina com estilhaços nos olhos

Rubens TUBENCHLAK




Cell.
sul pont.
pizz.
arco
A
♩ = 60
B
♩ = 120


Cell.
arco
C
♩= 50
♩= 120
sul pont.
senza sord.


154
Cell.
ord.
164
170
174
178
183
col legno
ord.
188
194
pizz.
arco

Samuel Cavalcanti Correia

Música para os Sete Continentes..214
Trantella Brasileira – Opus 2...331
Amicitate – Opus 3...338

Full Score

Música para Os Sete Continentes

Opus I

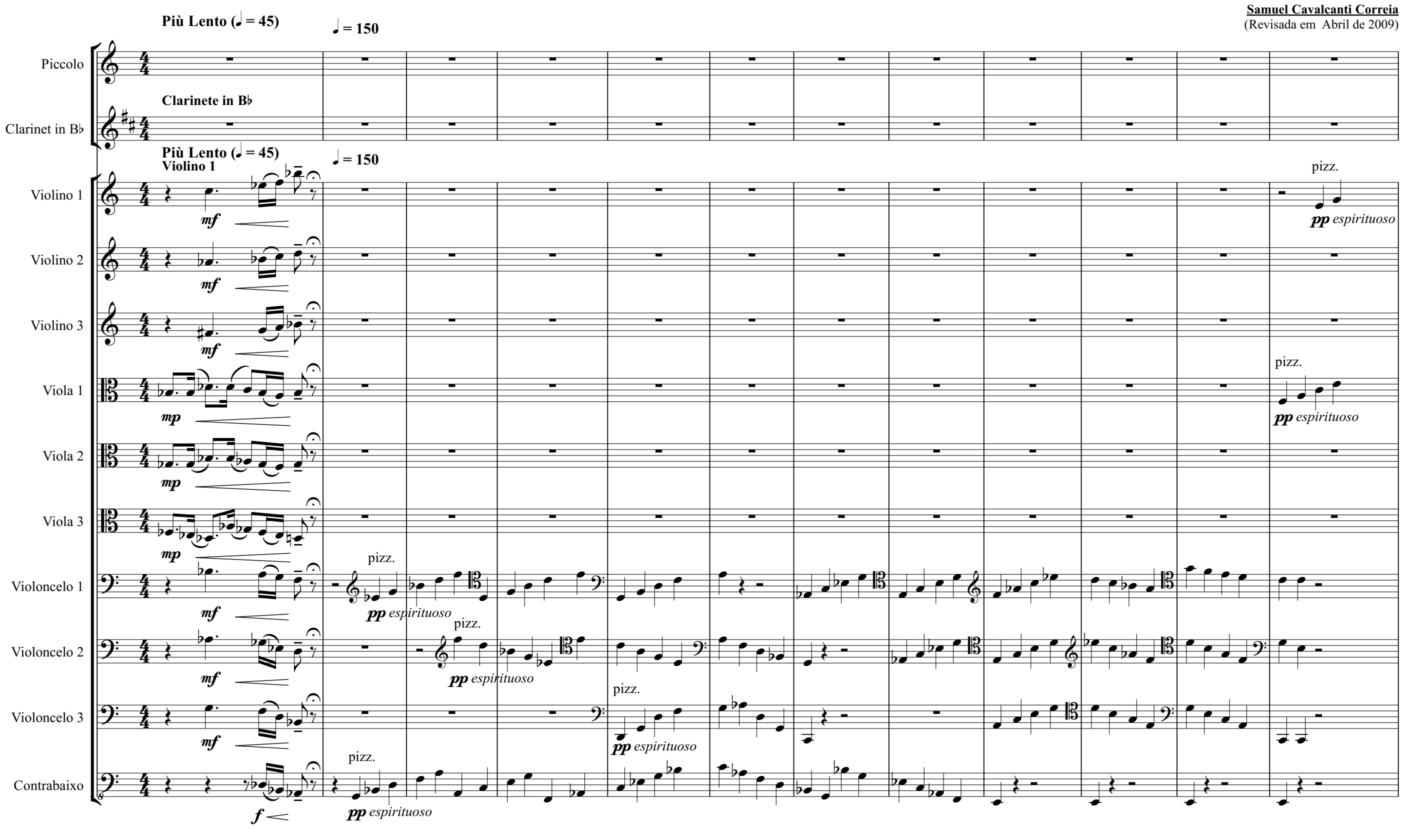
Samuel Cavalcanti Correia

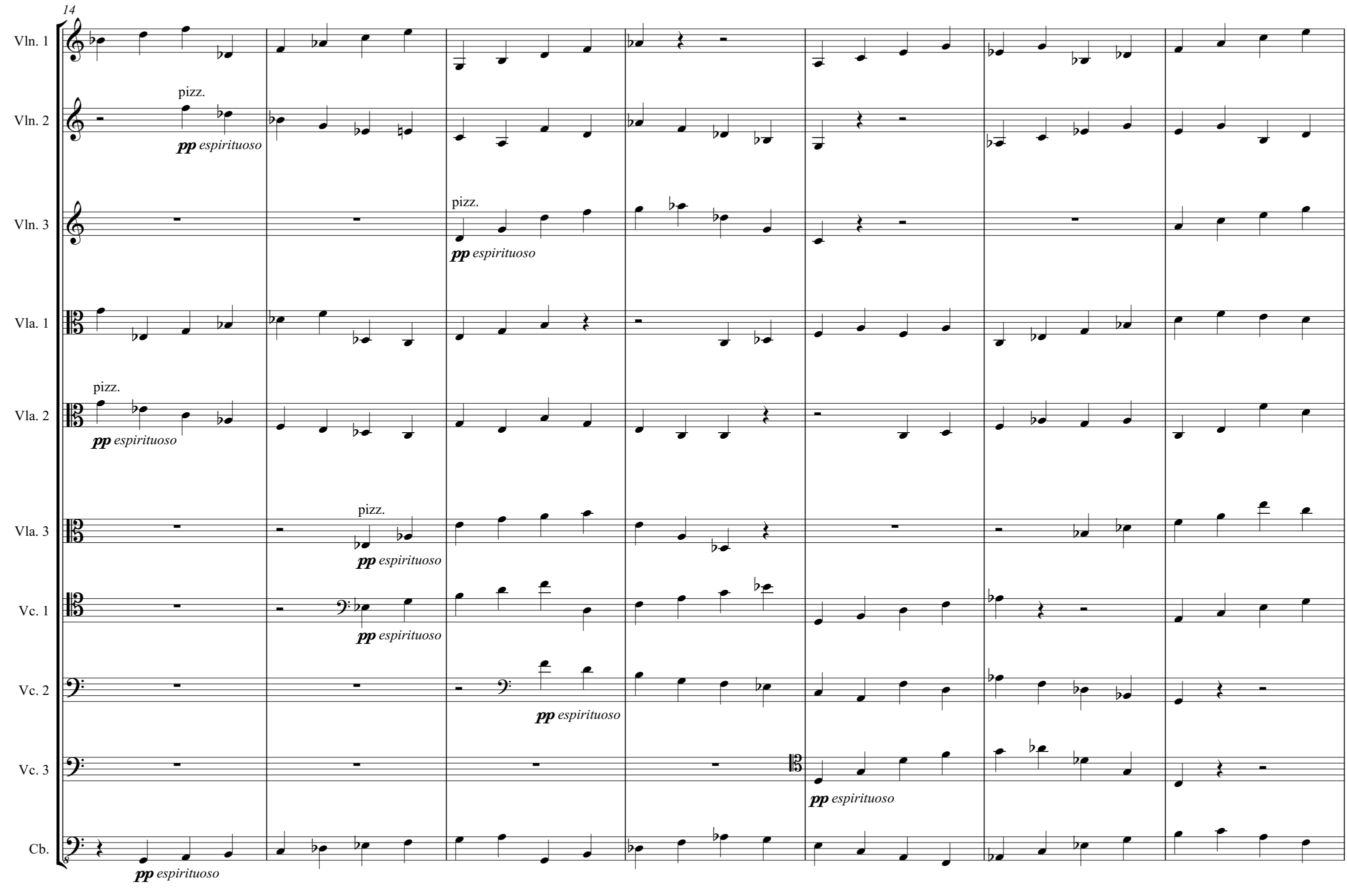
DURAÇÃO APROXIMADA: 13' 50"

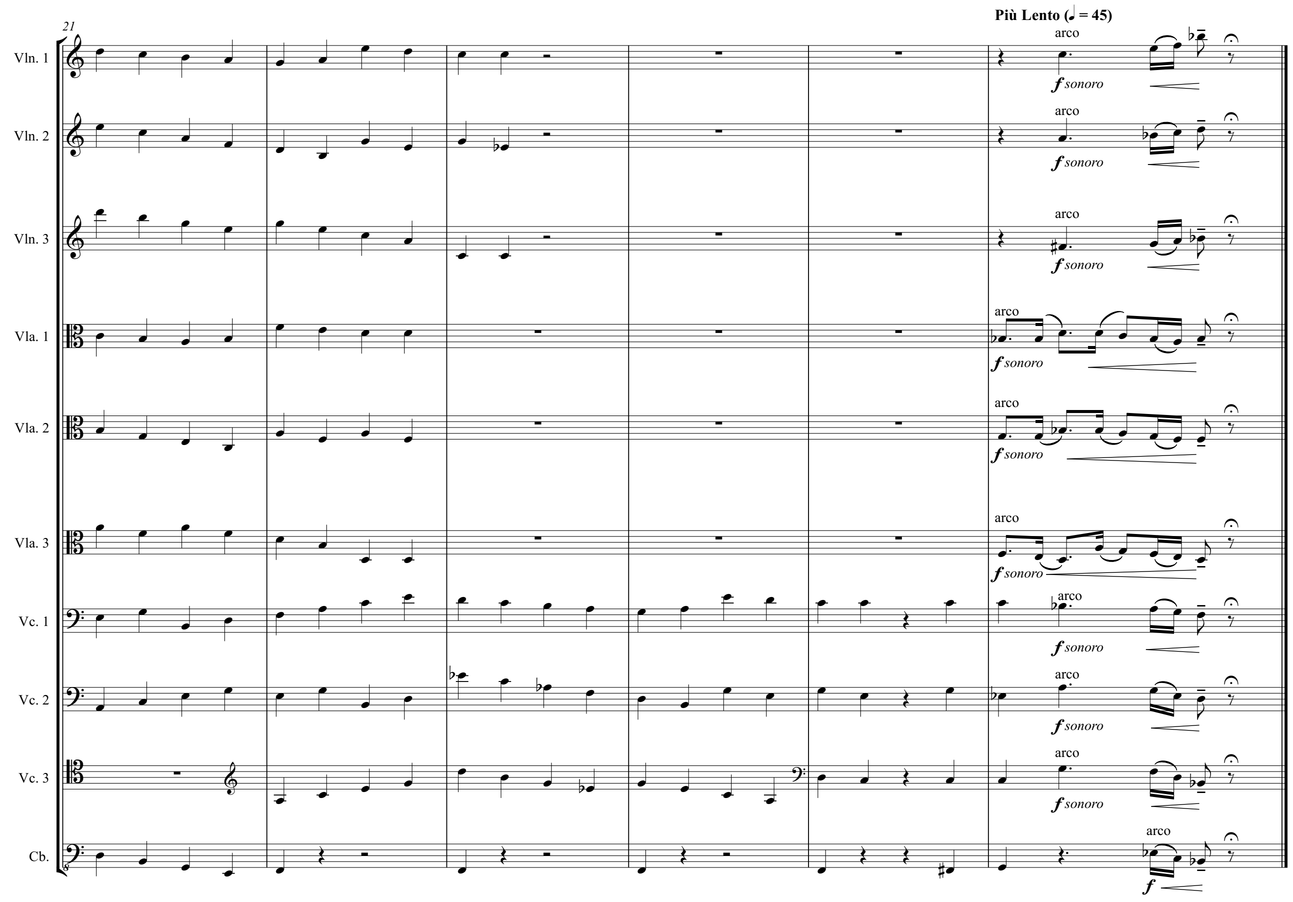
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

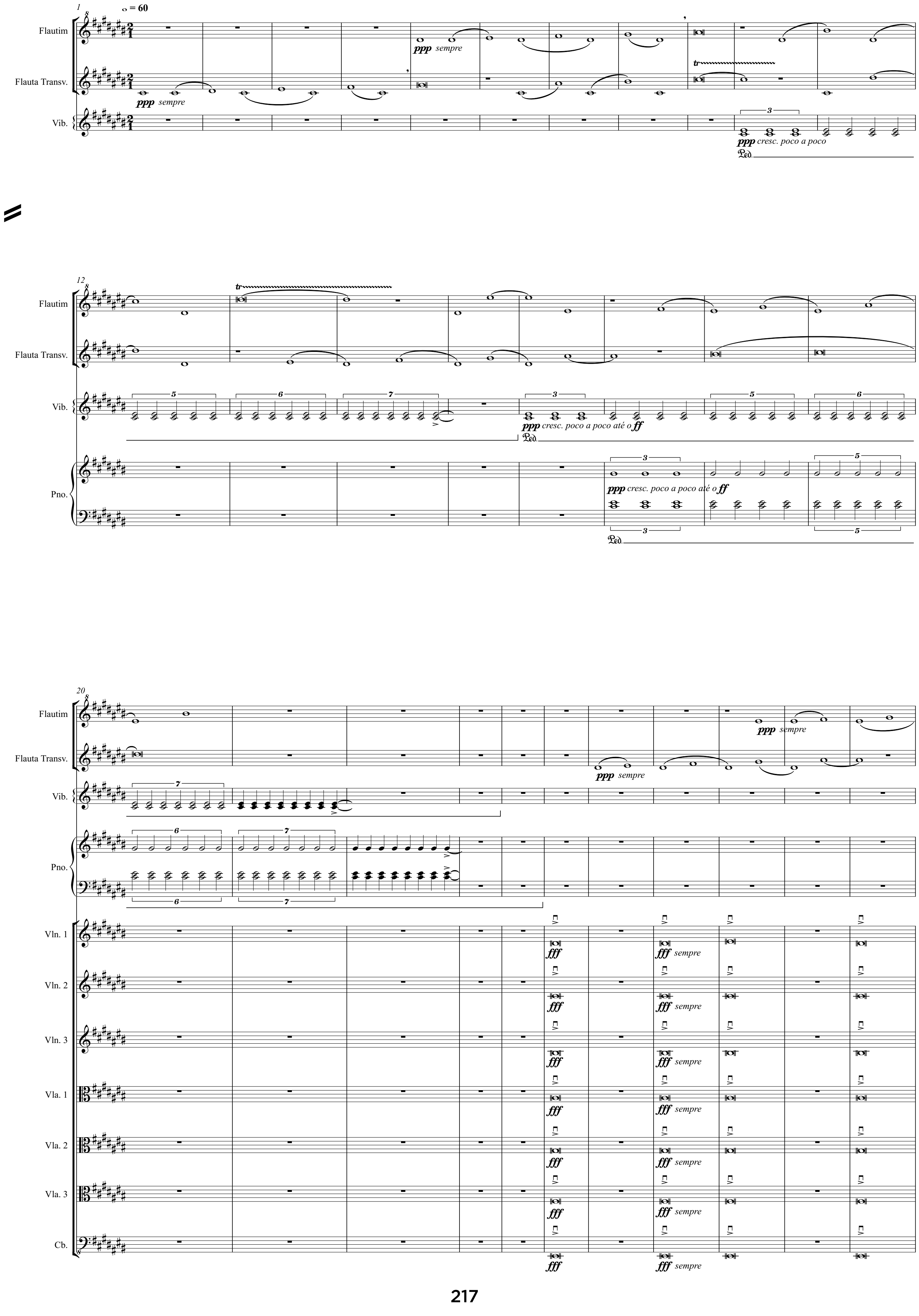
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

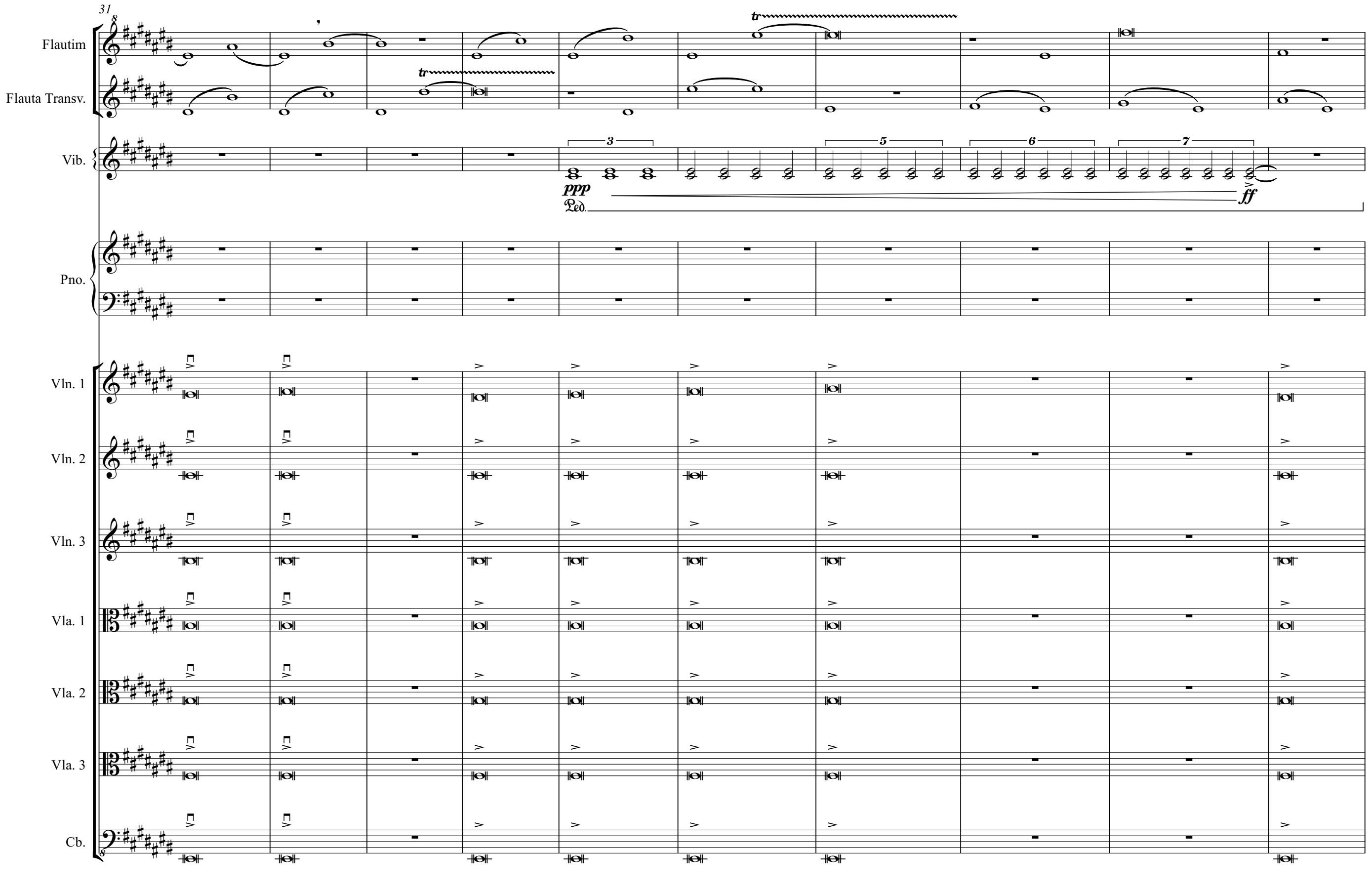


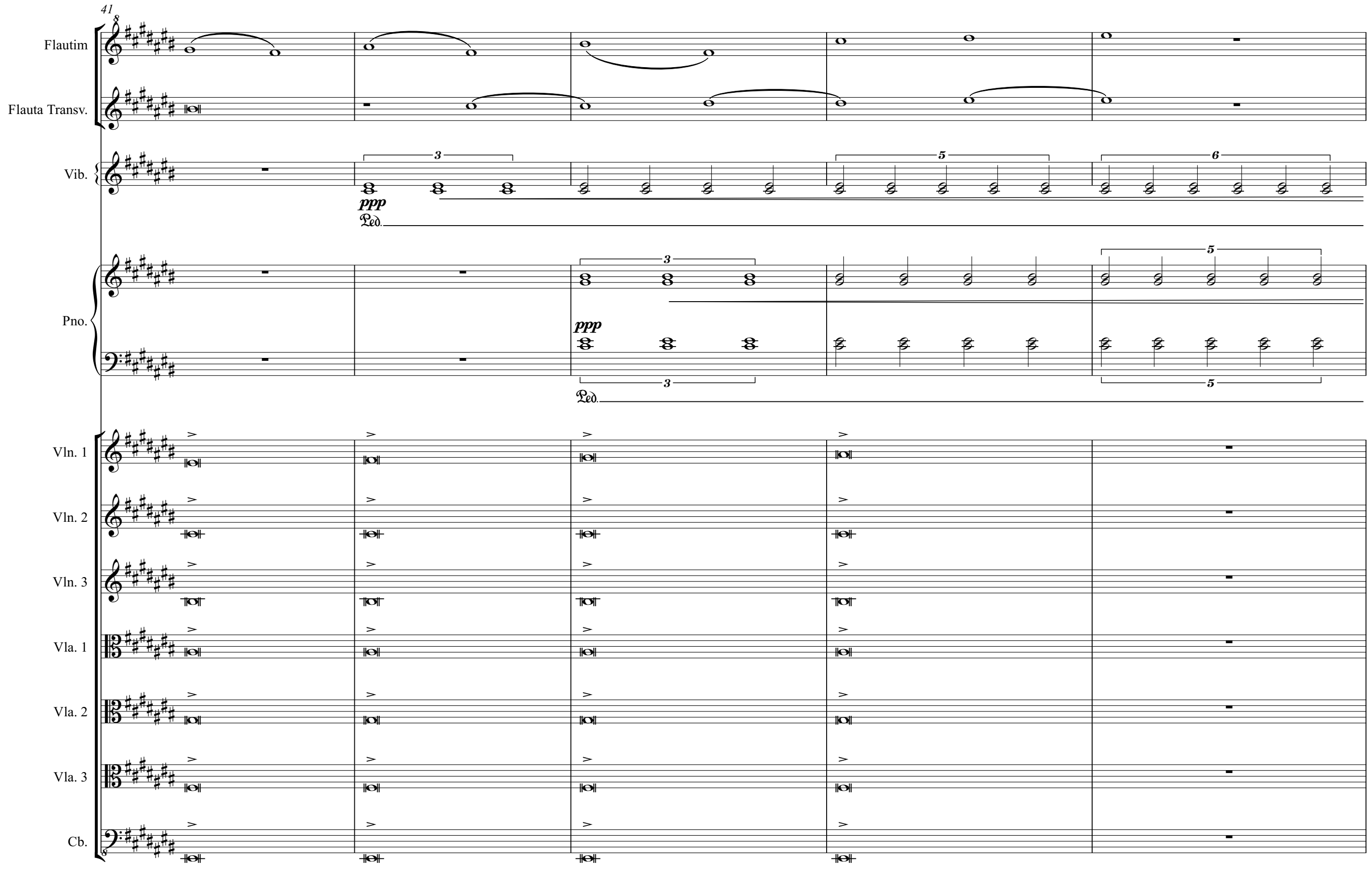


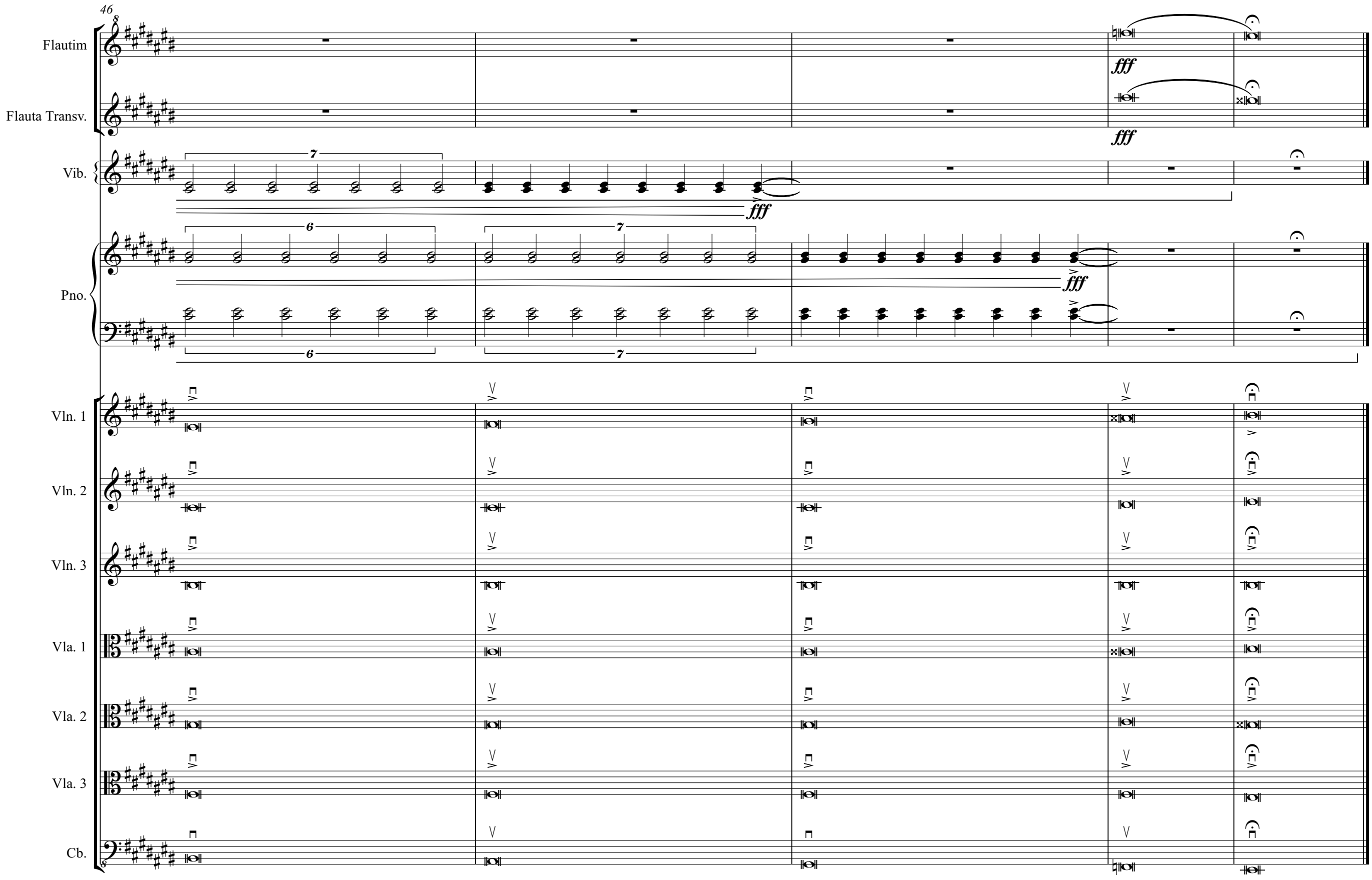

21
Più Lento (♩ = 45)
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb.
arco
f sonoro
f

II - Para a América Latina

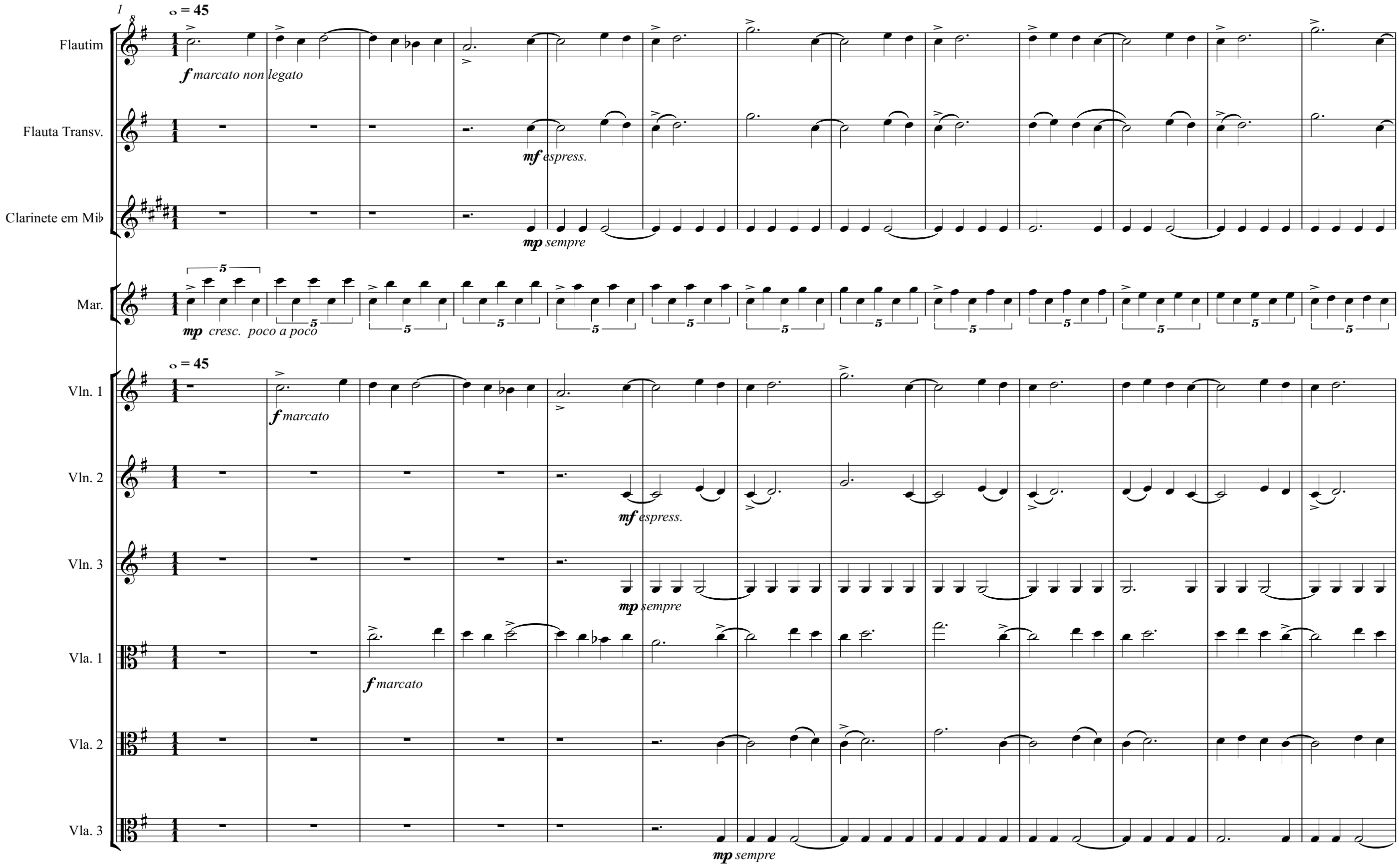



31
Flautim
Flauta Transv.
Vib.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Cb.
tr
3
5
6
7
ppp
ff

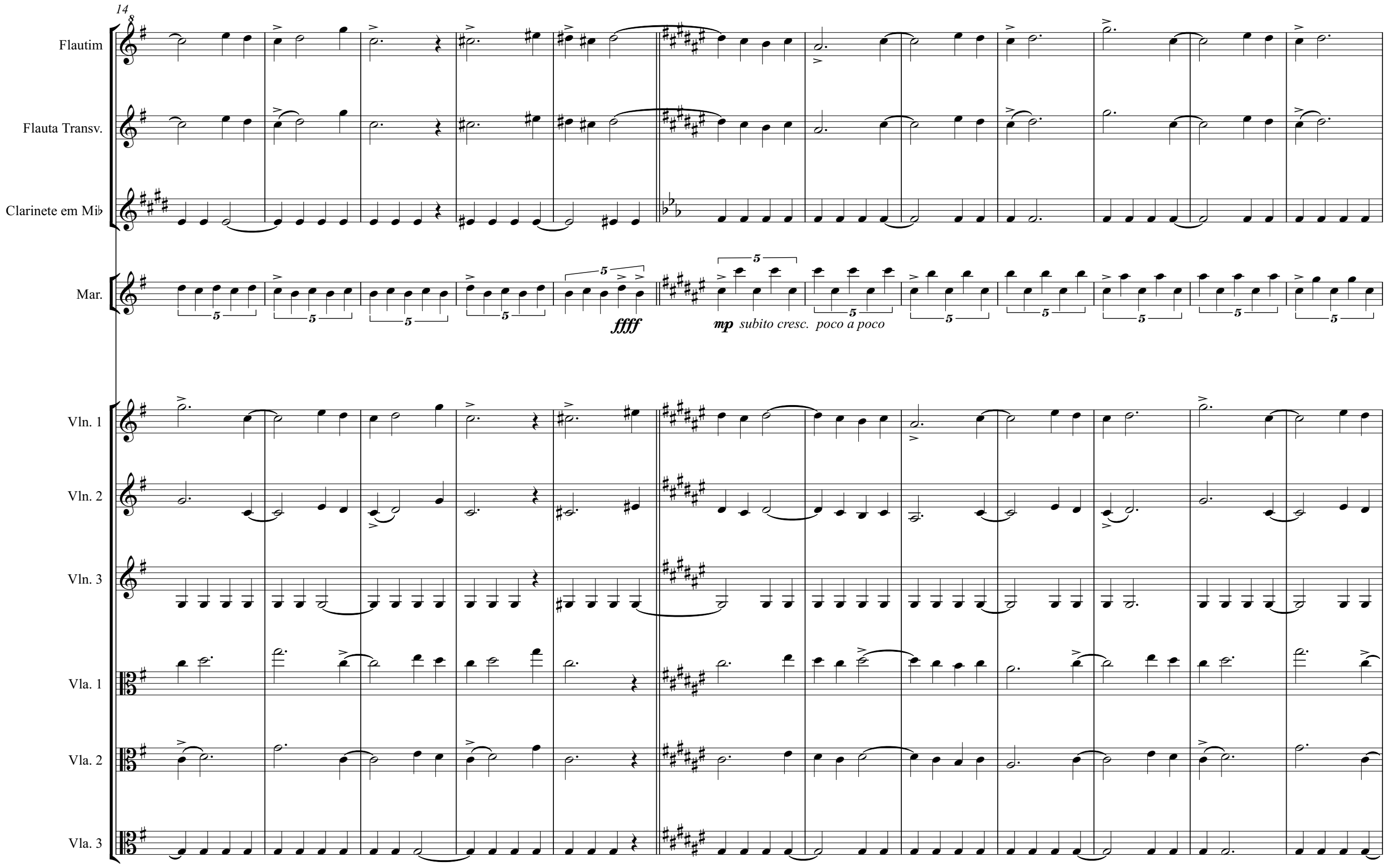

41
Flautim
Flauta Transv.
Vib.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Cb.
3
5
6
ppp

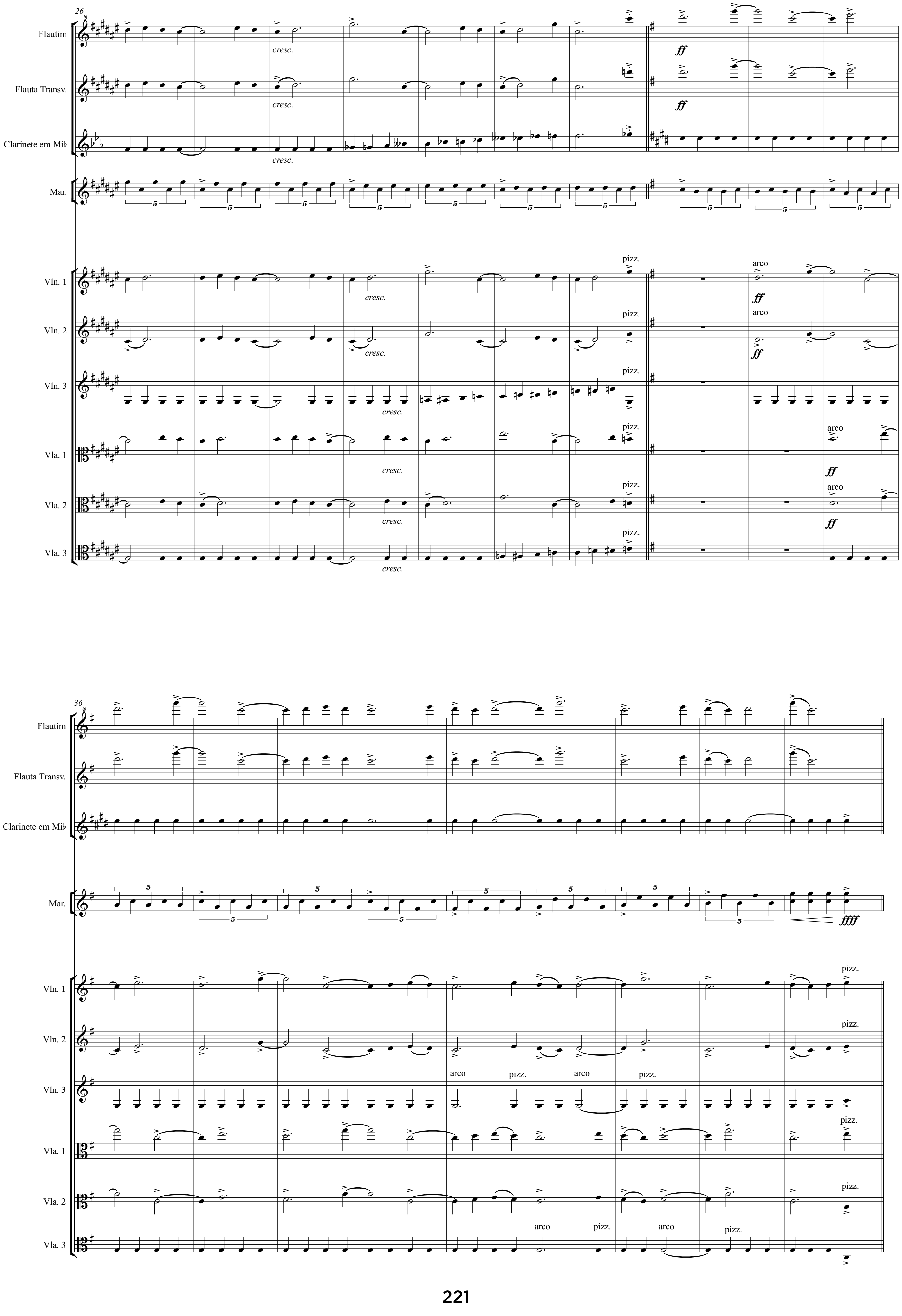

46
Flautim
Flauta Transv.
Vib.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Cb.
7
6
fff

III - Para a África

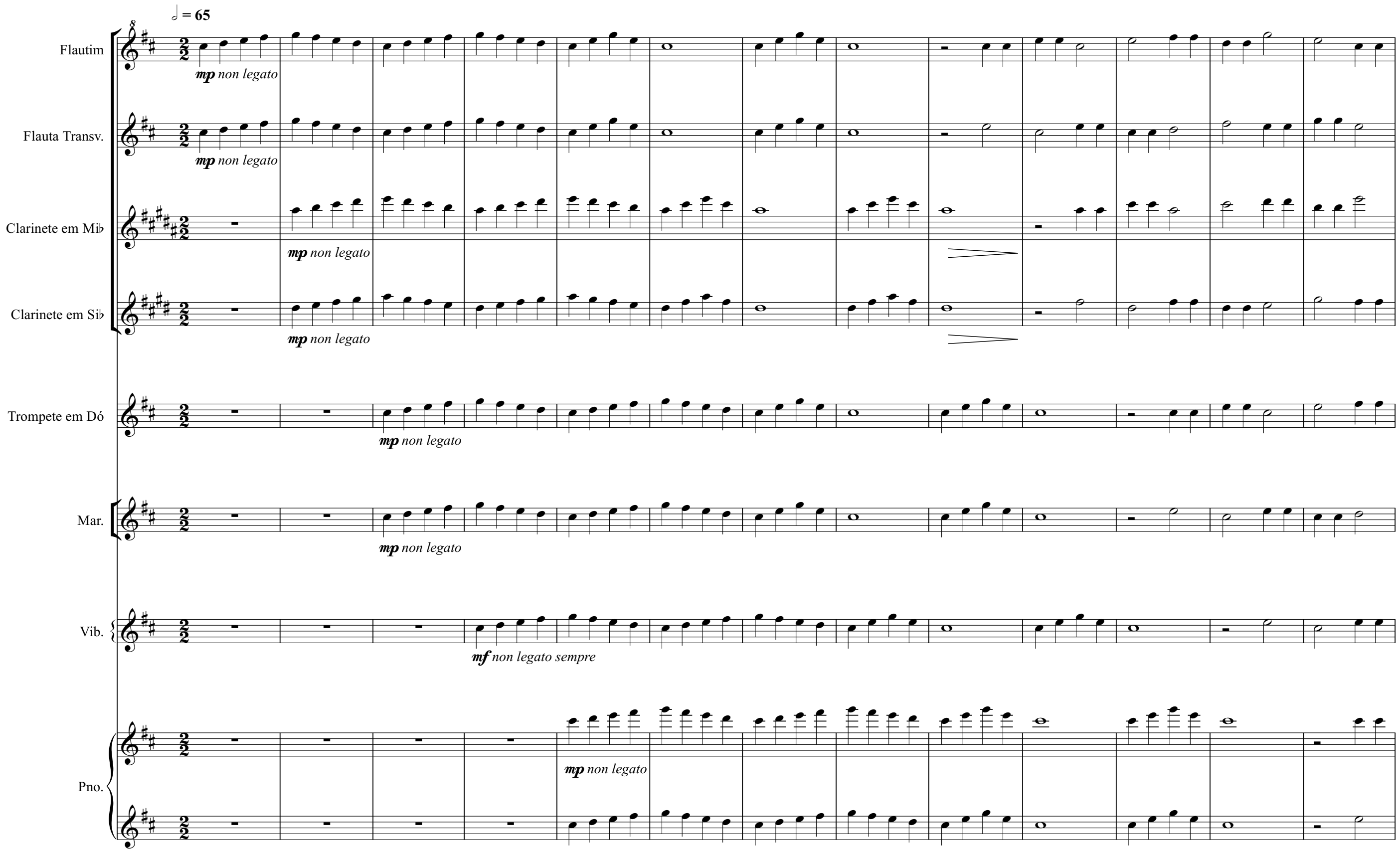


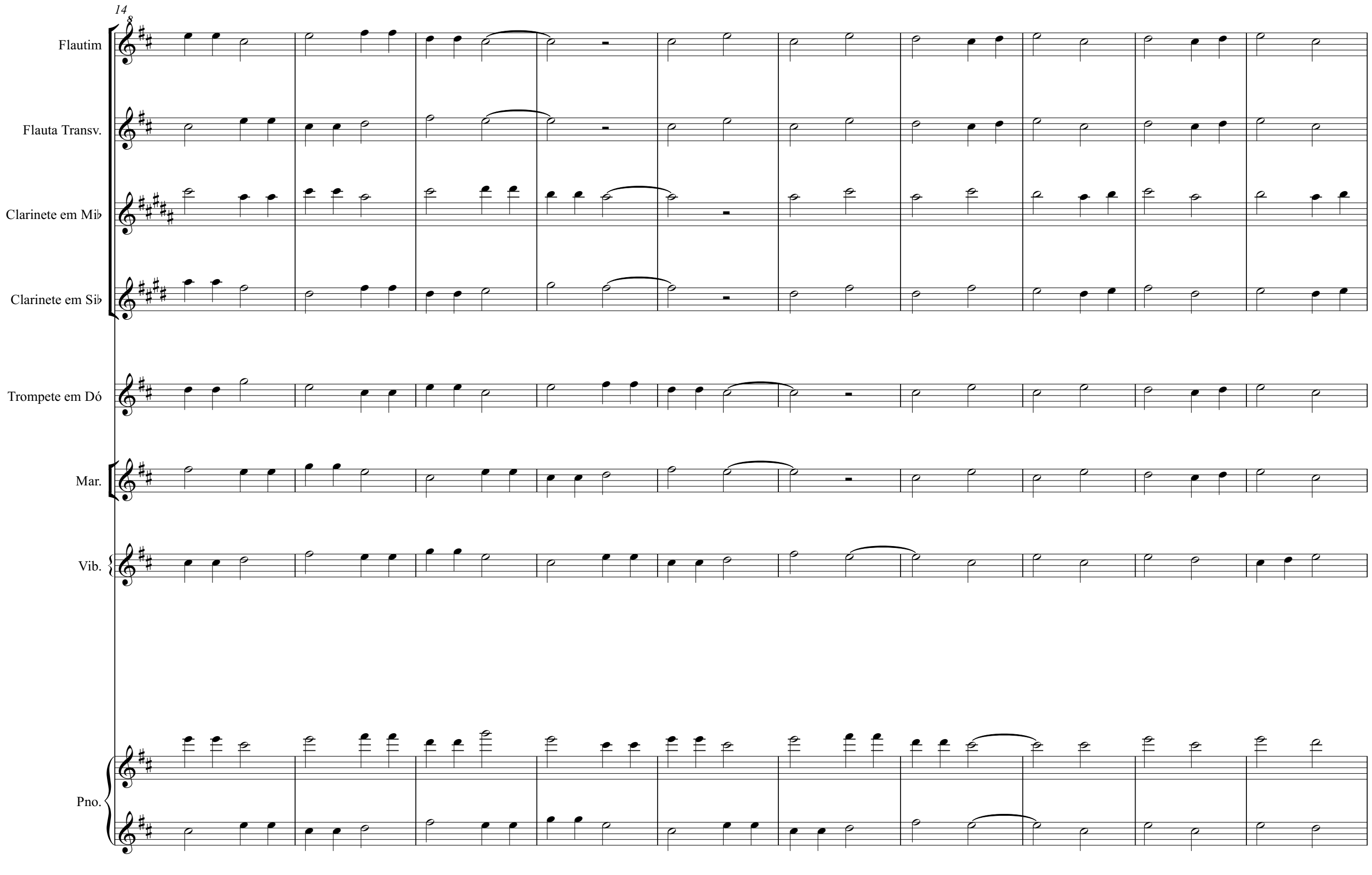
11

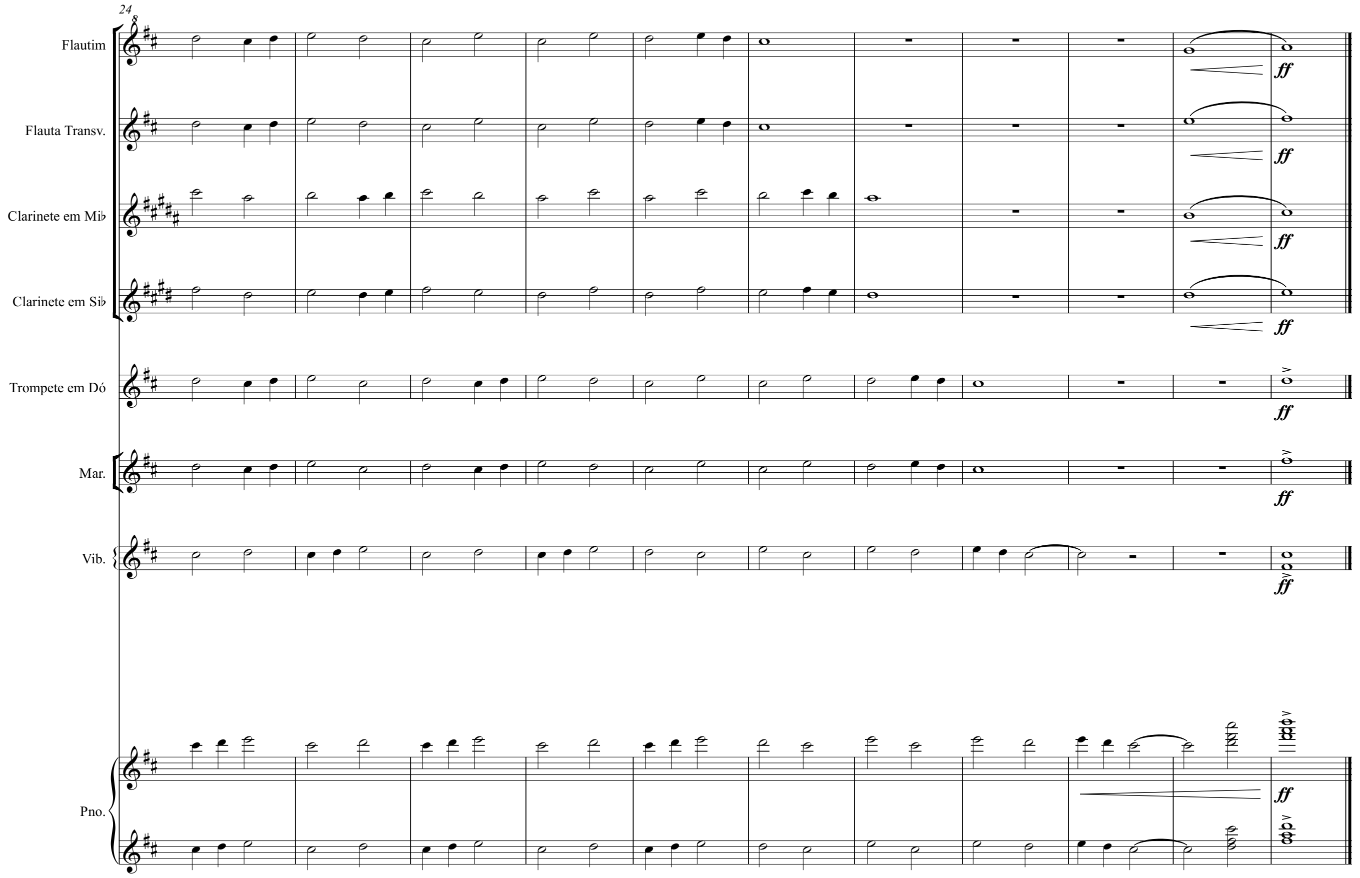



26
Flautim
Flauta Transv.
Clarinete em Mi♭
Mar.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
cresc.
ff
pizz.
arco
36
ffff

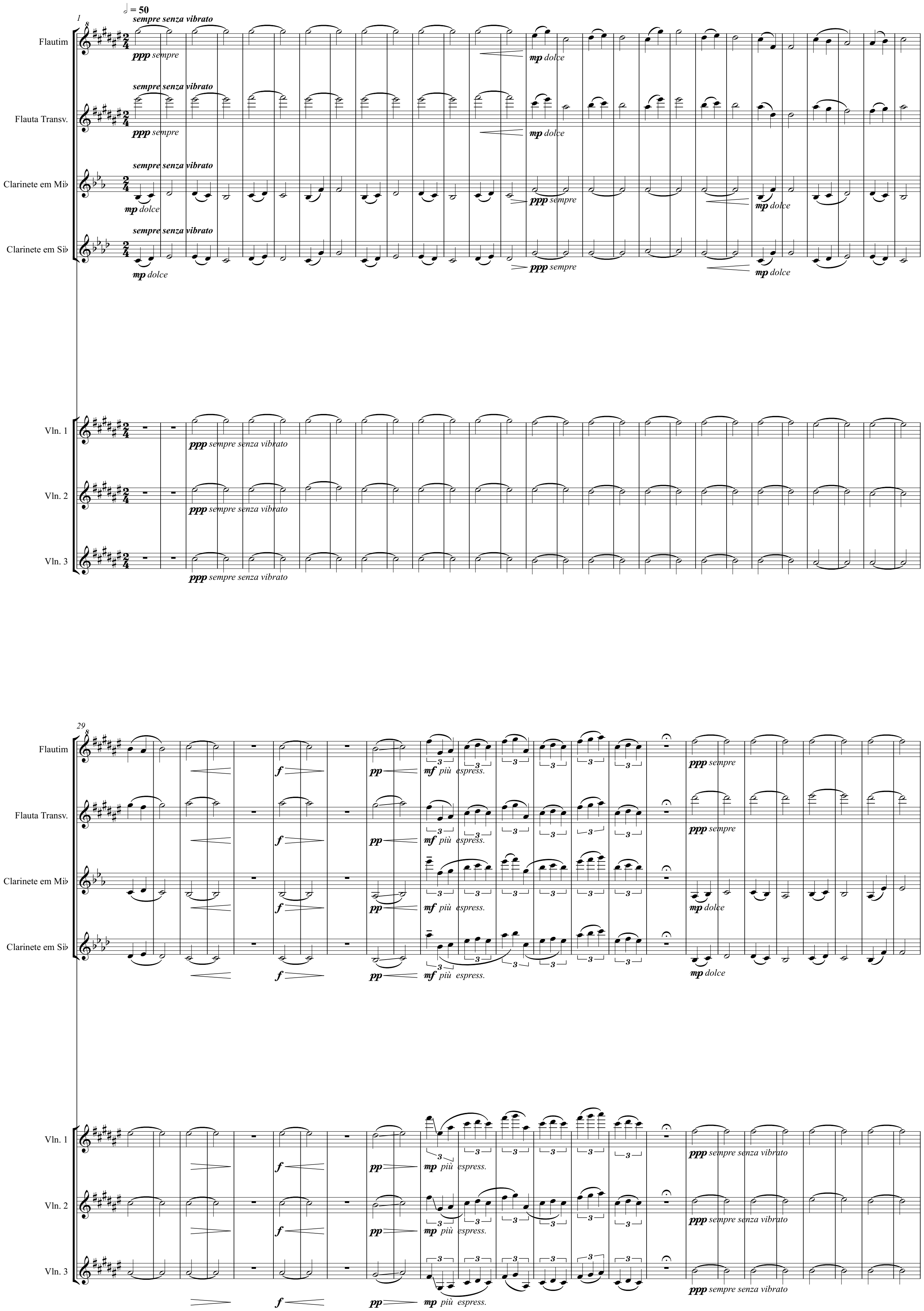
IV - Para a América do Norte



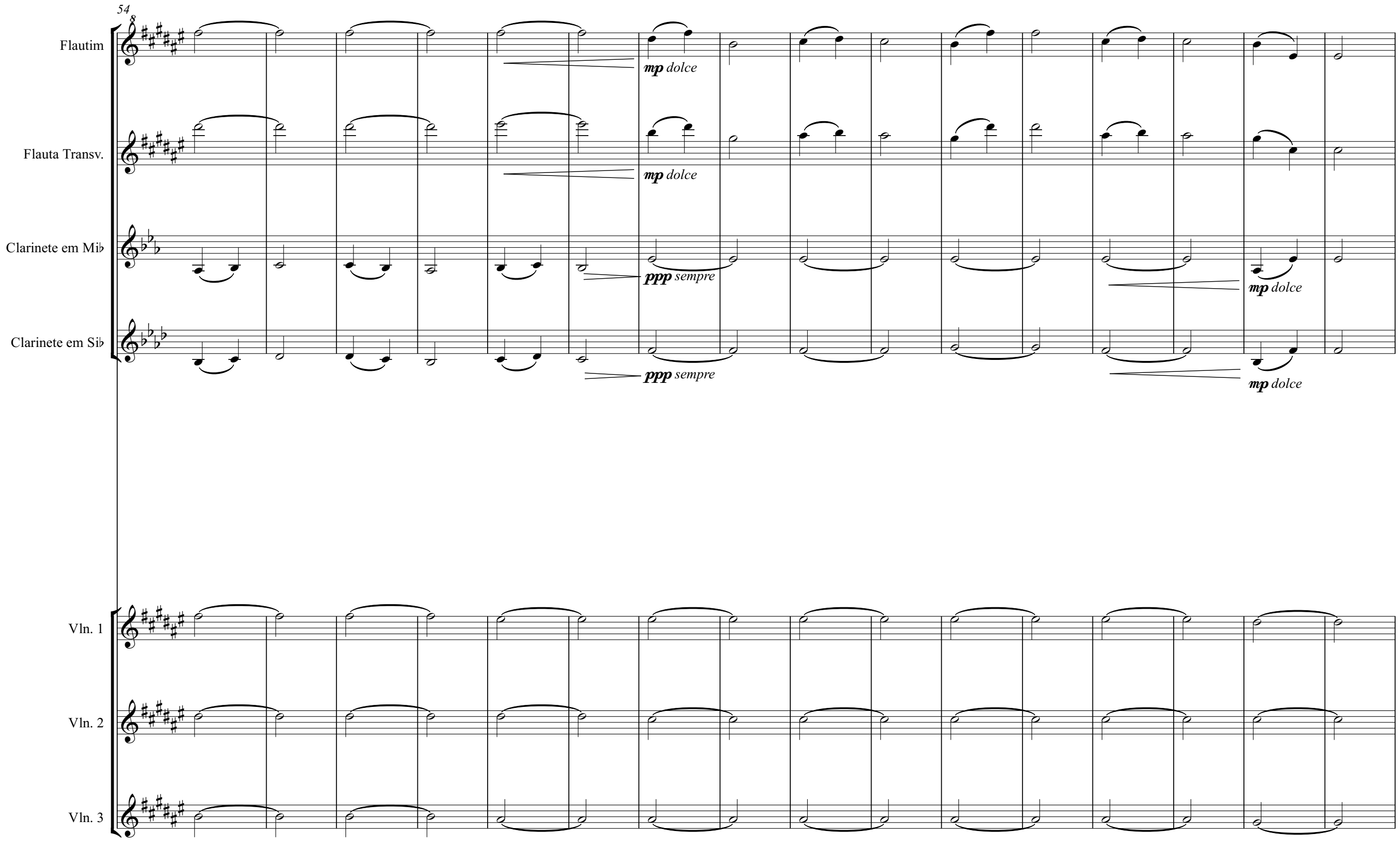


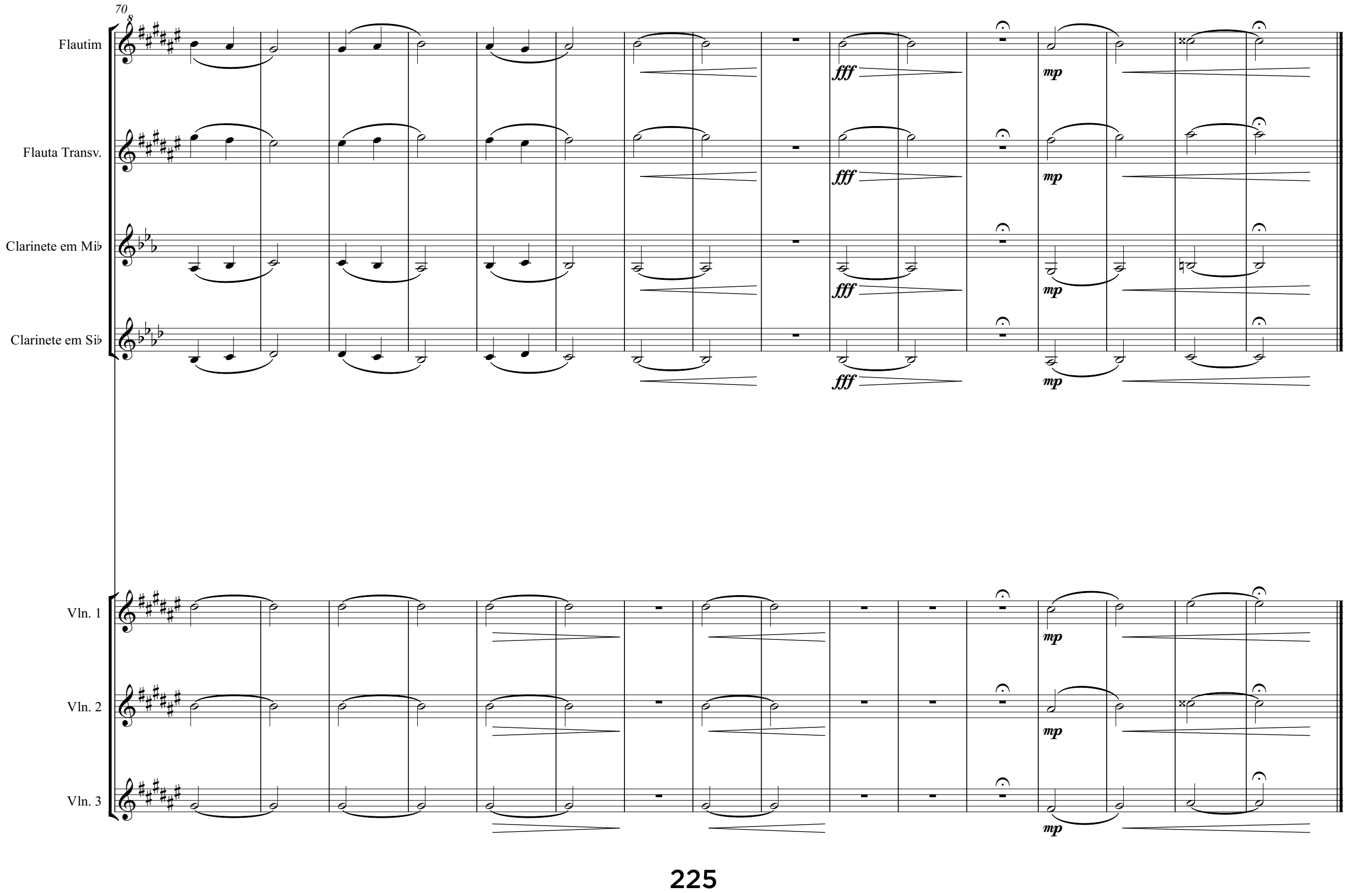

24
Flautim
Flauta Transv.
Clarinete em Mi♭
Clarinete em Si♭
Trompete em Dó
Mar.
Vib.
Pno.
ff

V - Para a Ásia

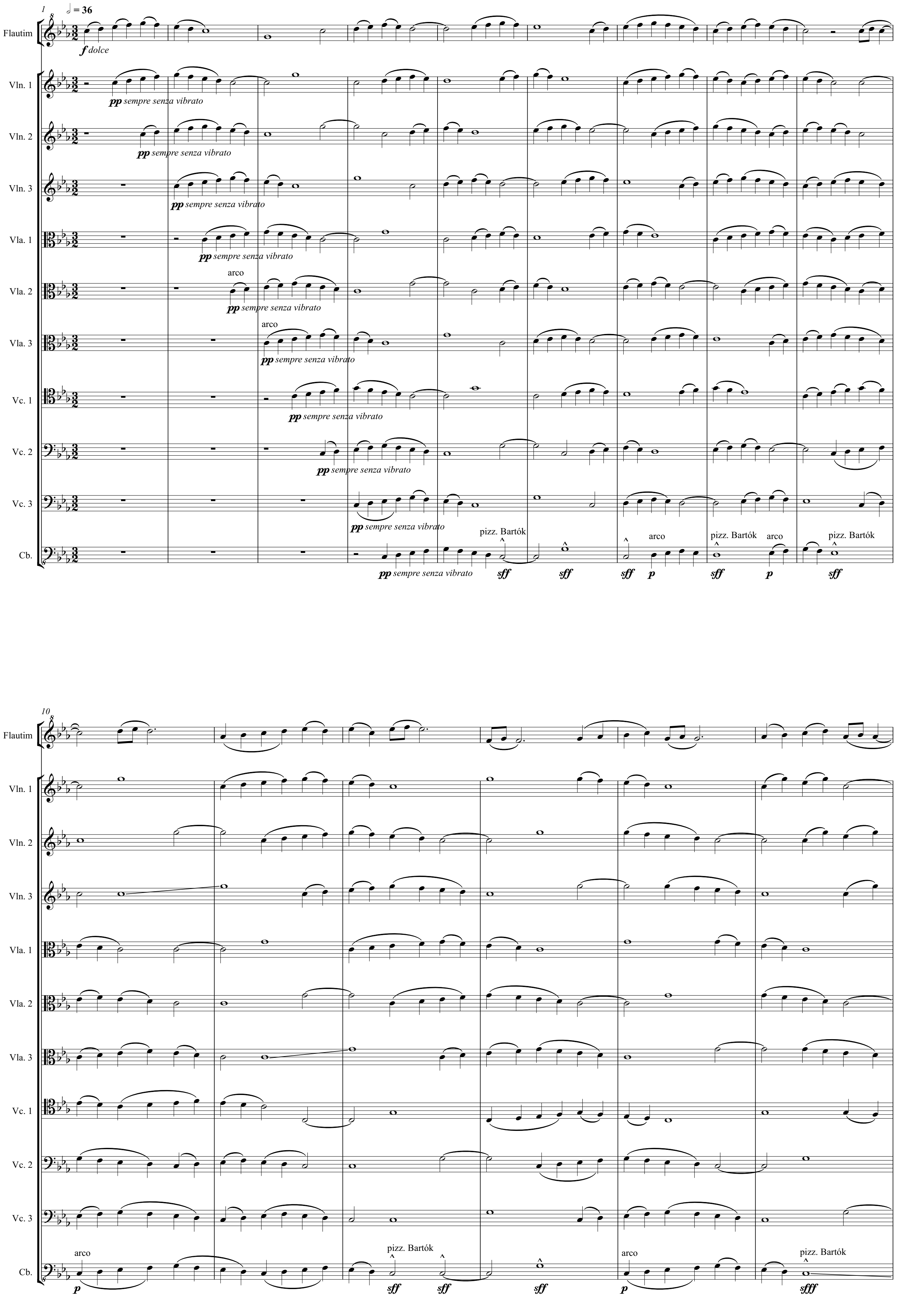


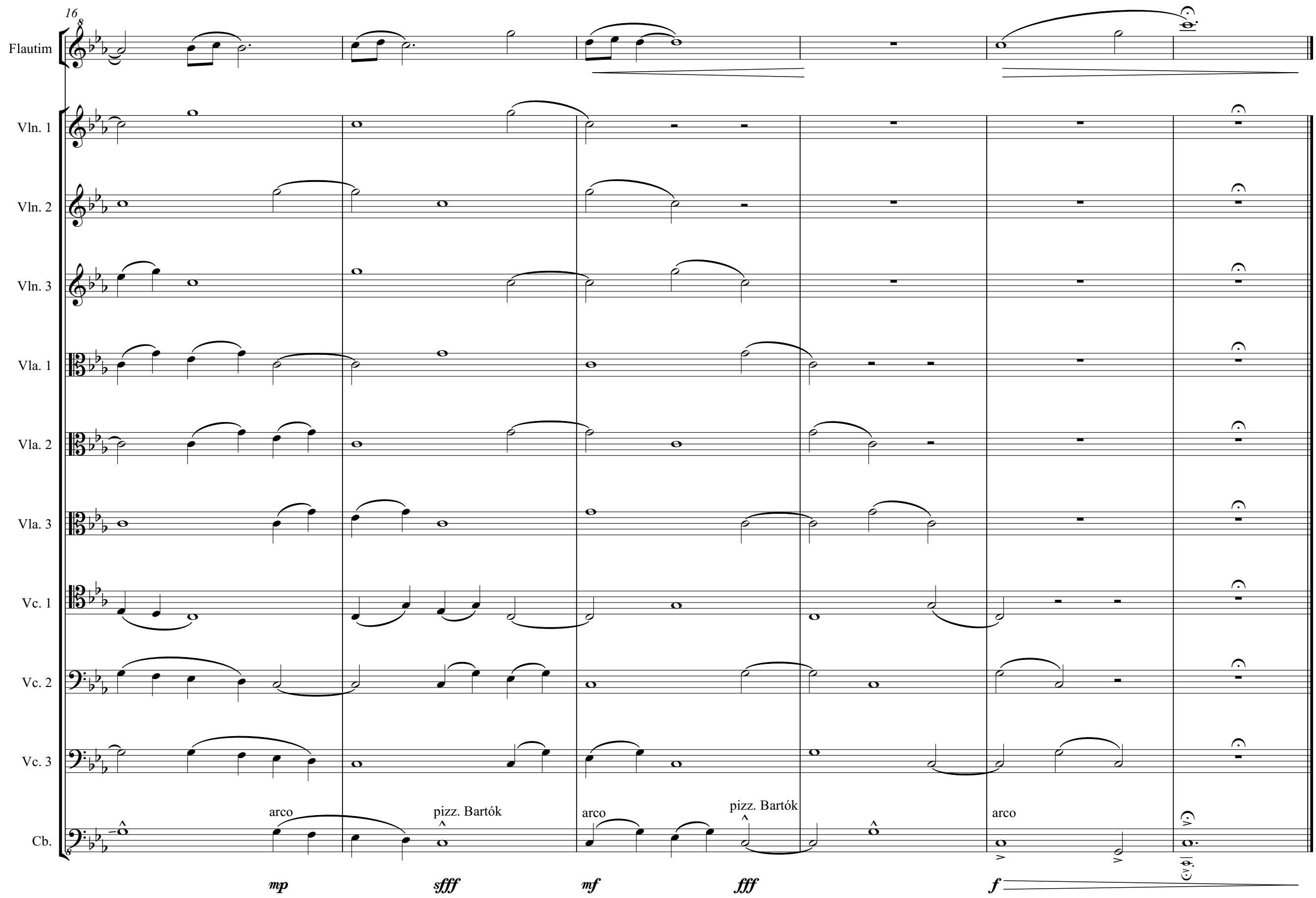
= 50
sempre senza vibrato
Flautim
Flauta Transv.
Clarinete em Mi♭
Clarinete em Si♭
Vln. 1
Vln. 2
Vln. 3
ppp sempre
mp dolce
ppp sempre senza vibrato
29
f
pp
mf più espress.
mp più espress.


54
Flautim
Flauta Transv.
Clarinete em Mib
Clarinete em Sib
Vln. 1
Vln. 2
Vln. 3
mp dolce
ppp sempre

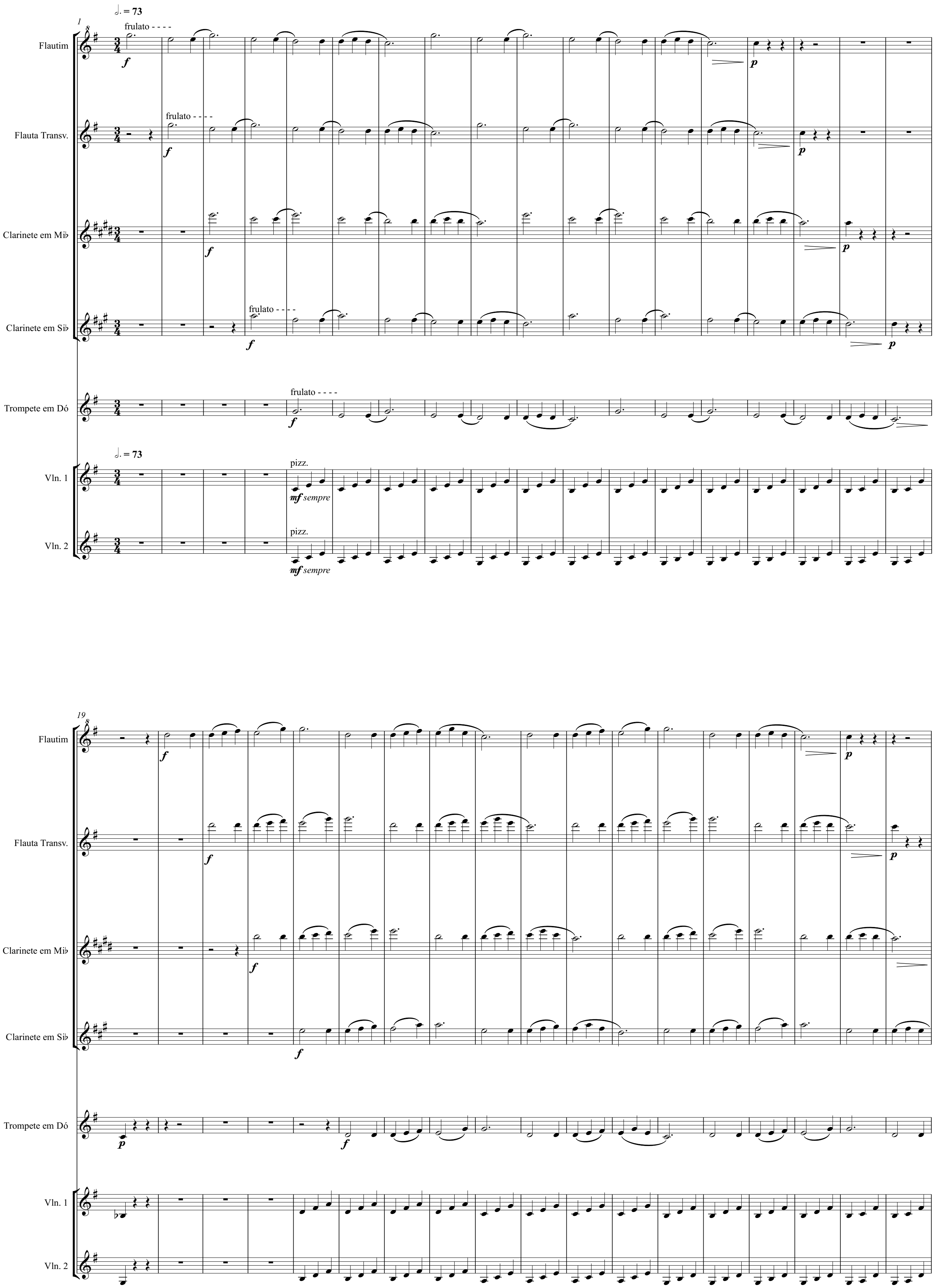

70
Flautim
Flauta Transv.
Clarinete em Mib
Clarinete em Sib
Vln. 1
Vln. 2
Vln. 3
fff
mp

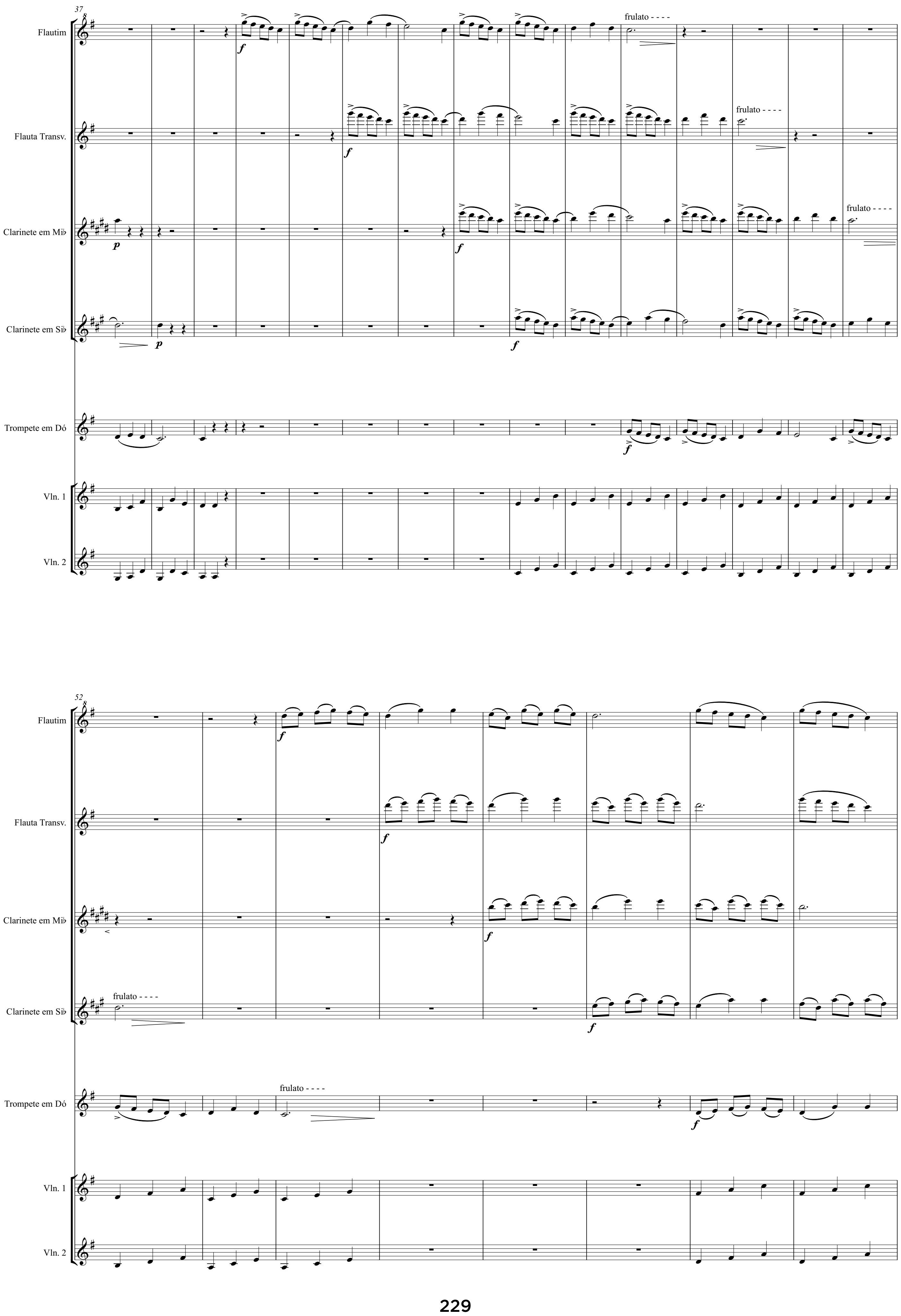
VI - Para a Austrália

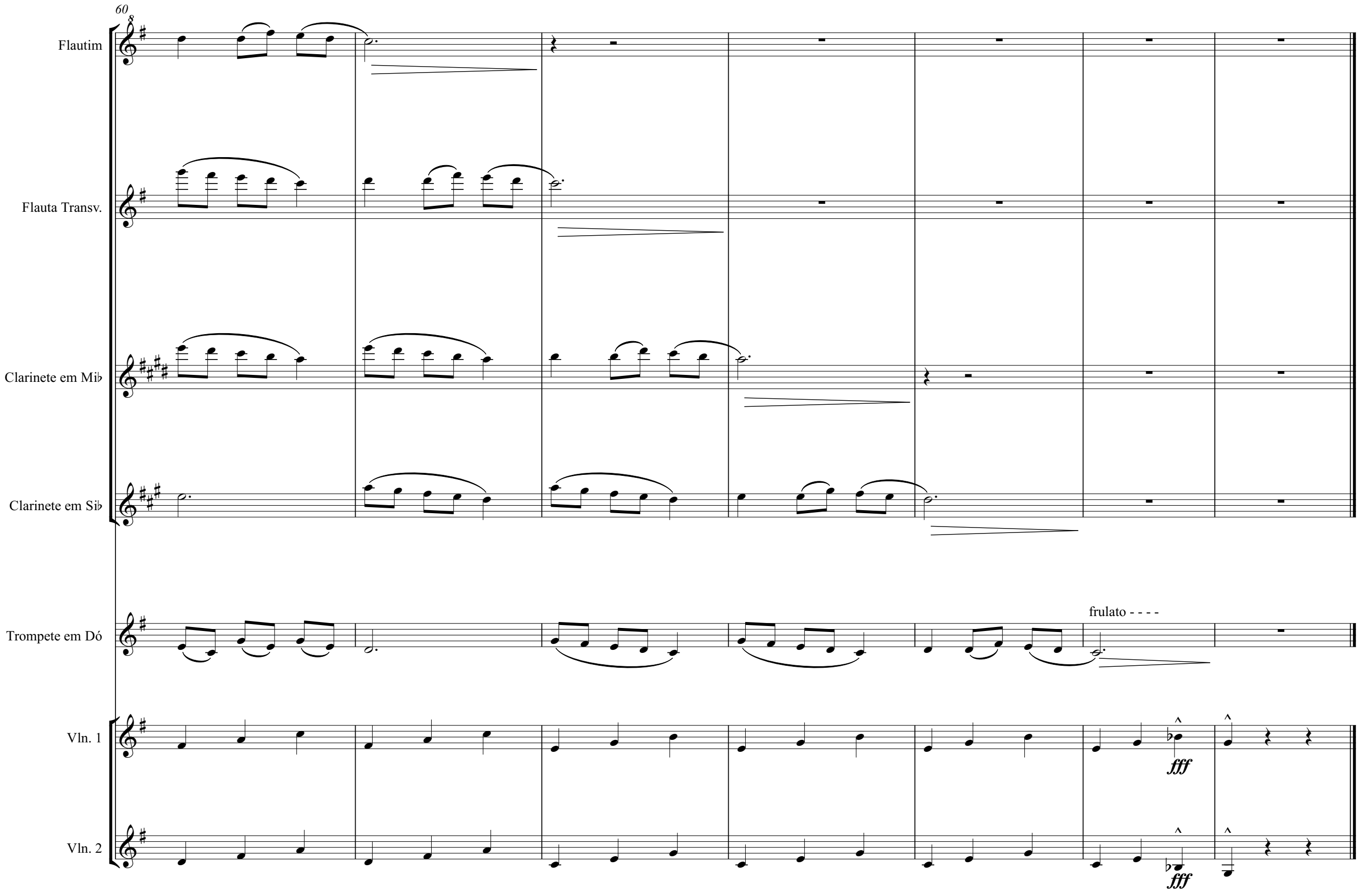



16
Flautim
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb.
arco
pizz. Bartók
arco
pizz. Bartók
arco
mp
sfff
mf
fff
f

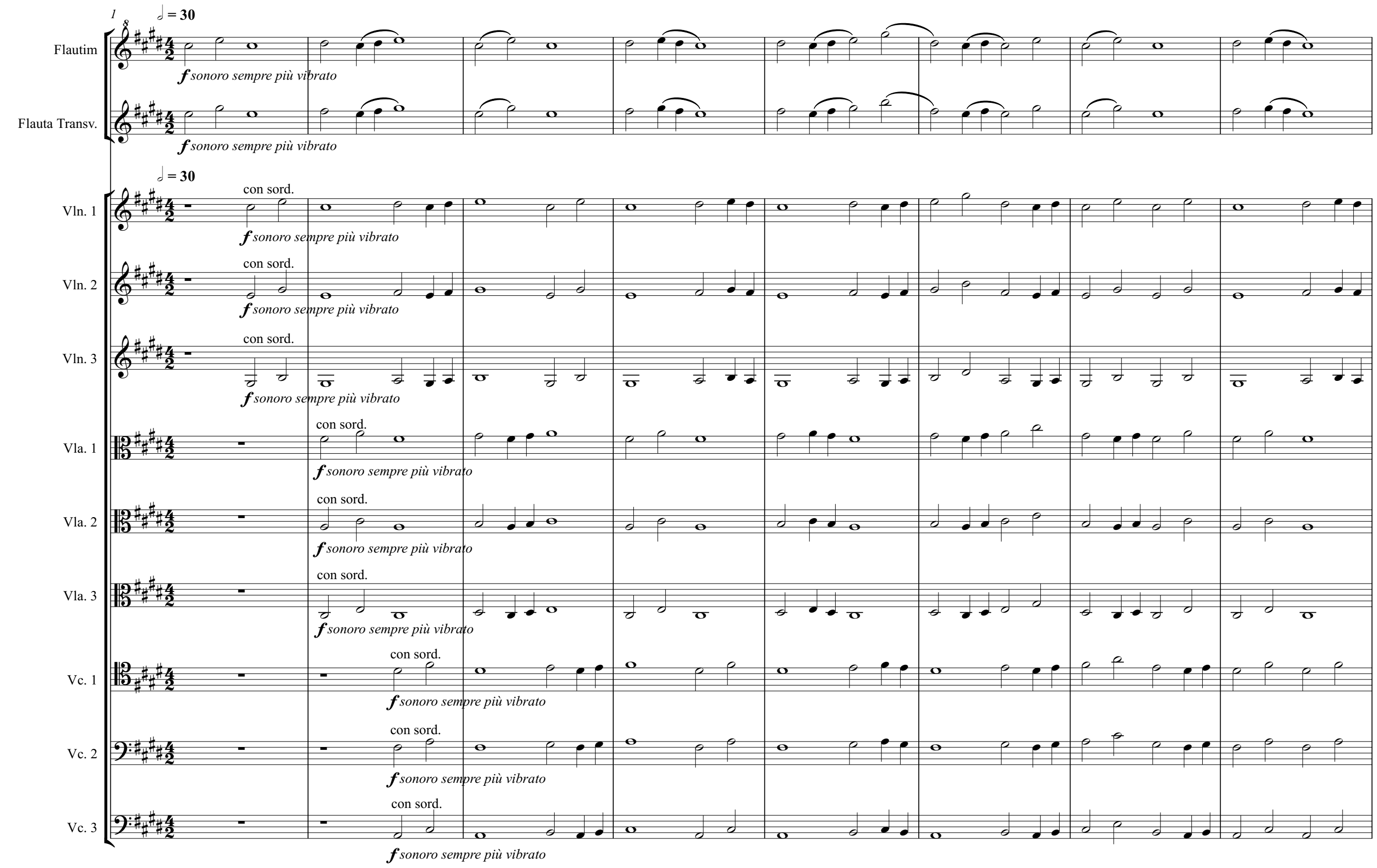
VII - Para a Europa

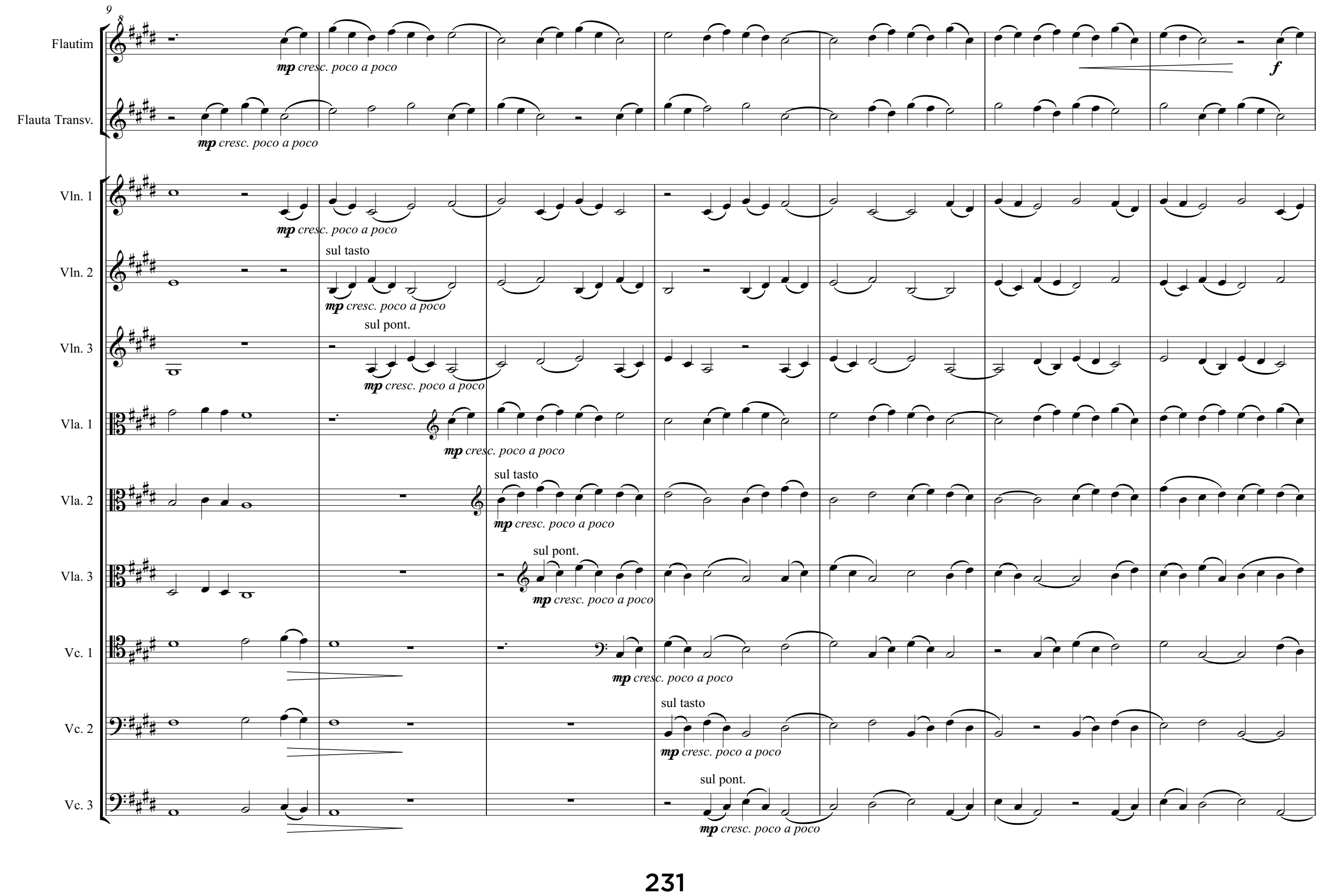


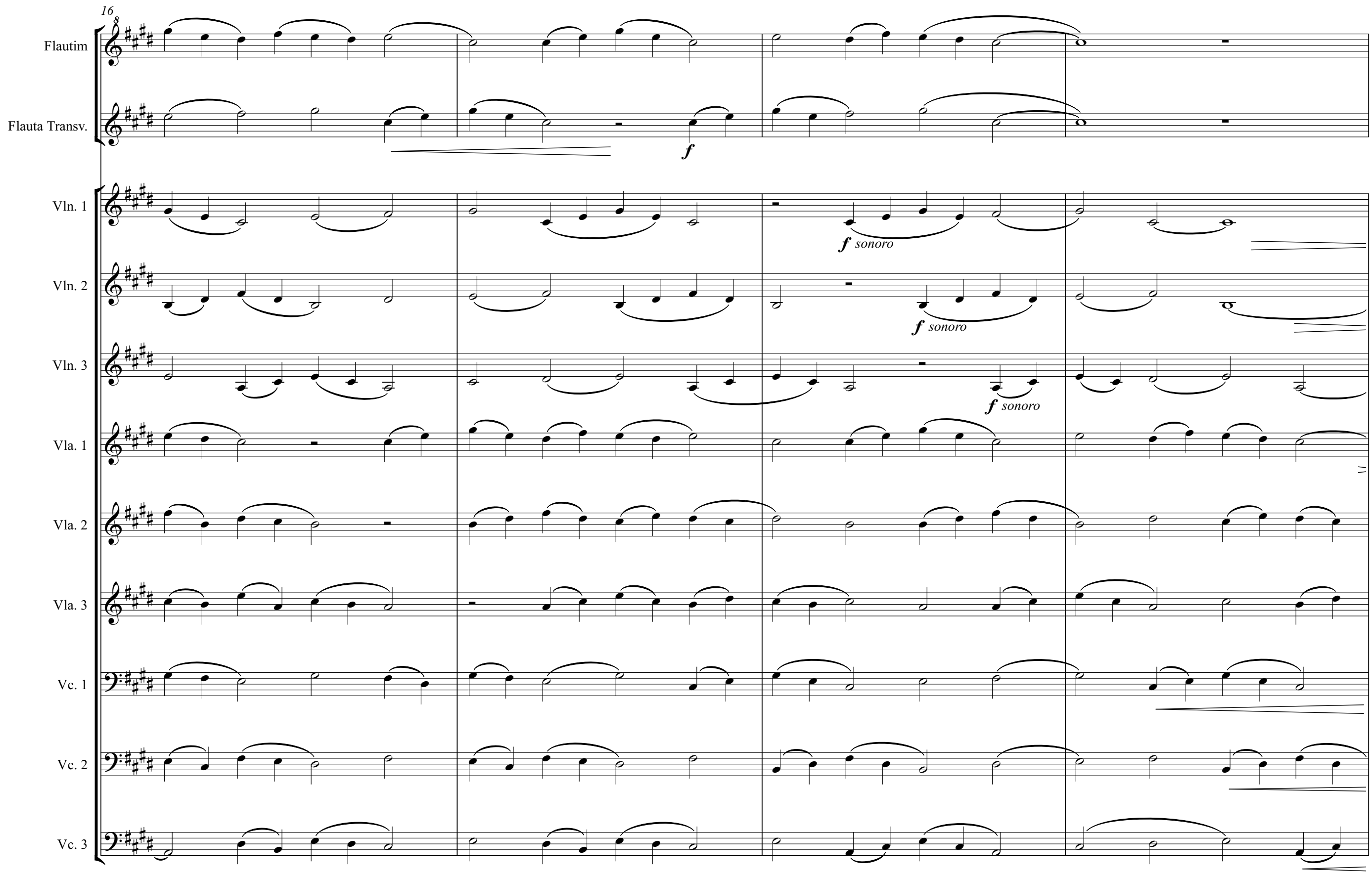

37
Flautim
Flauta Transv.
Clarinete em Mi♭
Clarinete em Si♭
Trompete em Dó
Vln. 1
Vln. 2
frulato - - - -
52
Flautim
Flauta Transv.
Clarinete em Mi♭
Clarinete em Si♭
Trompete em Dó
Vln. 1
Vln. 2
frulato - - - -


60
Flautim
Flauta Transv.
Clarinete em Mi♭
Clarinete em Si♭
Trompete em Dó
frulato - - - -
Vln. 1
fff
Vln. 2
fff

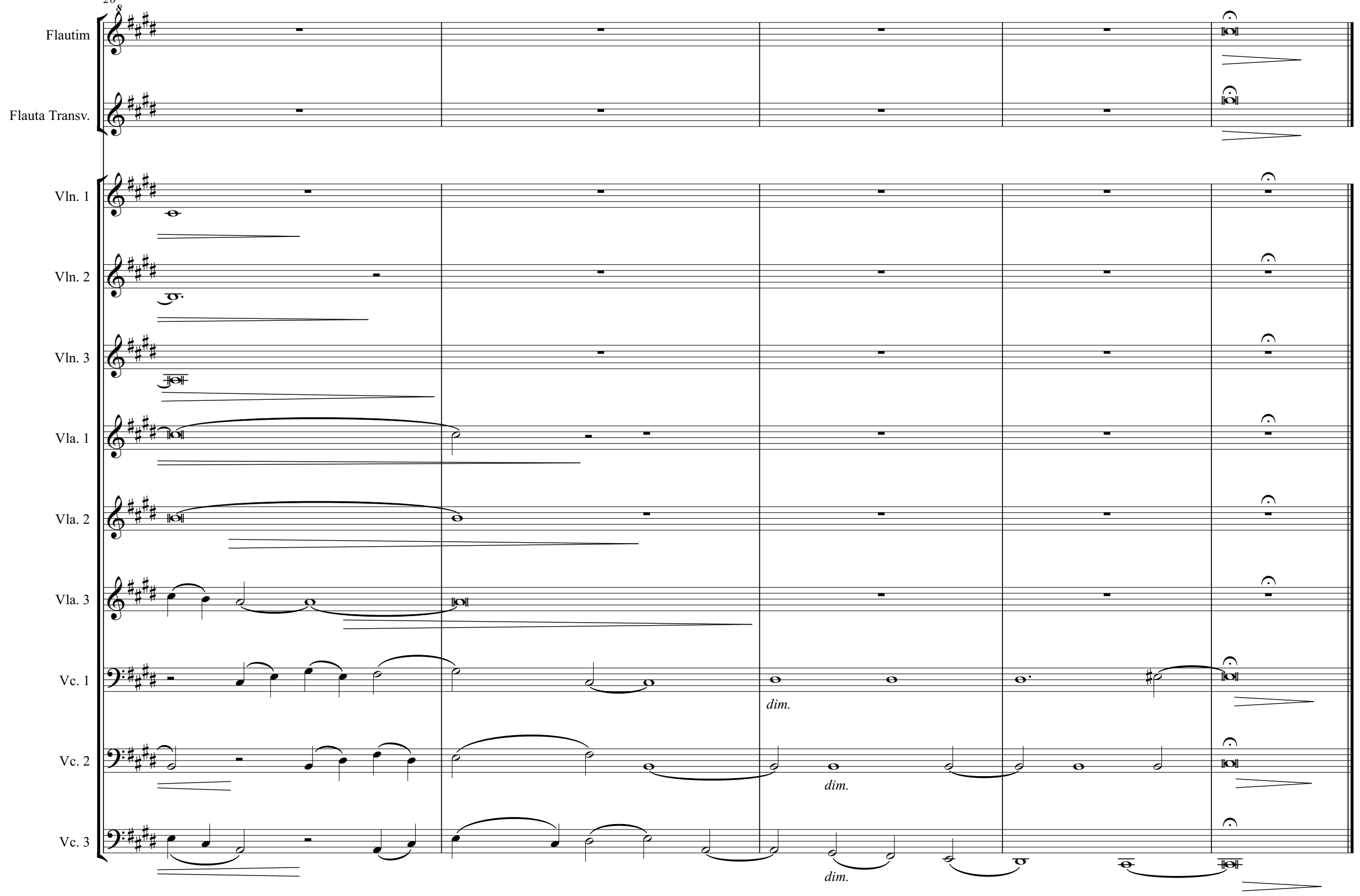
VIII - Para a Antártica



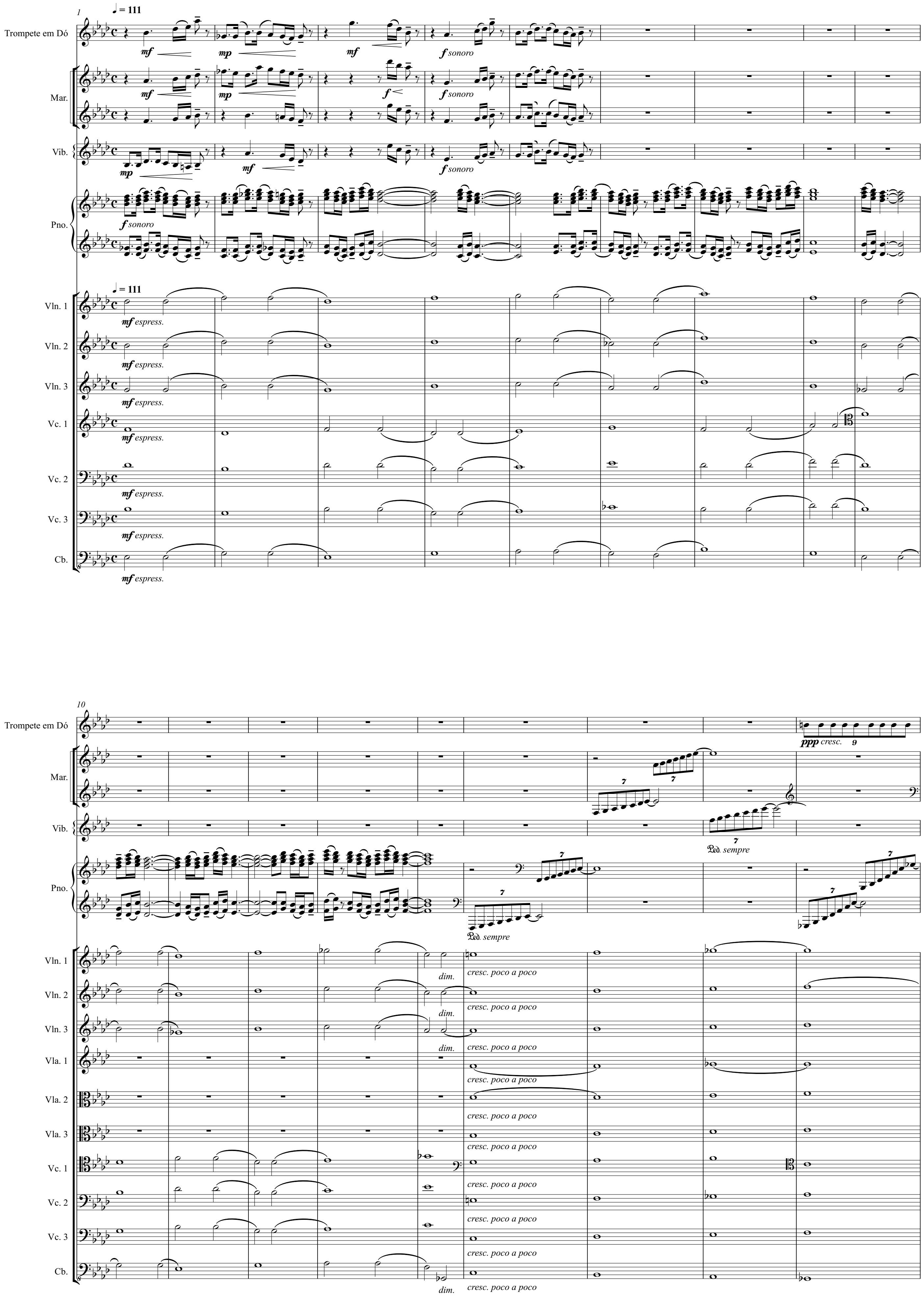


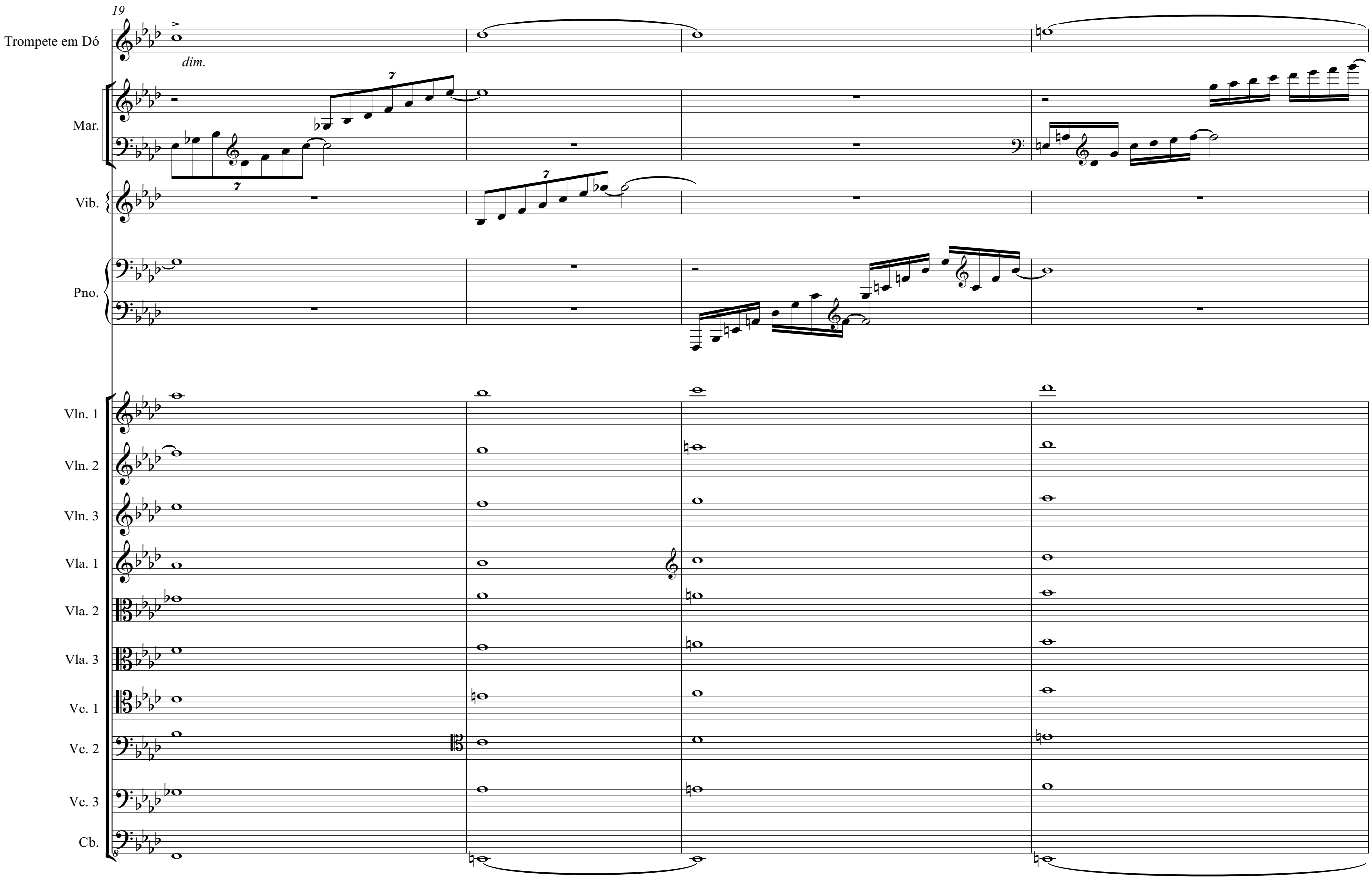

16
Flautim
Flauta Transv.
f
Vln. 1
f sonoro
Vln. 2
f sonoro
Vln. 3
f sonoro
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3

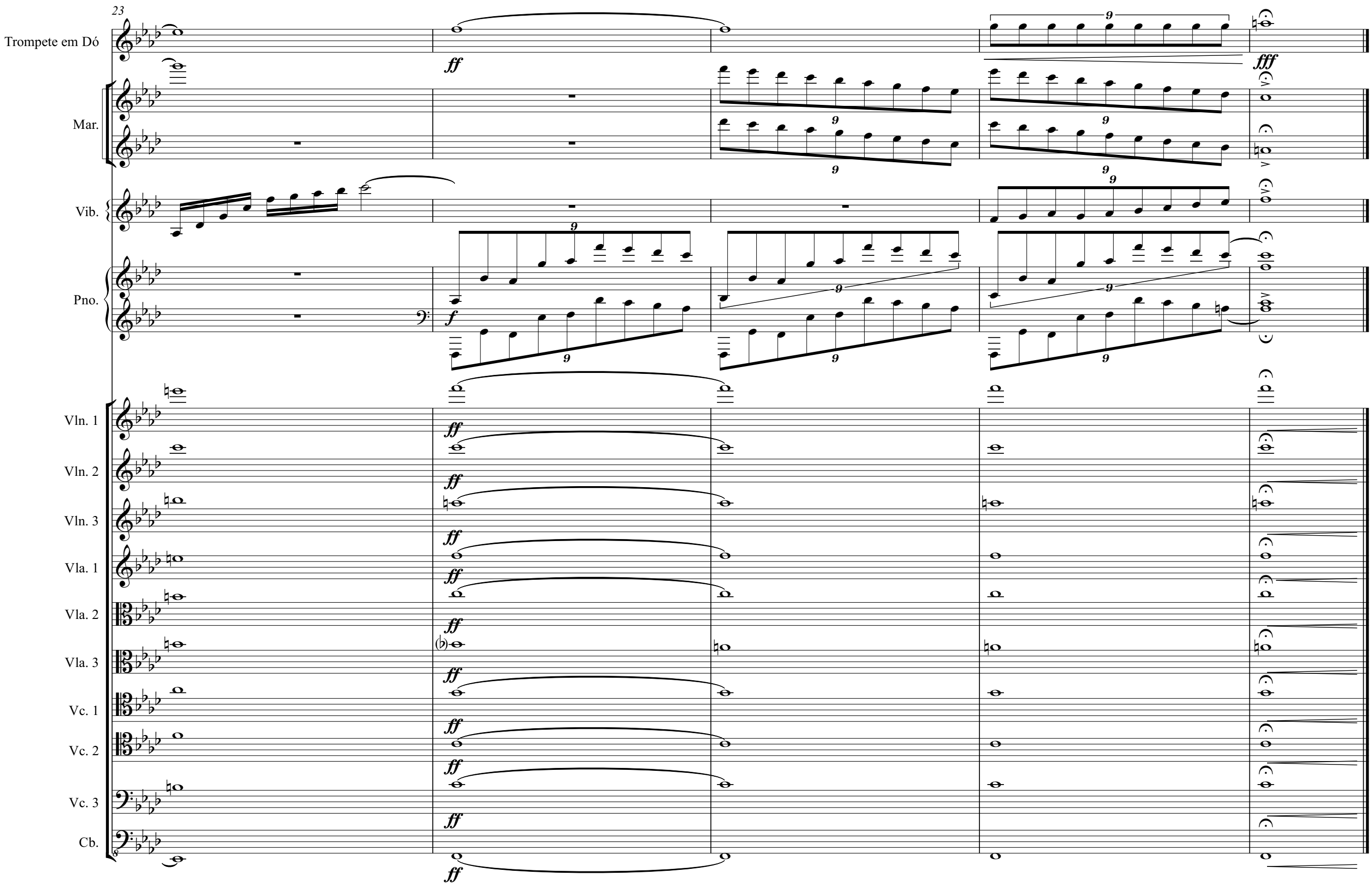
32


20
Flautim
Flauta Transv.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Vc. 1
dim.
Vc. 2
dim.
Vc. 3
dim.

IX - Poslúdio pela União




19
Trompete em Dó
dim.
Mar.
Vib.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb.


23
Trompete em Dó
ff
fff
Mar.
Vib.
Pno.
f
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb.
ff

Piccolo

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

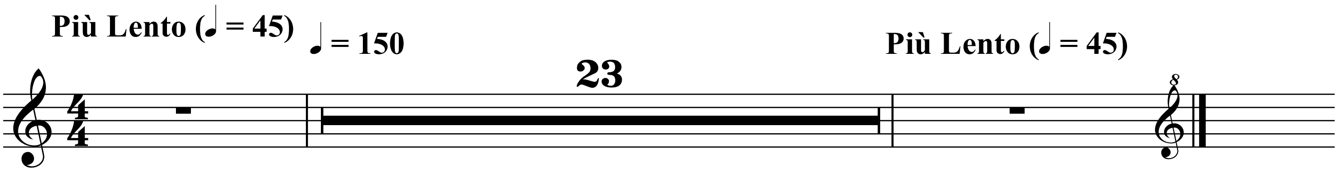
Opus I

Samuel Cavalcanti Correia

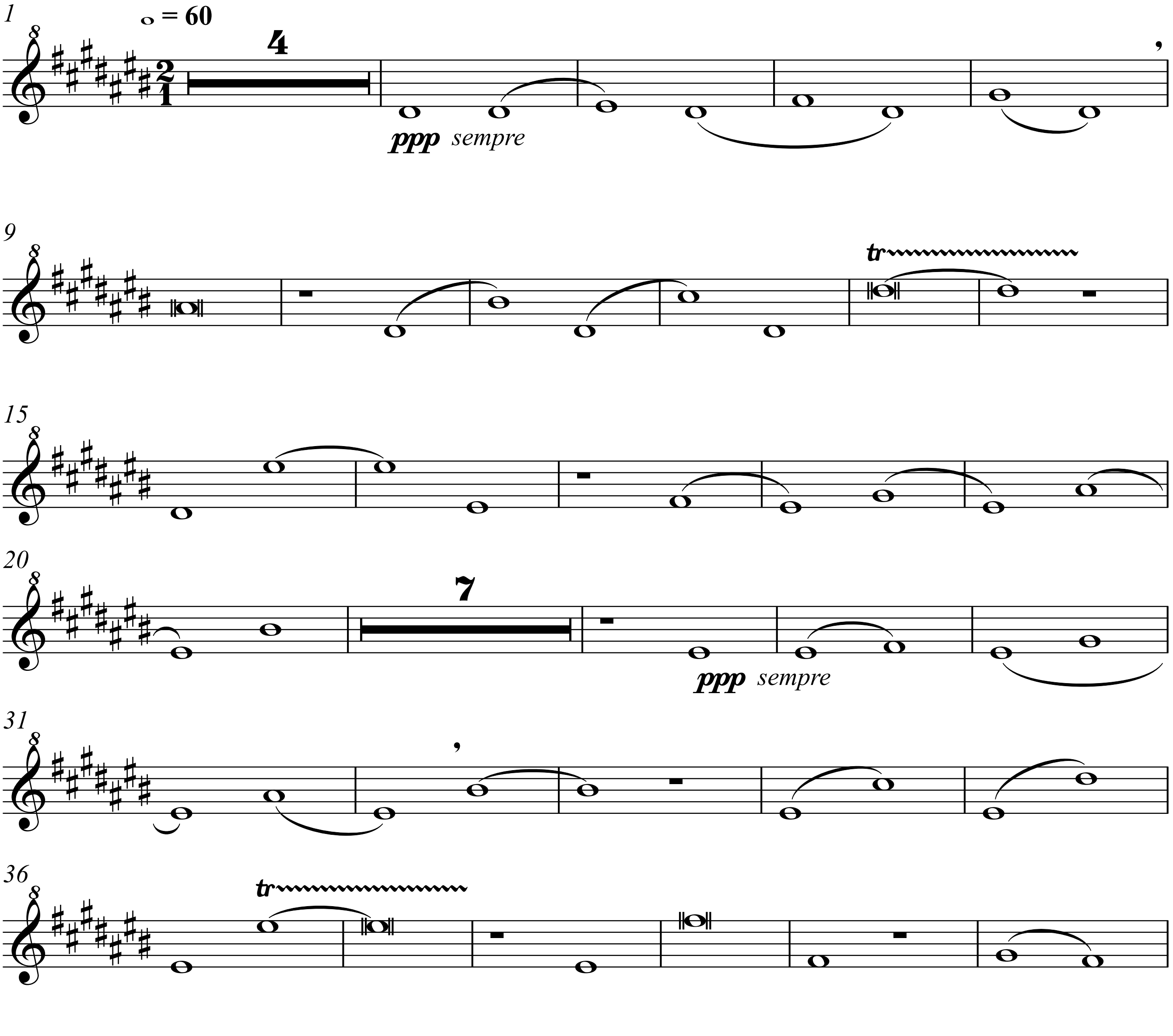
Música para os Sete Continentes - Opus I

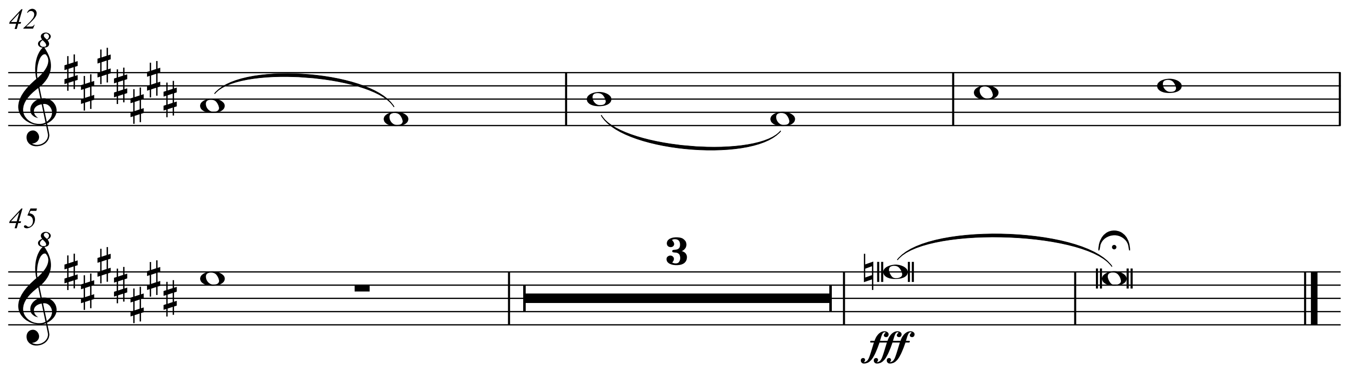
I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

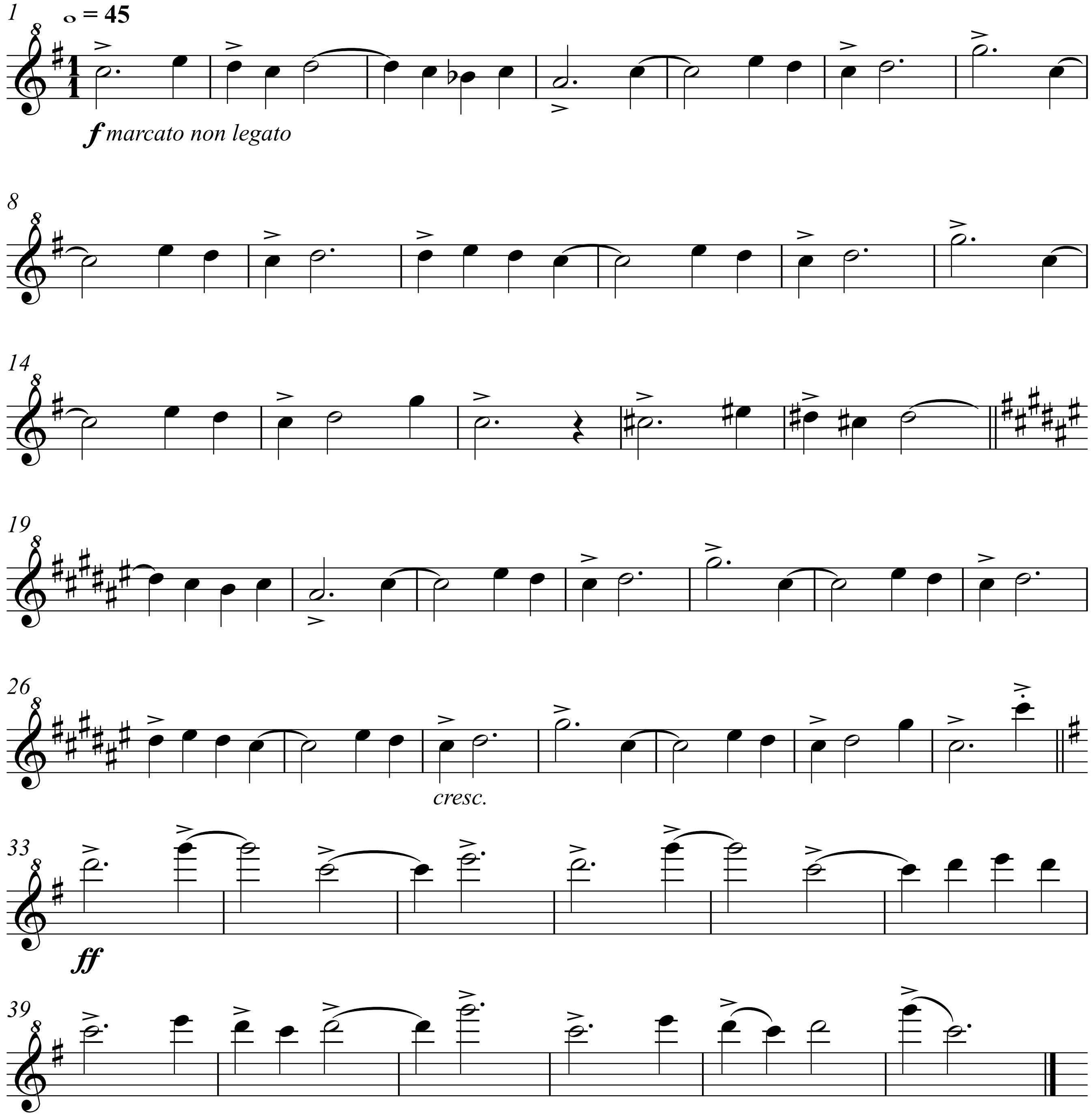


II - Para a América Latina

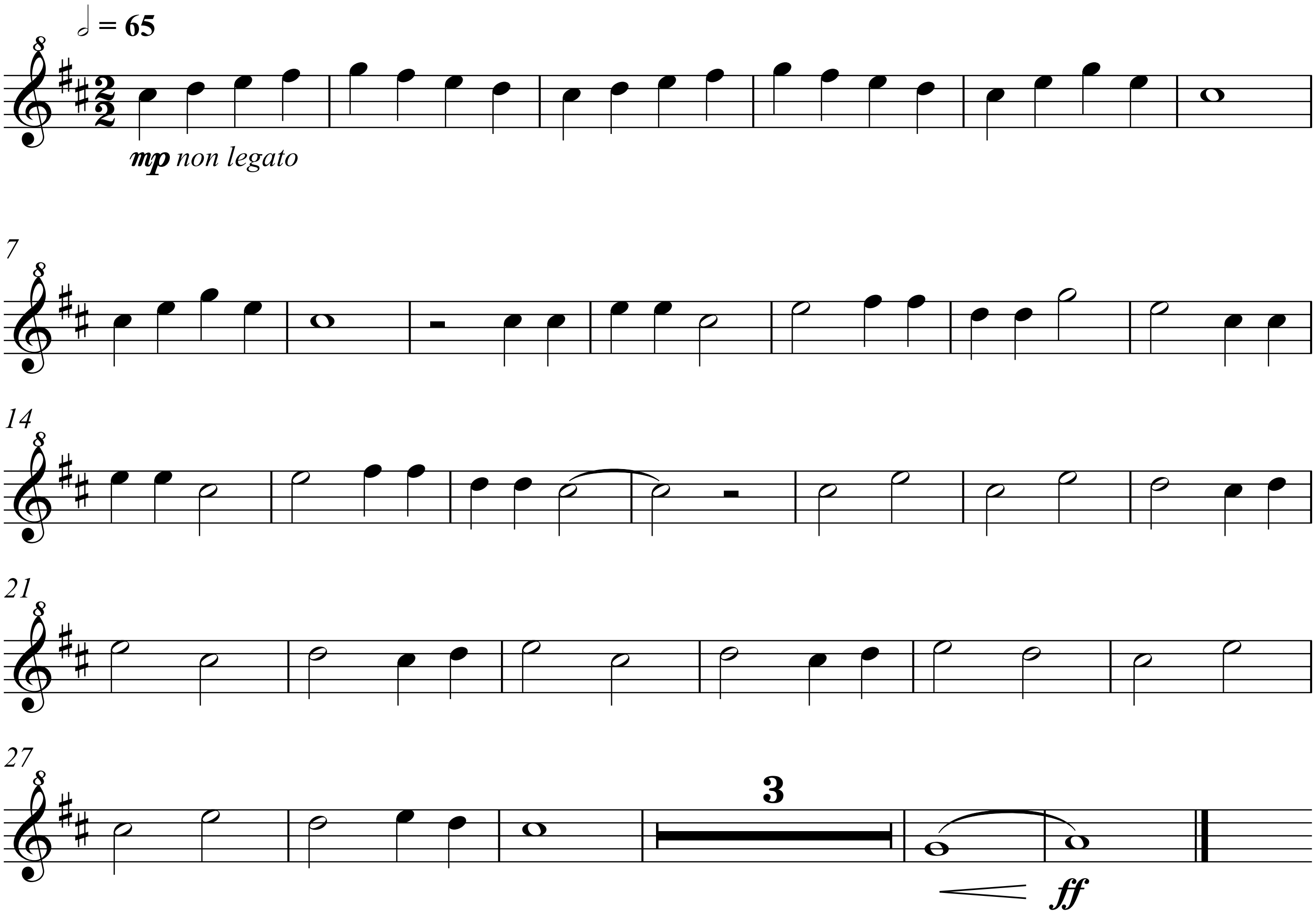




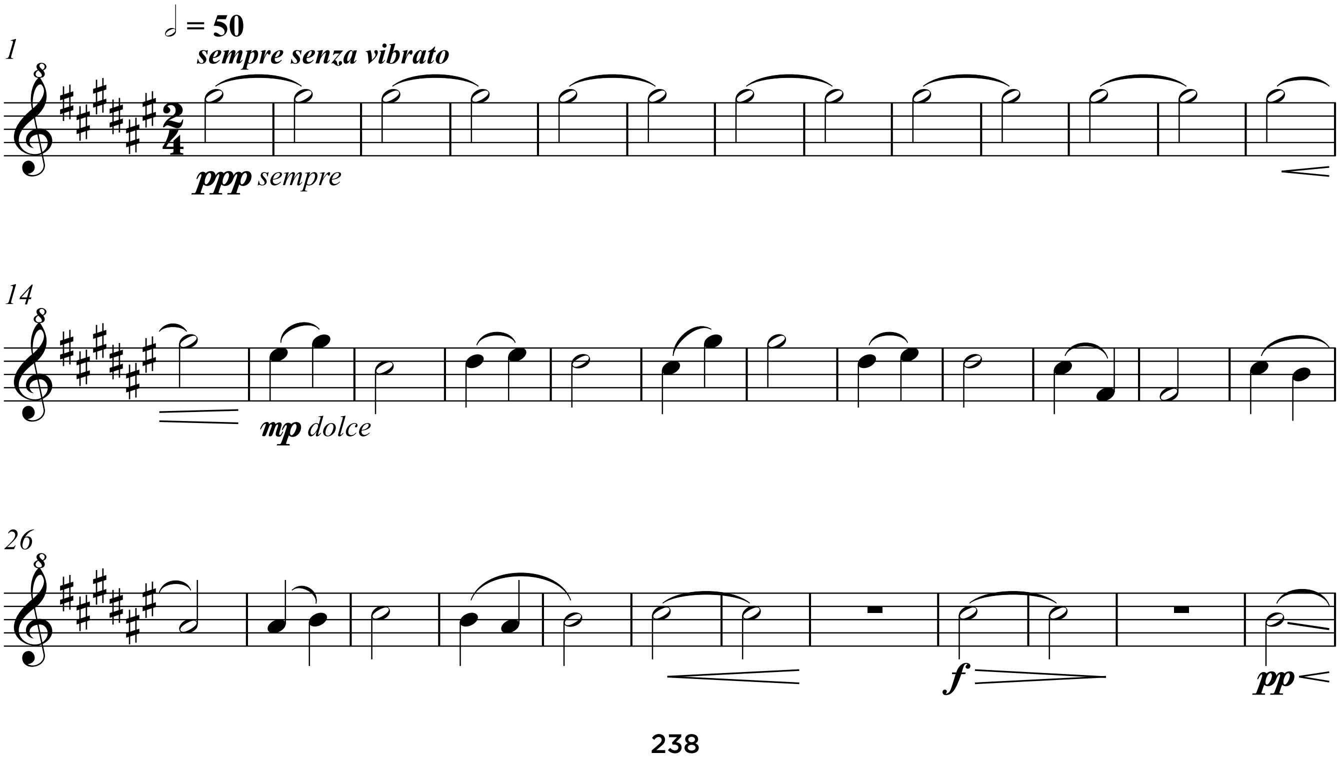
III - Para a África

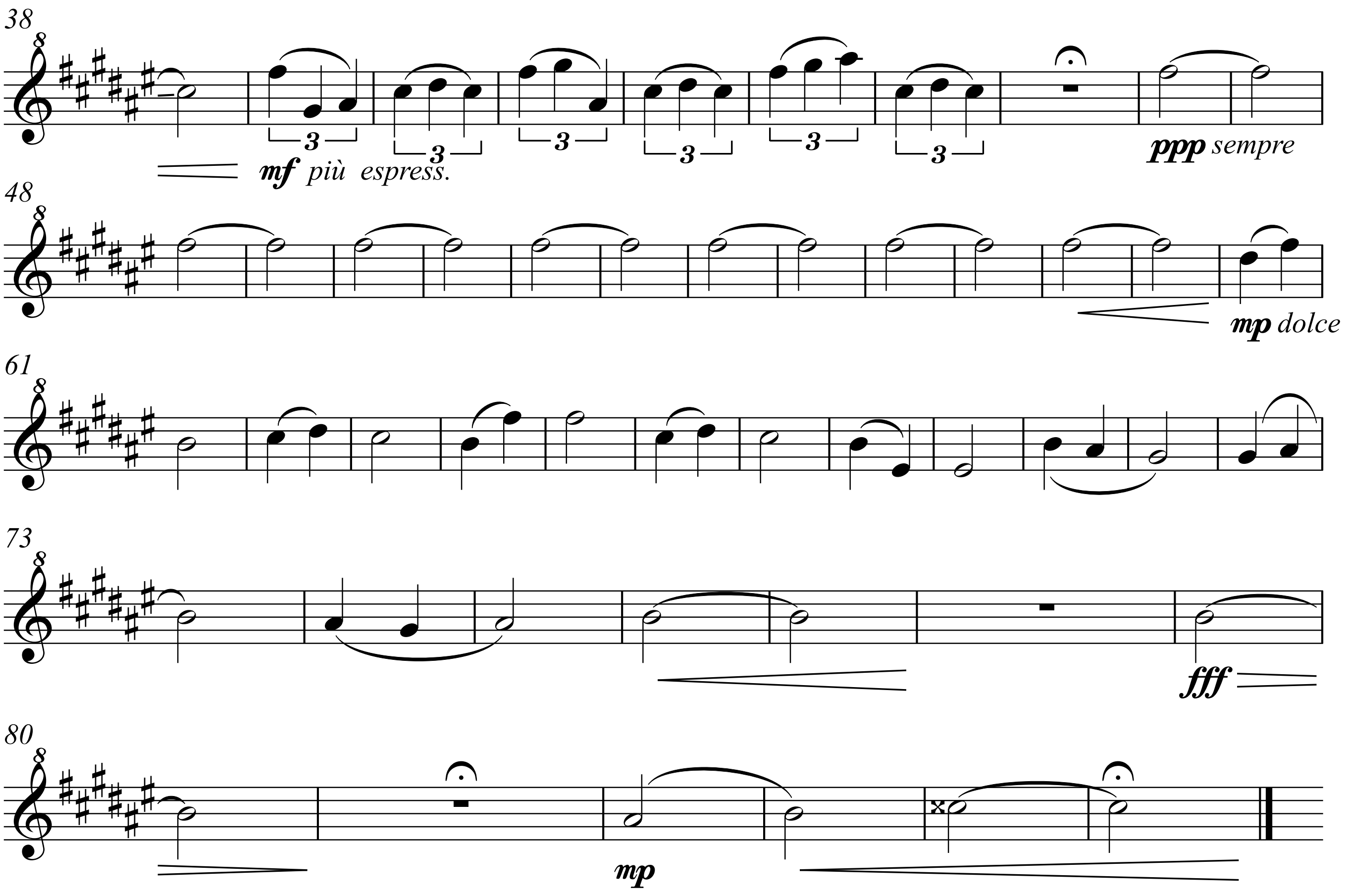


IV - Para a América do Norte

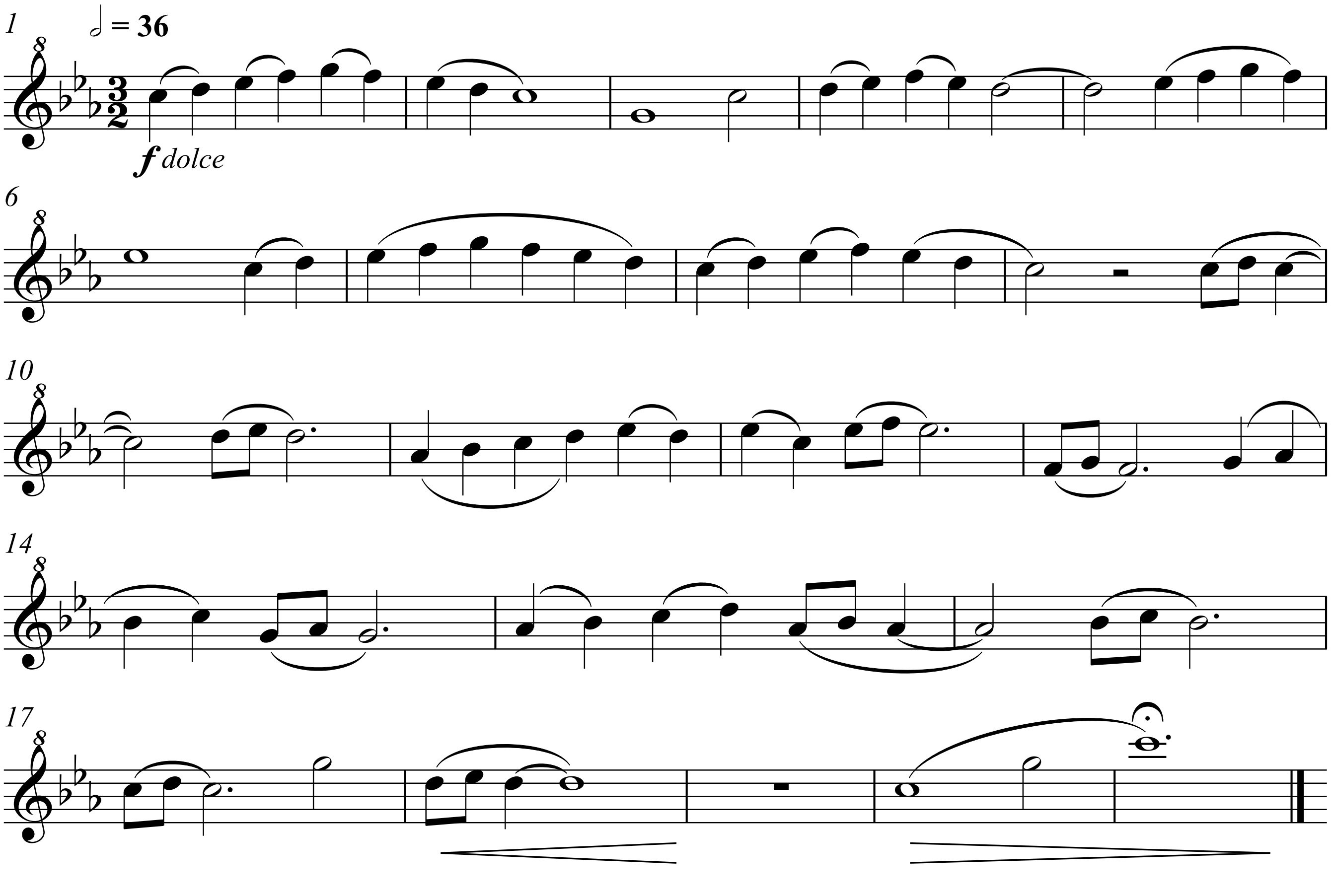


V - Para a Ásia

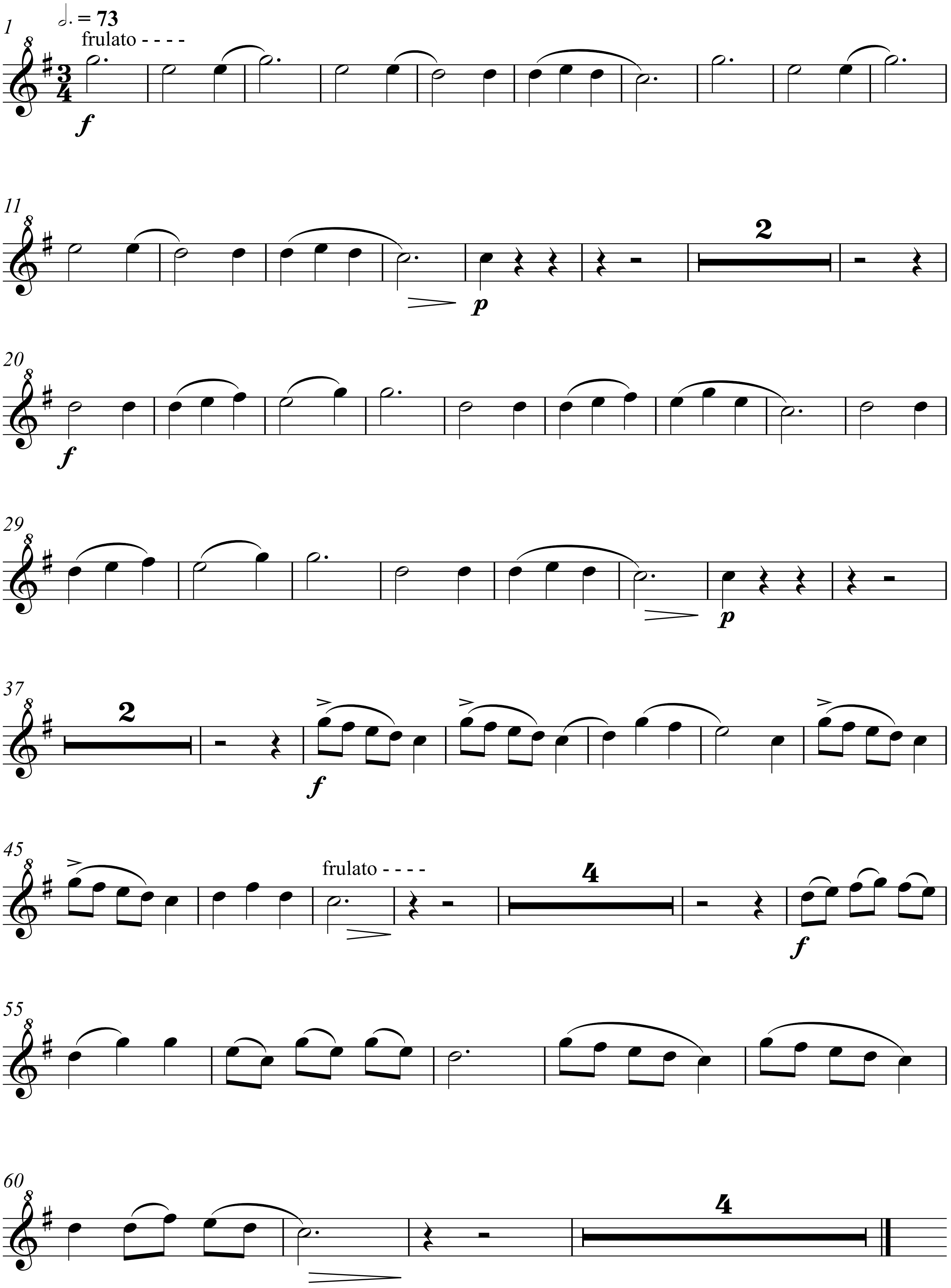




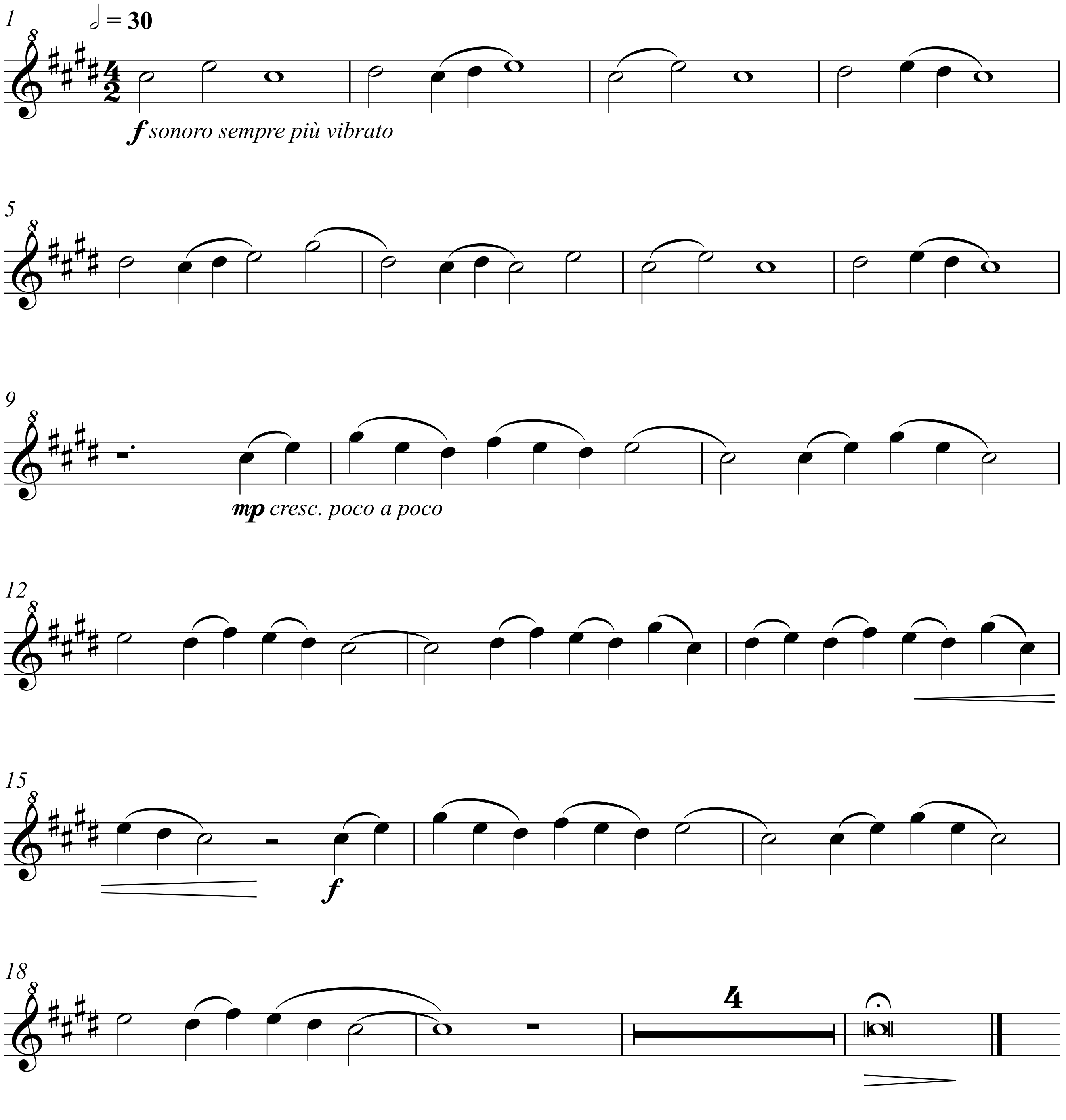
VI - Para a Austrália



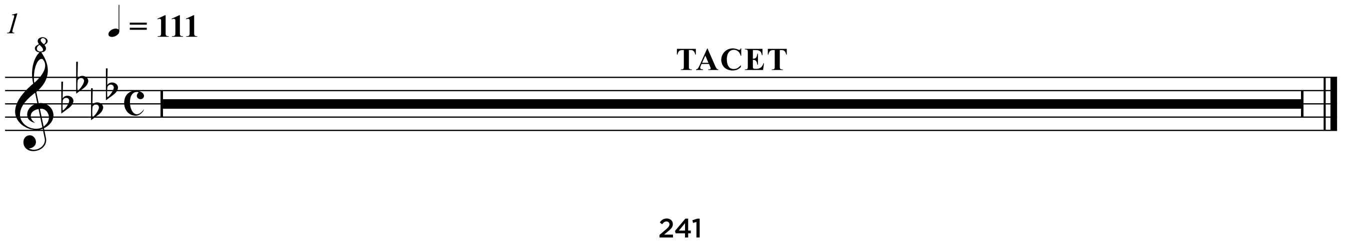
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Flute

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

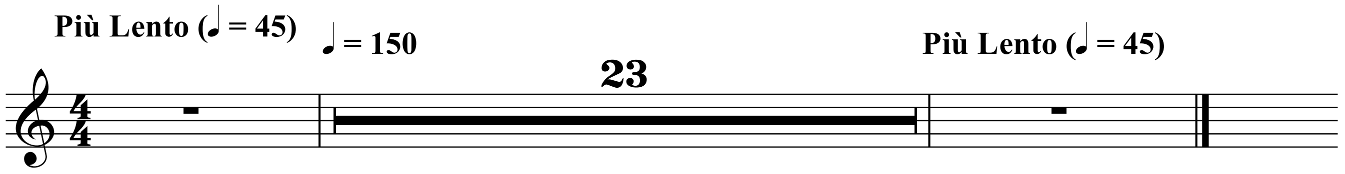
Opus I

<u>Samuel Cavalcanti Correia</u>

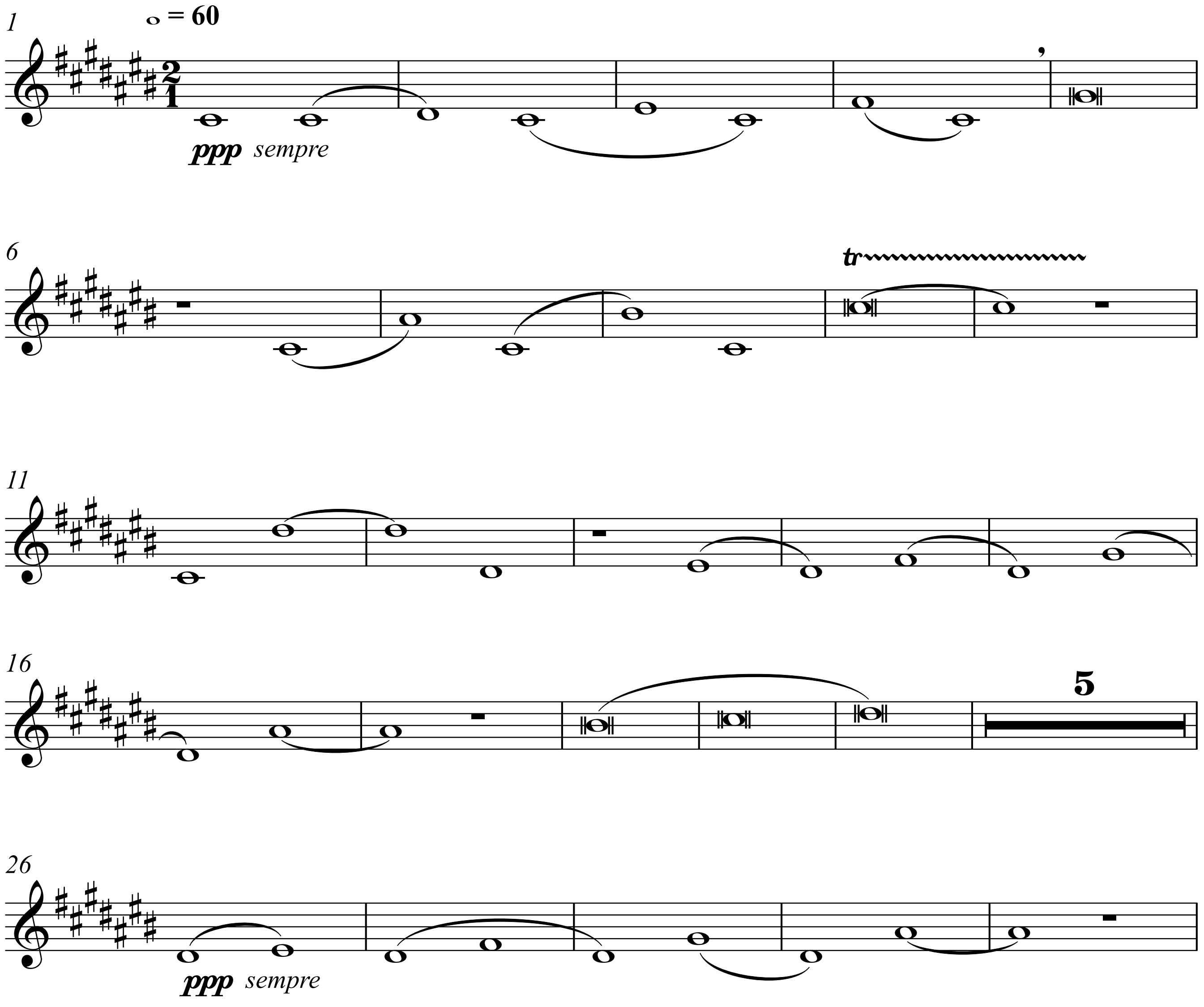
Música para os Sete Continentes - Opus I

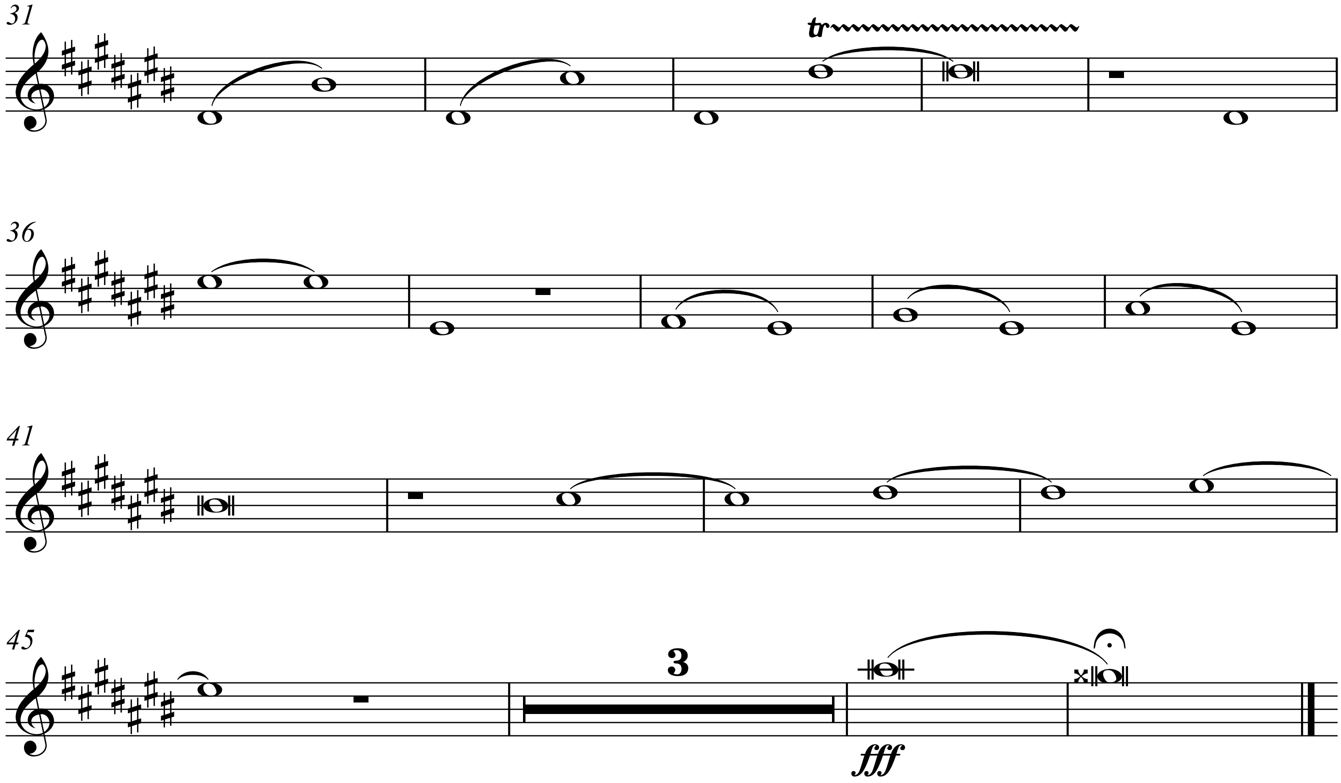
I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

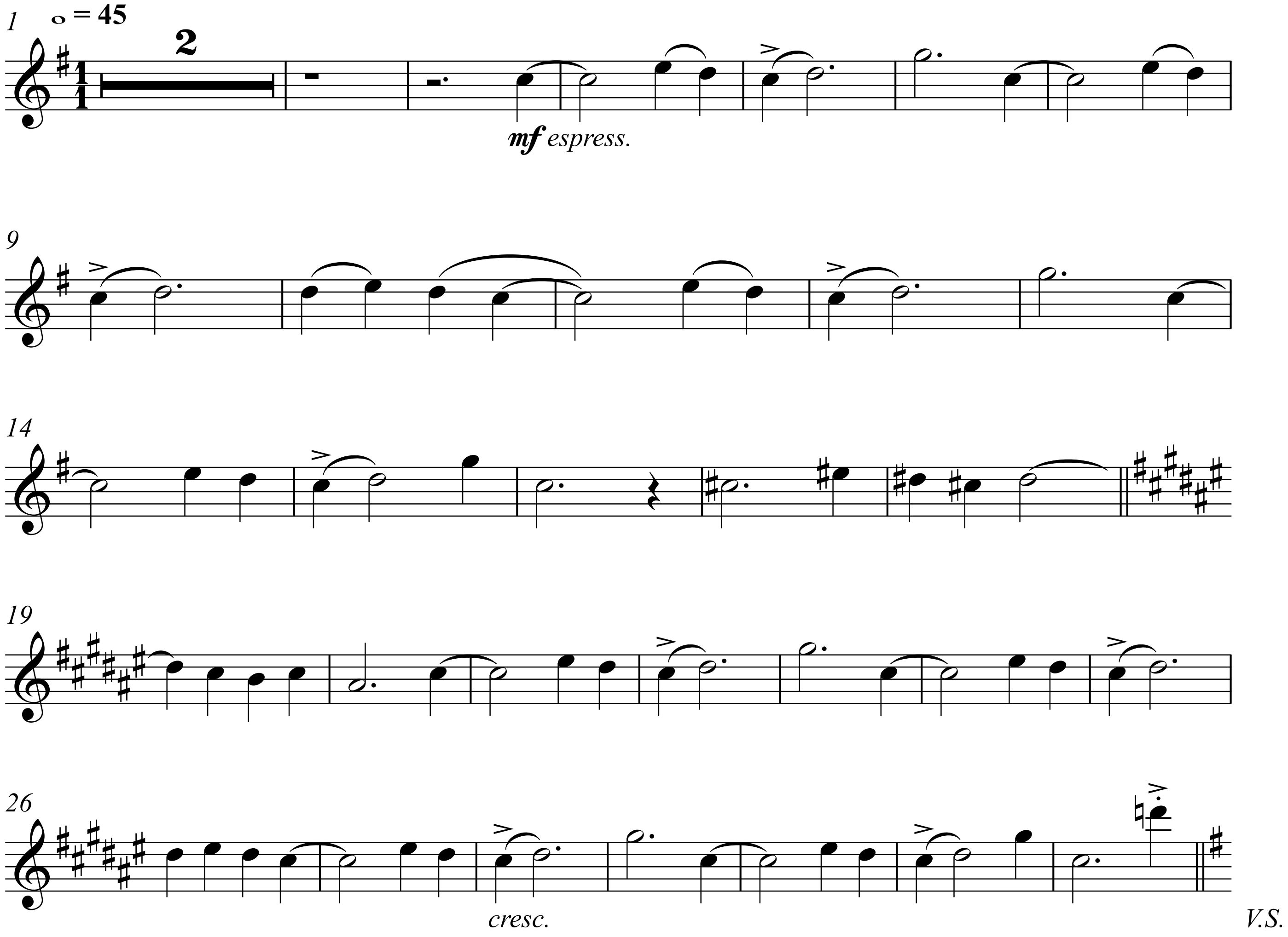


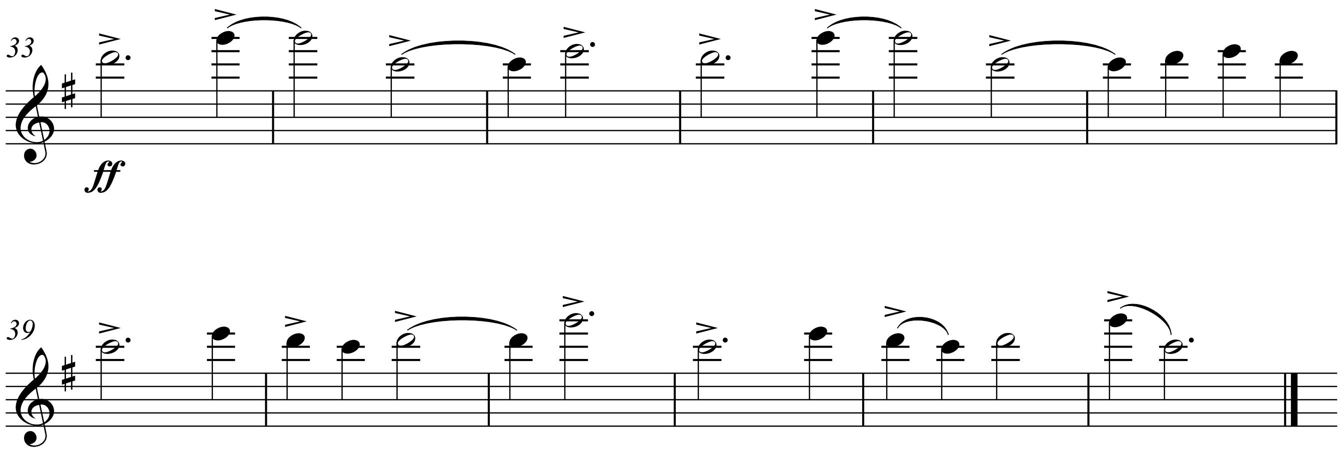
II - Para a América Latina



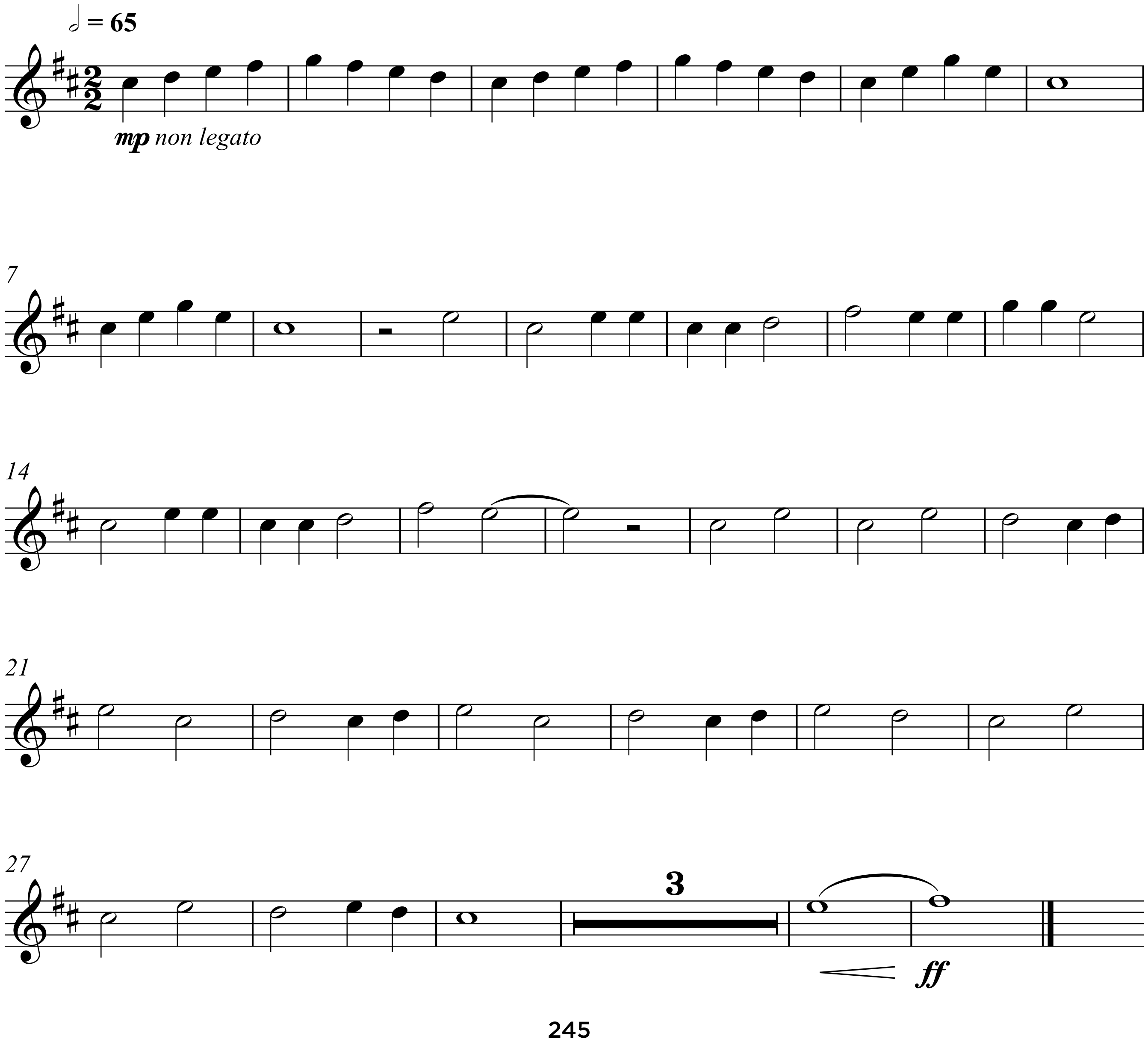


III - Para a África

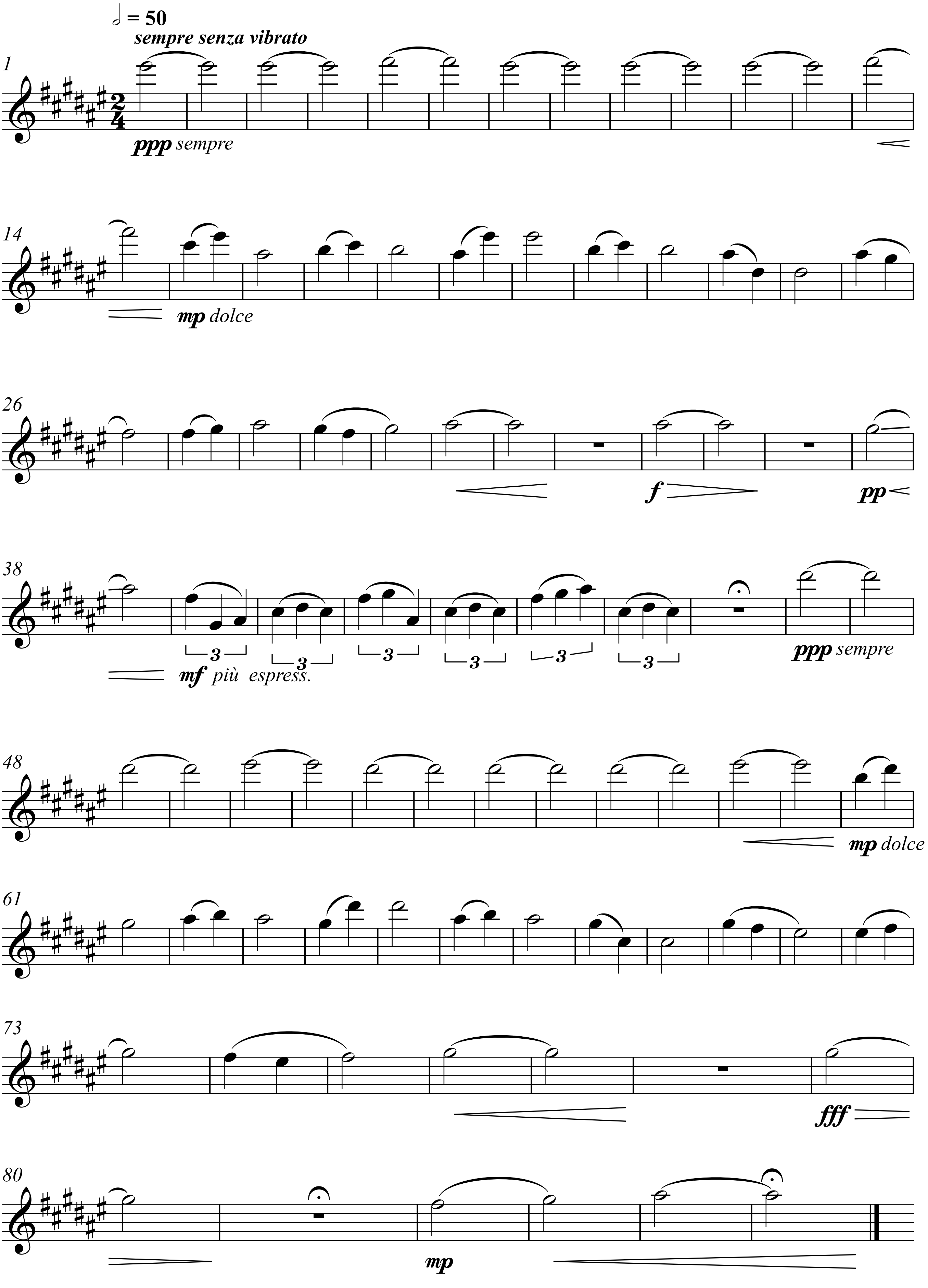




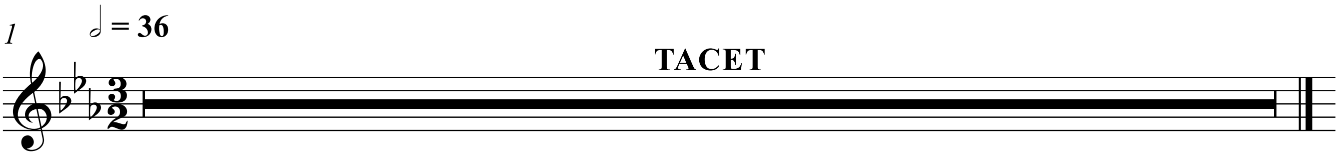
IV - Para a América do Norte



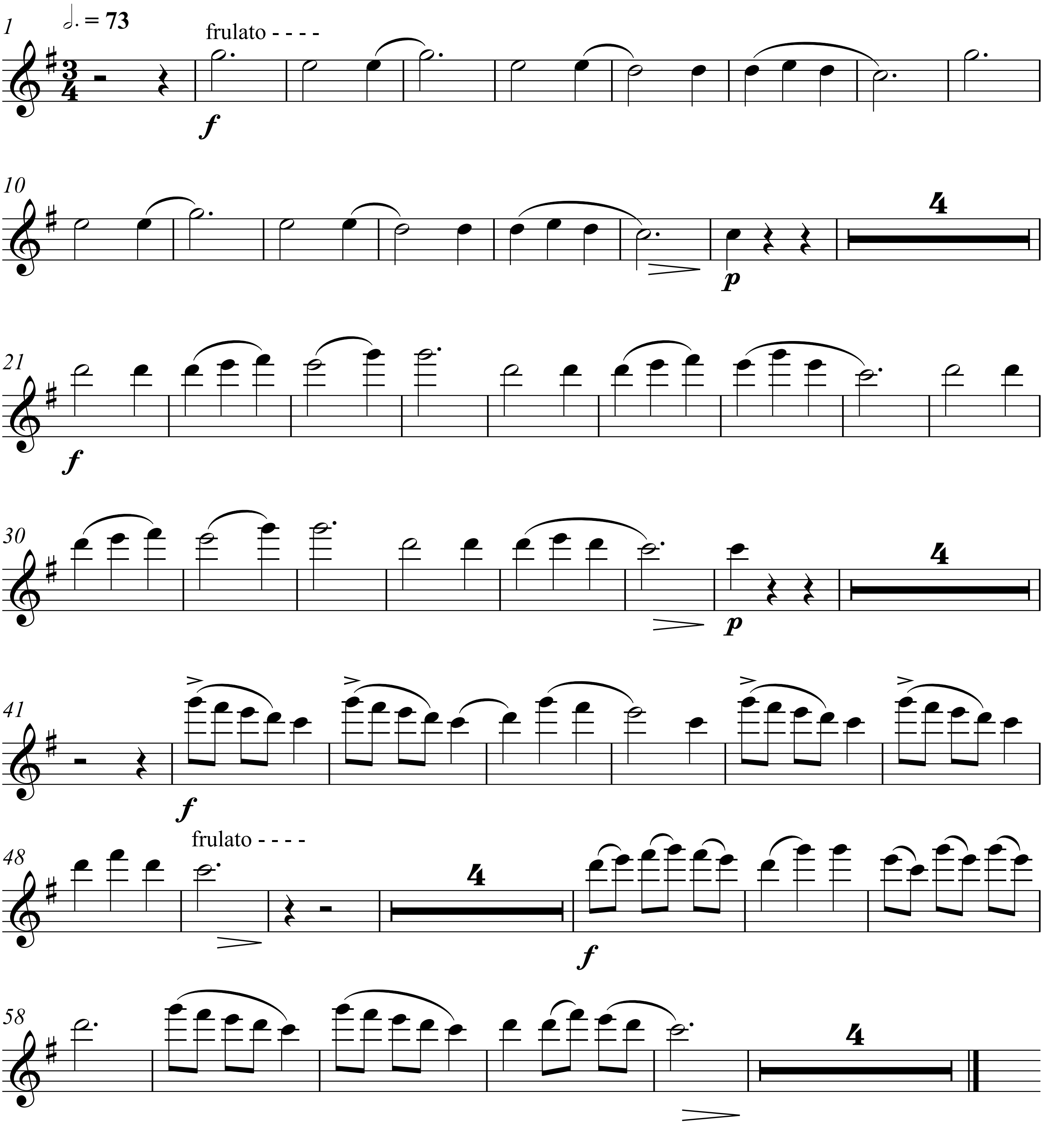
V - Para a Ásia


= 50
sempre senza vibrato
ppp sempre
mp dolce
f
pp
mf più espress.
ppp sempre
mp dolce
fff
mp

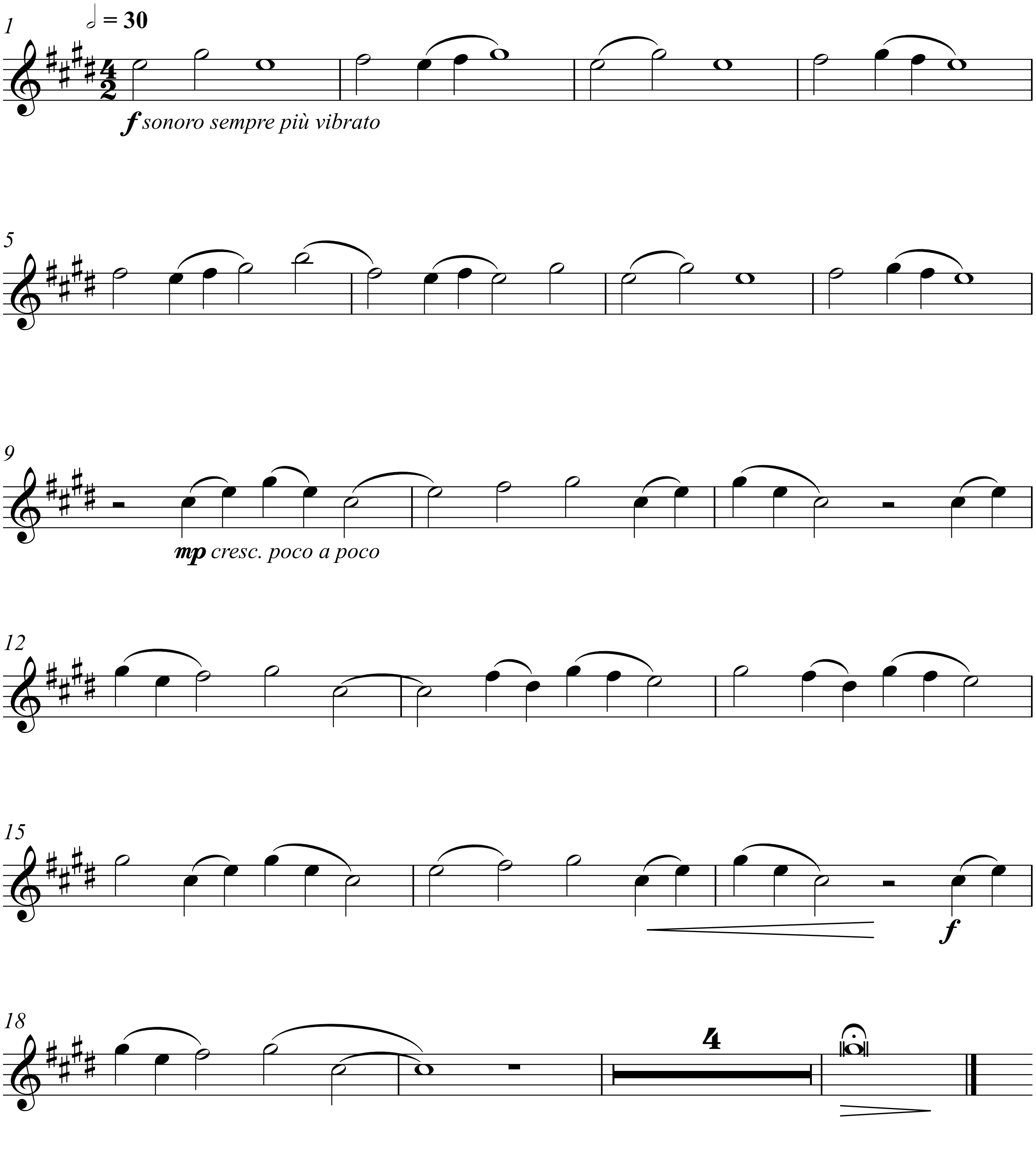
VI - Para a Austrália



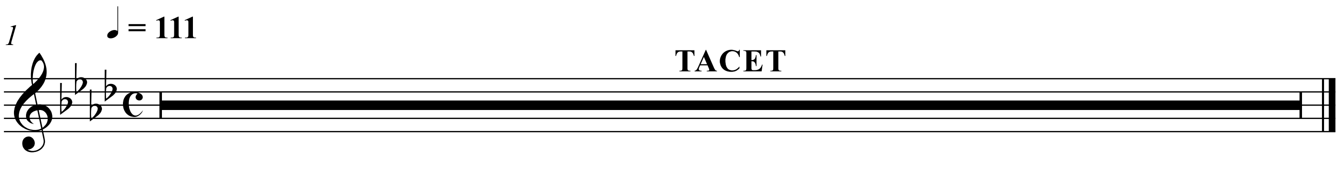
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Clarinet in E♭ DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

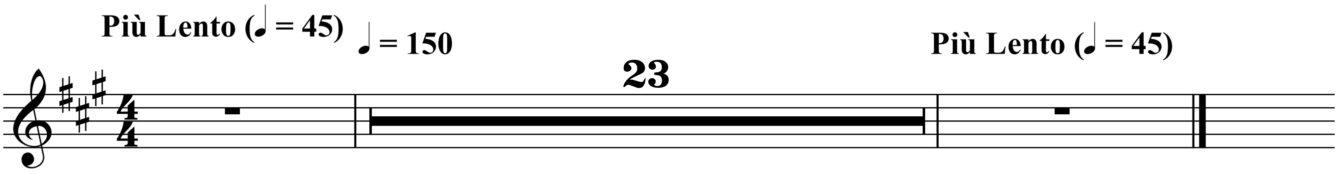
Samuel Cavalcanti Correia

Clarinete in E♭

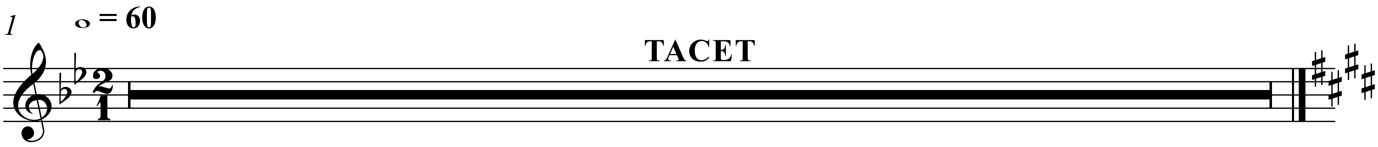
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

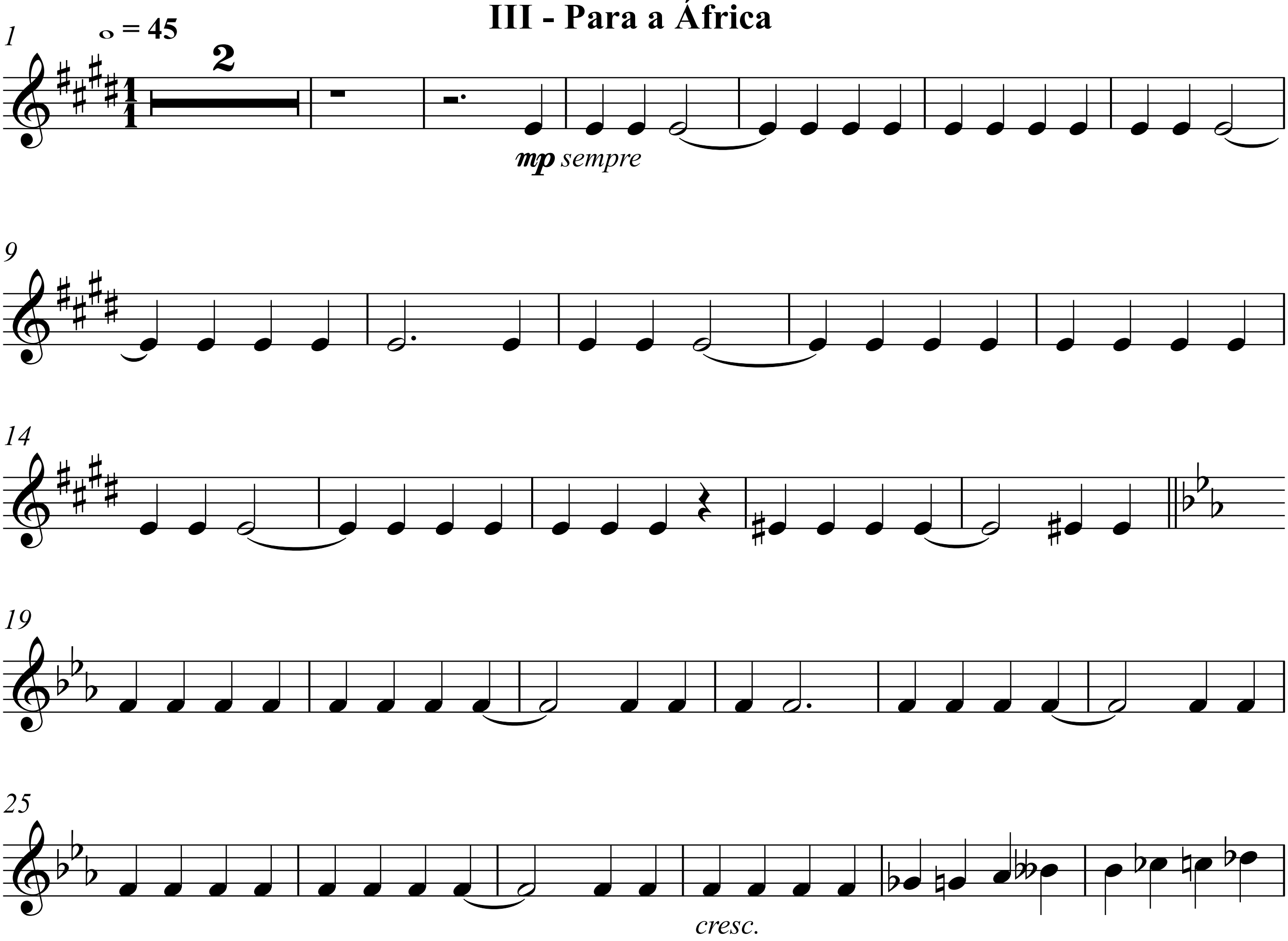
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

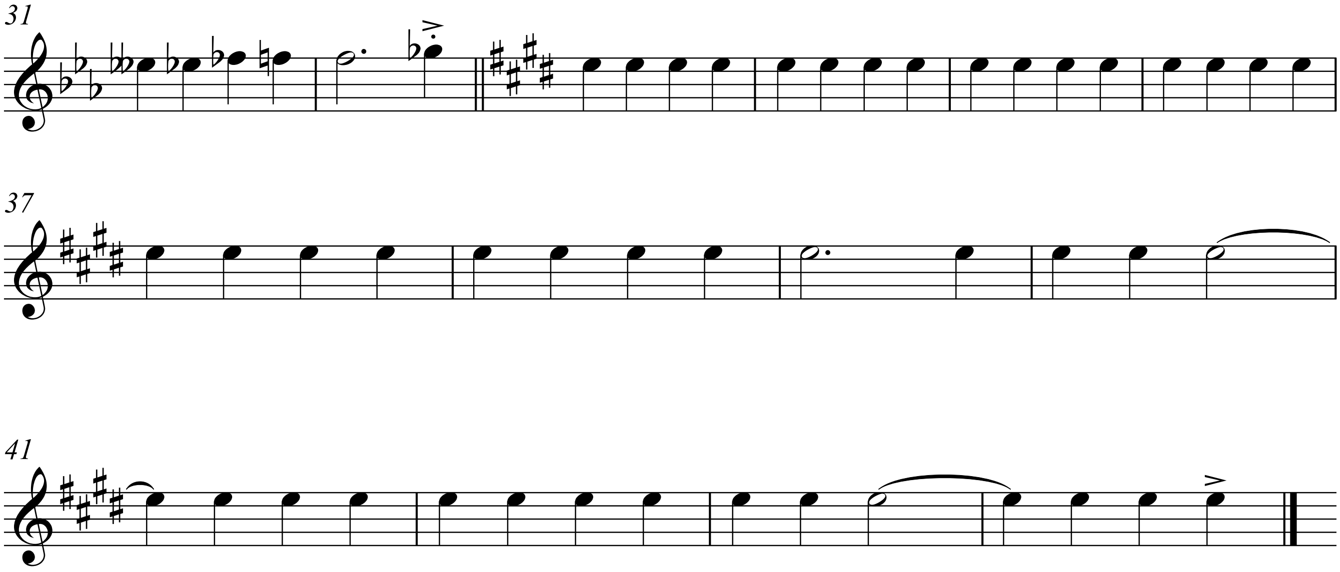


II - Para a América Latina

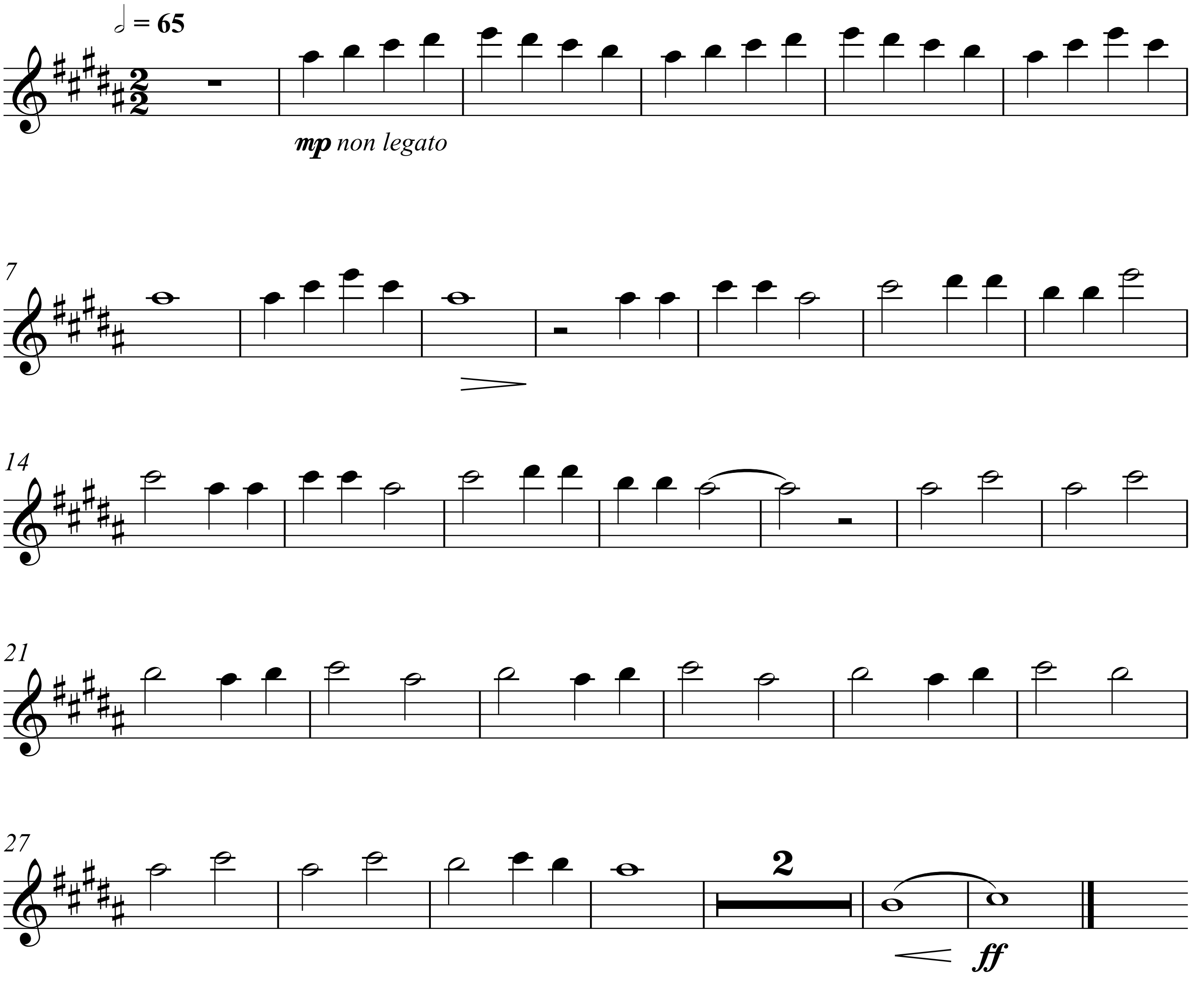


III - Para a África

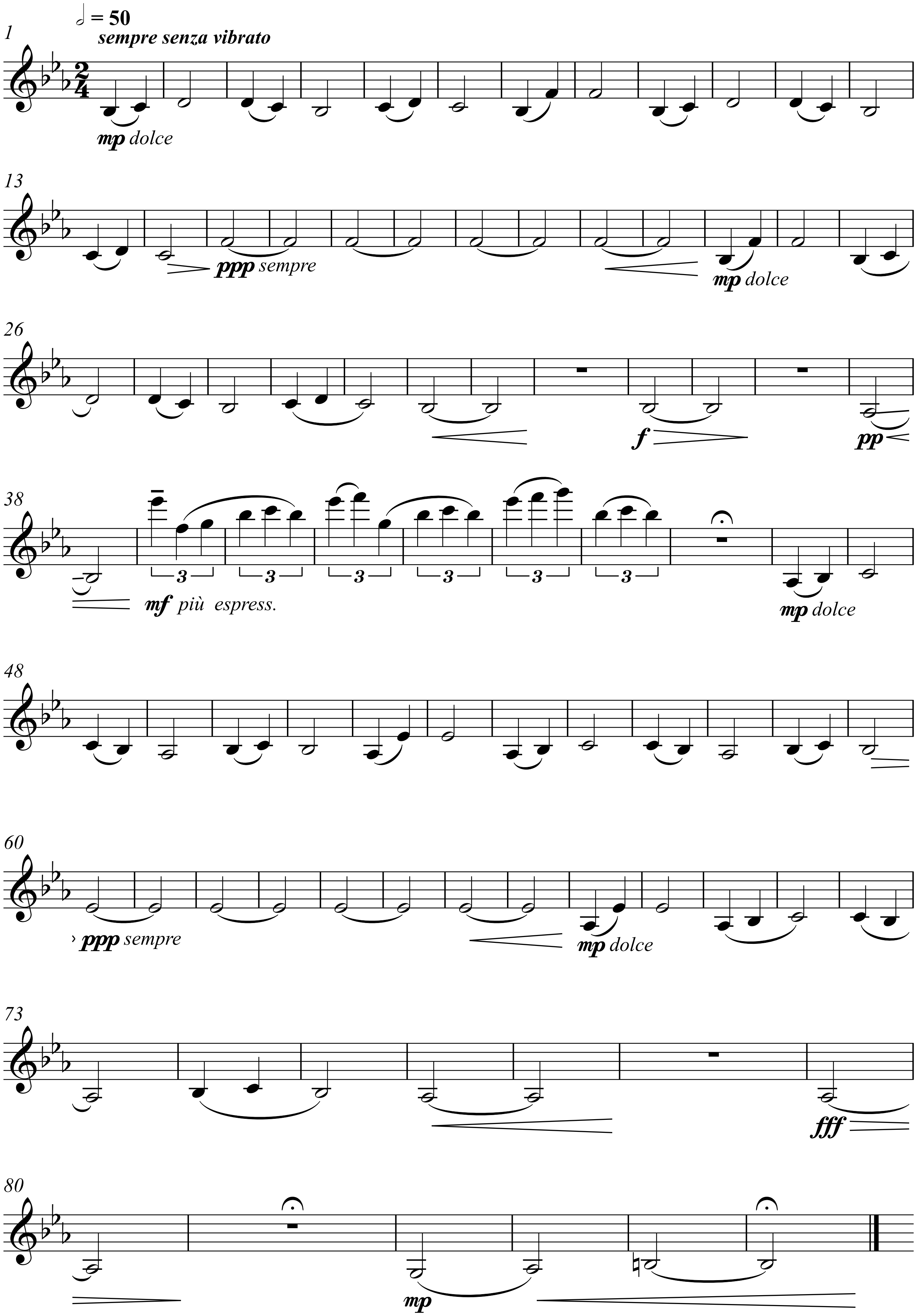




IV - Para a América do Norte

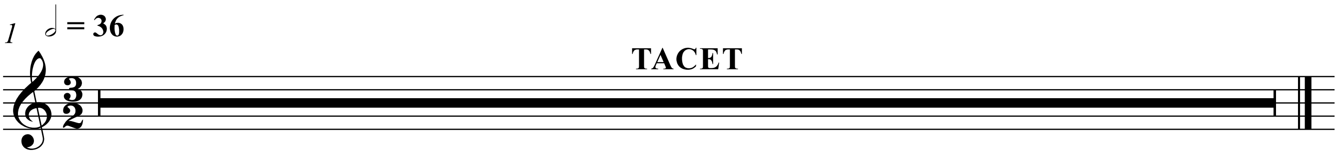


V - Para a Ásia

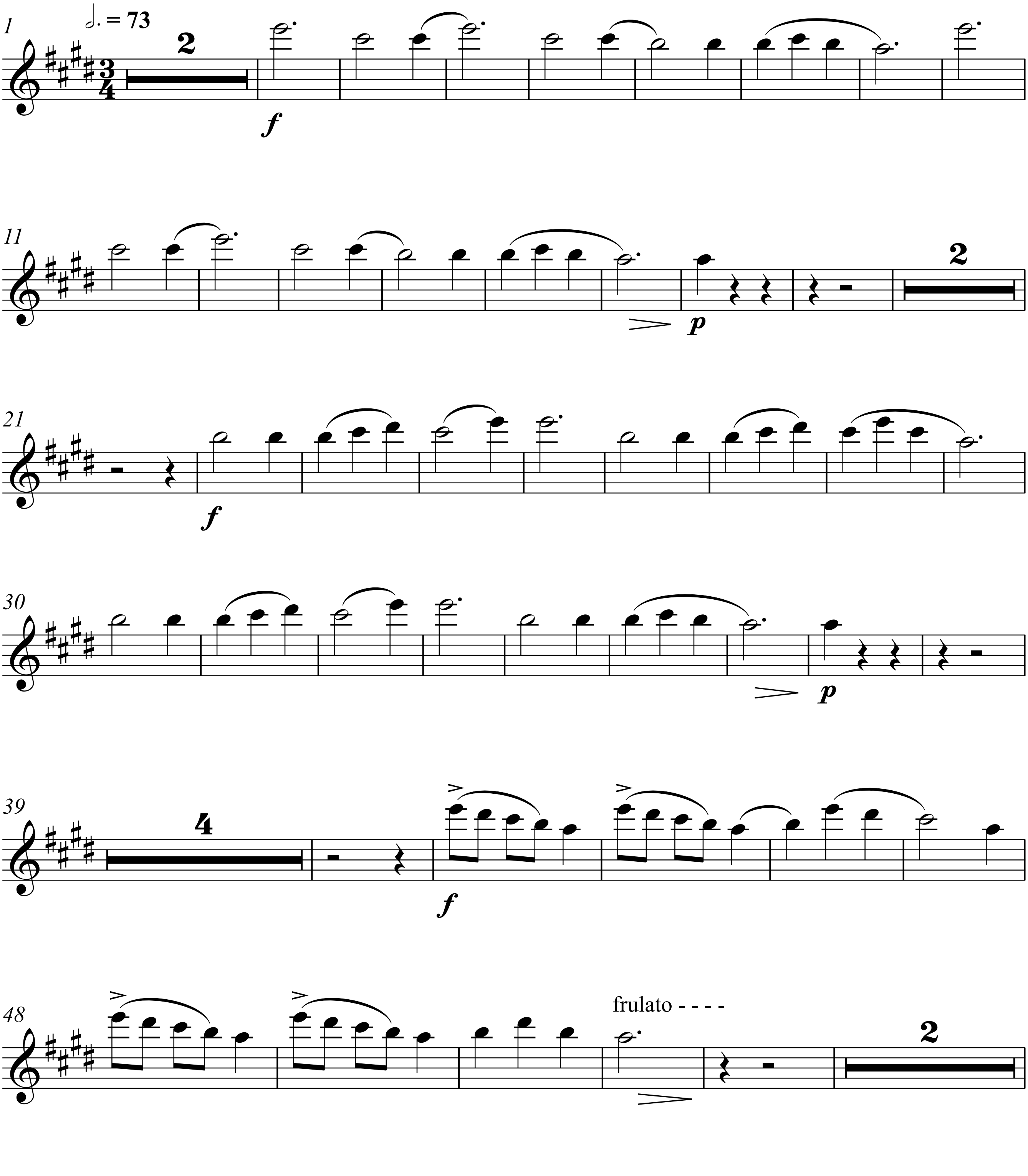


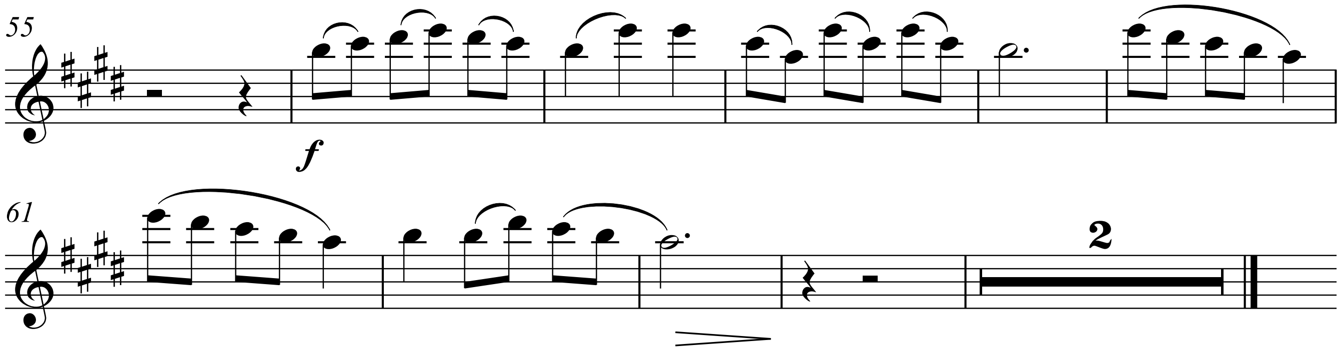
♩ = 50
sempre senza vibrato
1
mp dolce
13
ppp sempre
mp dolce
26
f
pp
38
3
mf più espress.
mp dolce
48
60
ppp sempre
mp dolce
73
fff
80
mp

VI - Para a Austrália

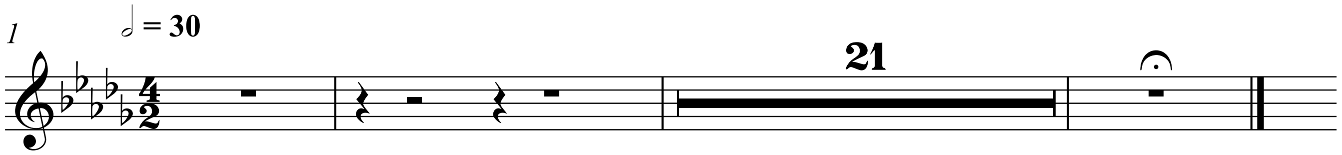


VII - Para a Europa

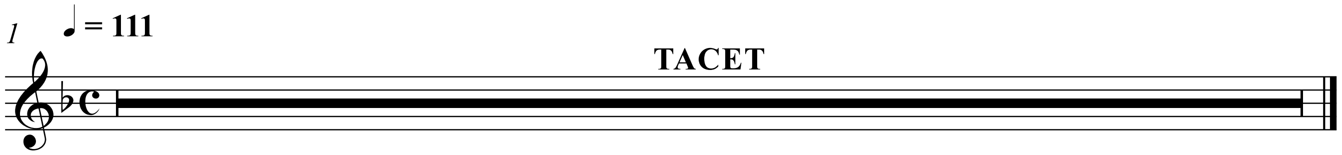




VIII - Para a Antártica



IX - Poslúdio pela União



Clarinet in B♭ DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

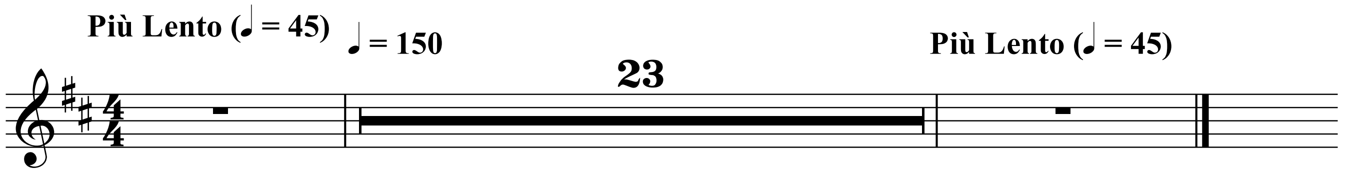
Samuel Cavalcanti Correia

Clarinete in B♭

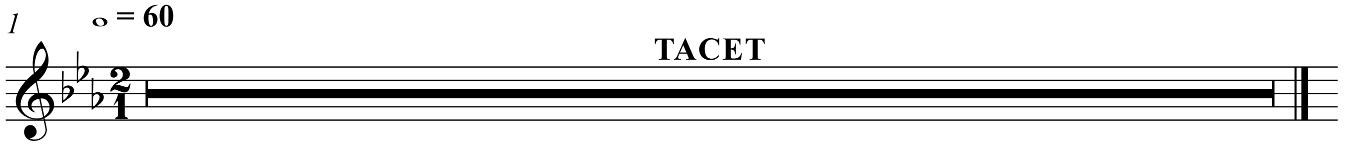
Música para os Sete Continentes - Opus I

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

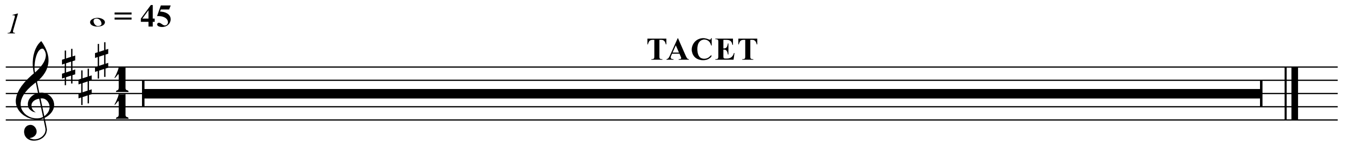
I - Prelúdio pela Paz



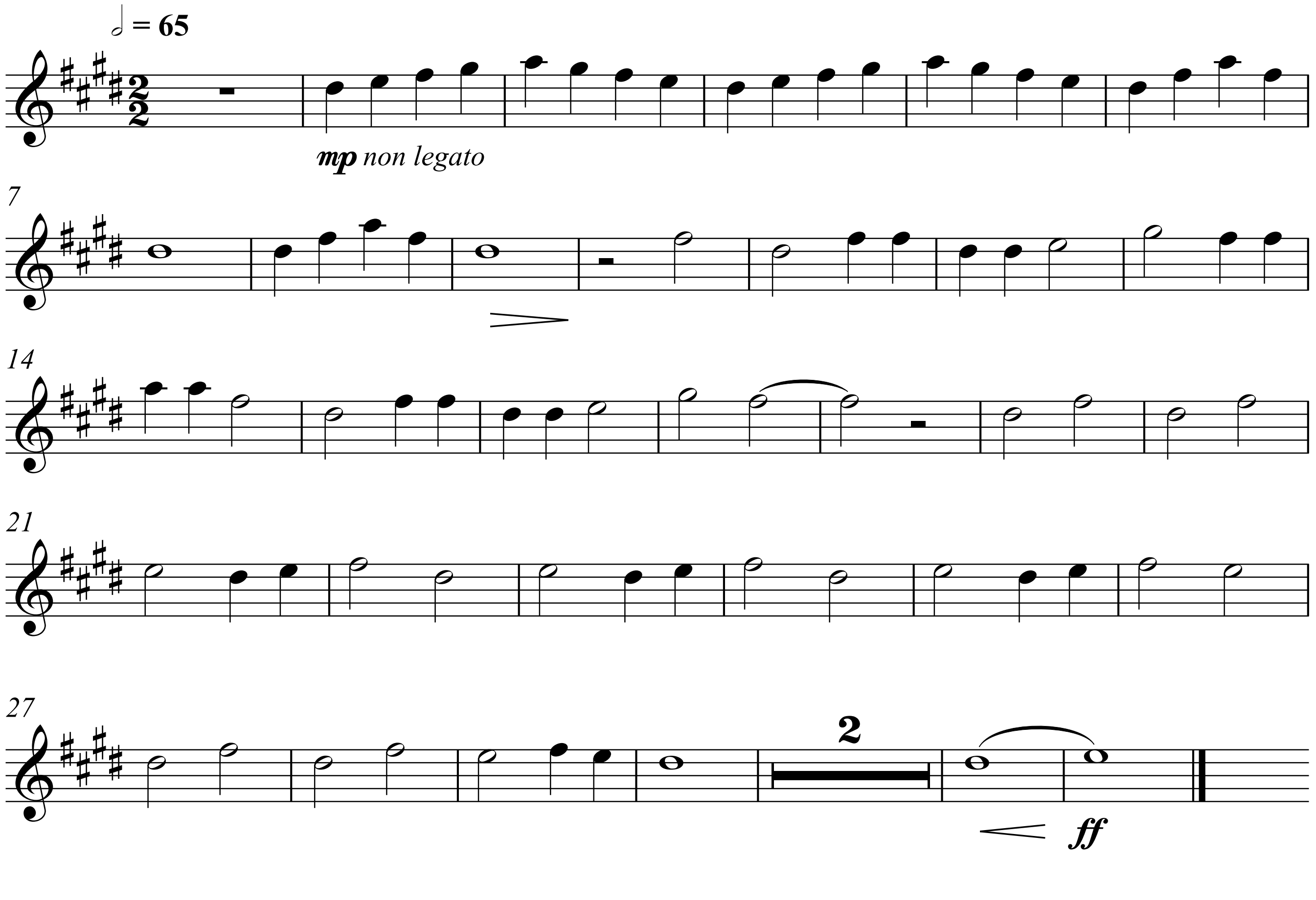
II - Para a América Latina



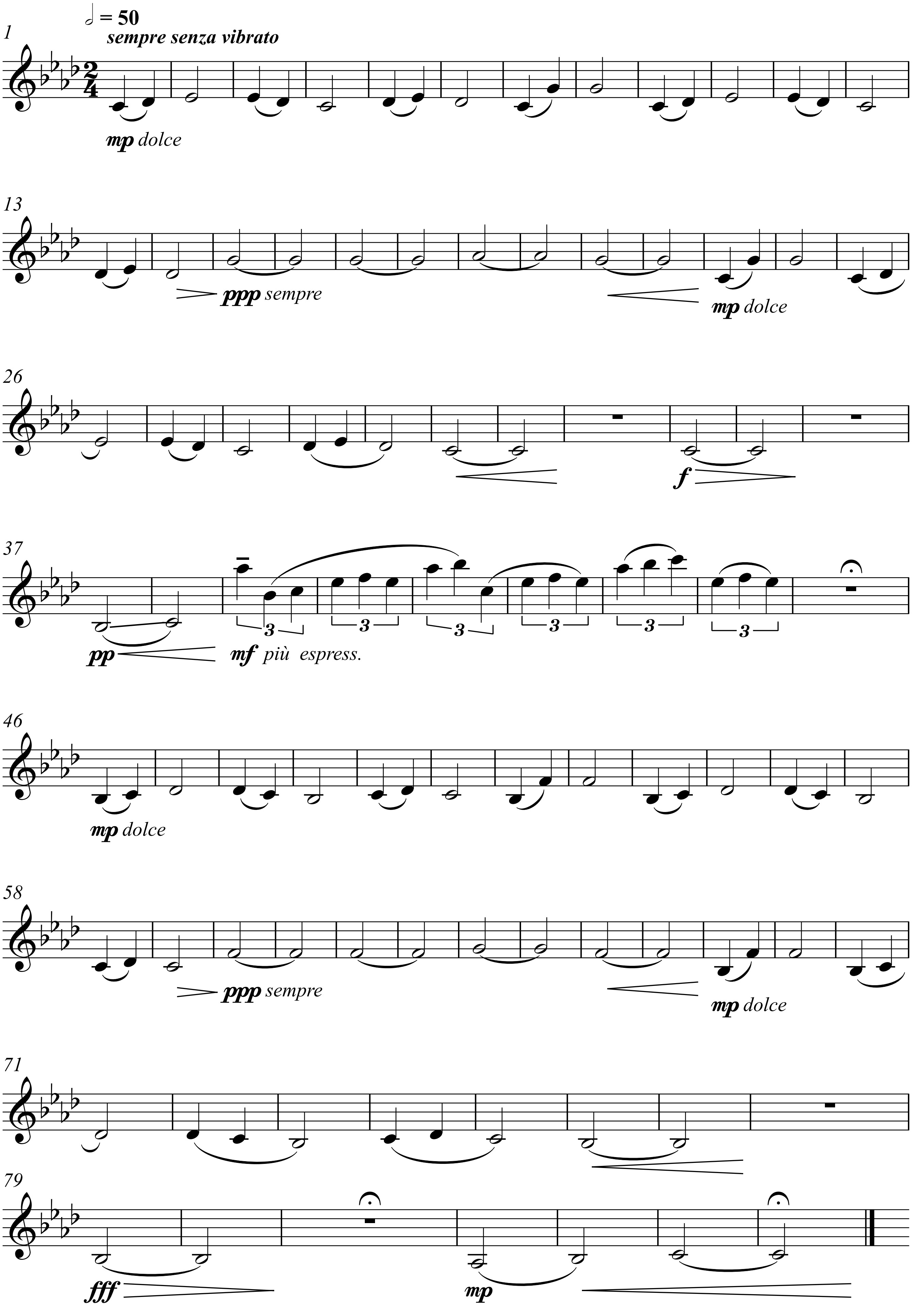
III - Para a África



IV - Para a América do Norte

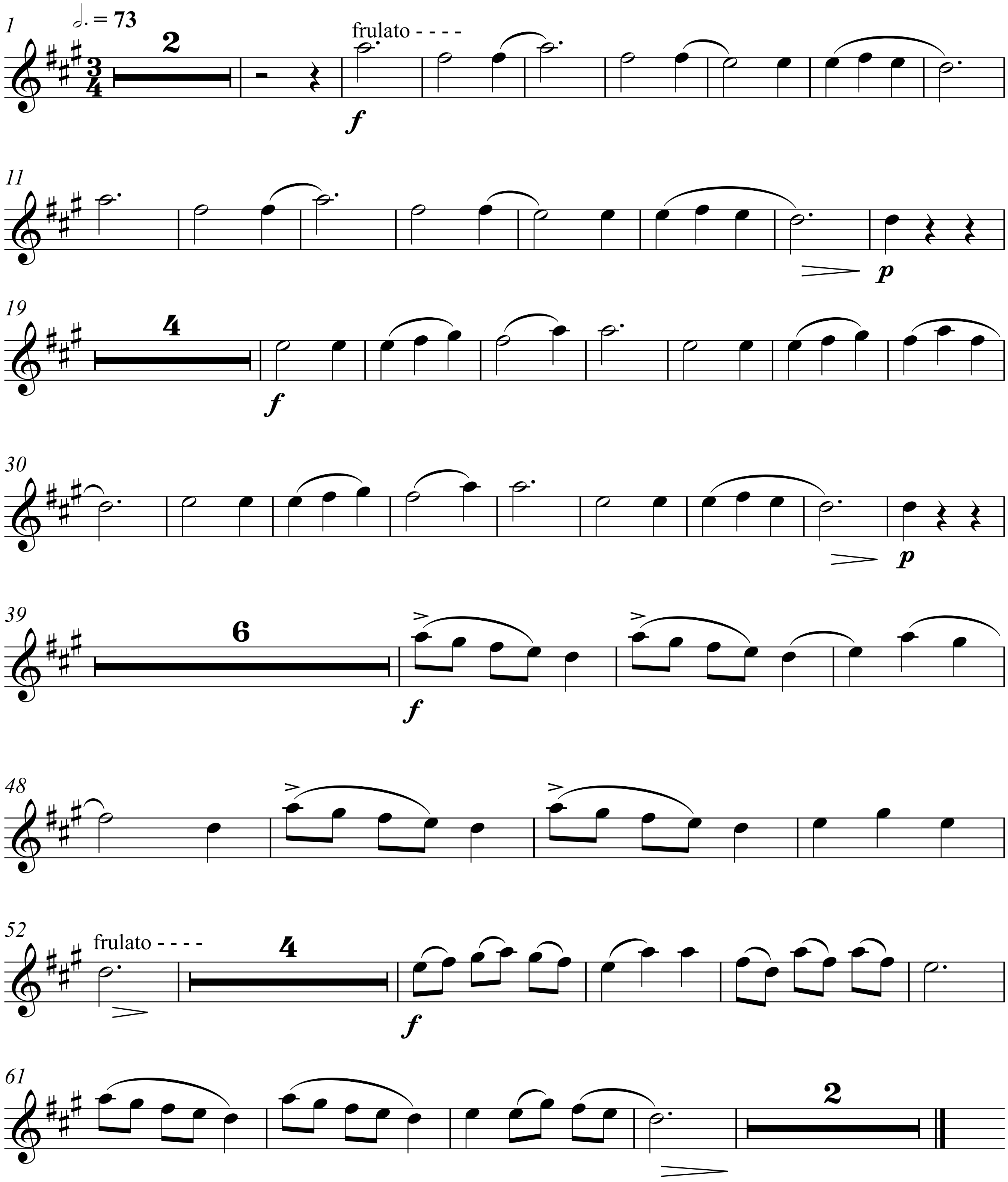


V - Para a Ásia

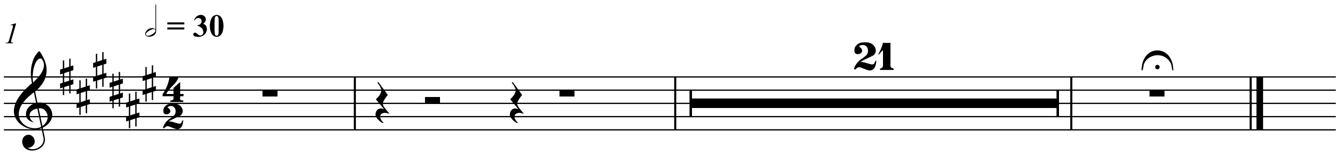

= 50
sempre senza vibrato
mp dolce
ppp sempre
mp dolce
f
pp
mf più espress.
mp dolce
ppp sempre
mp dolce
fff
mp

VI - Para a Austrália

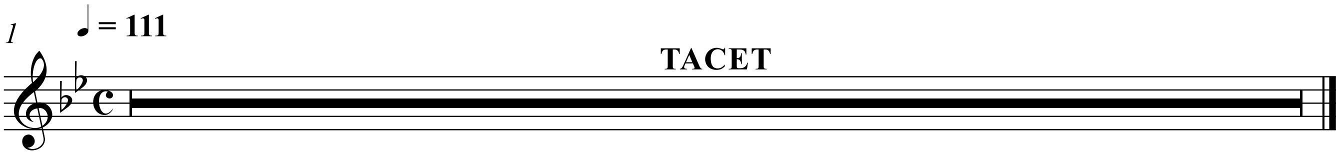
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Trumpet in C DURAÇÃO APROXIMADA: 13' 50''

Música para Os Sete Continentes

Opus I

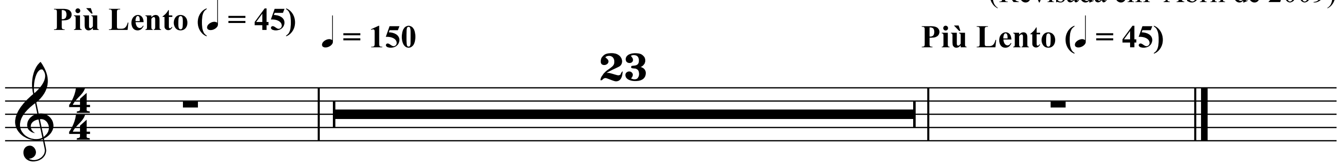
<u>Samuel Cavalcanti Correia</u>

Trompete em dó

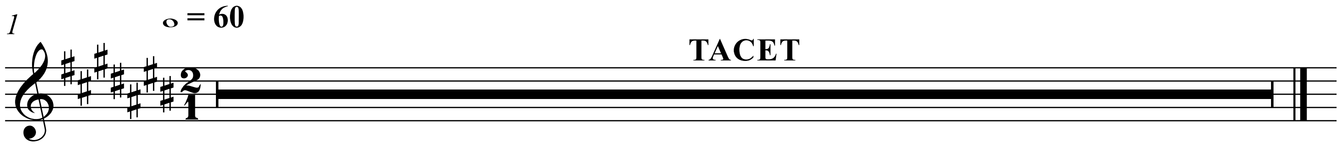
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

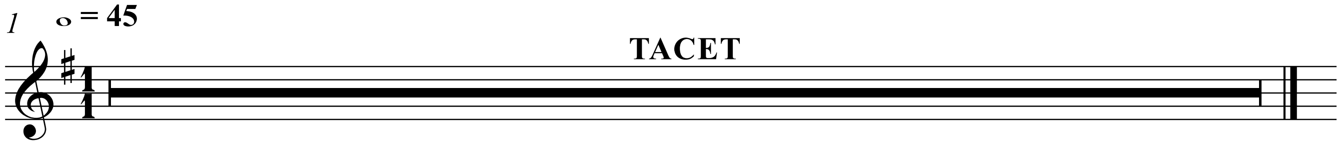
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



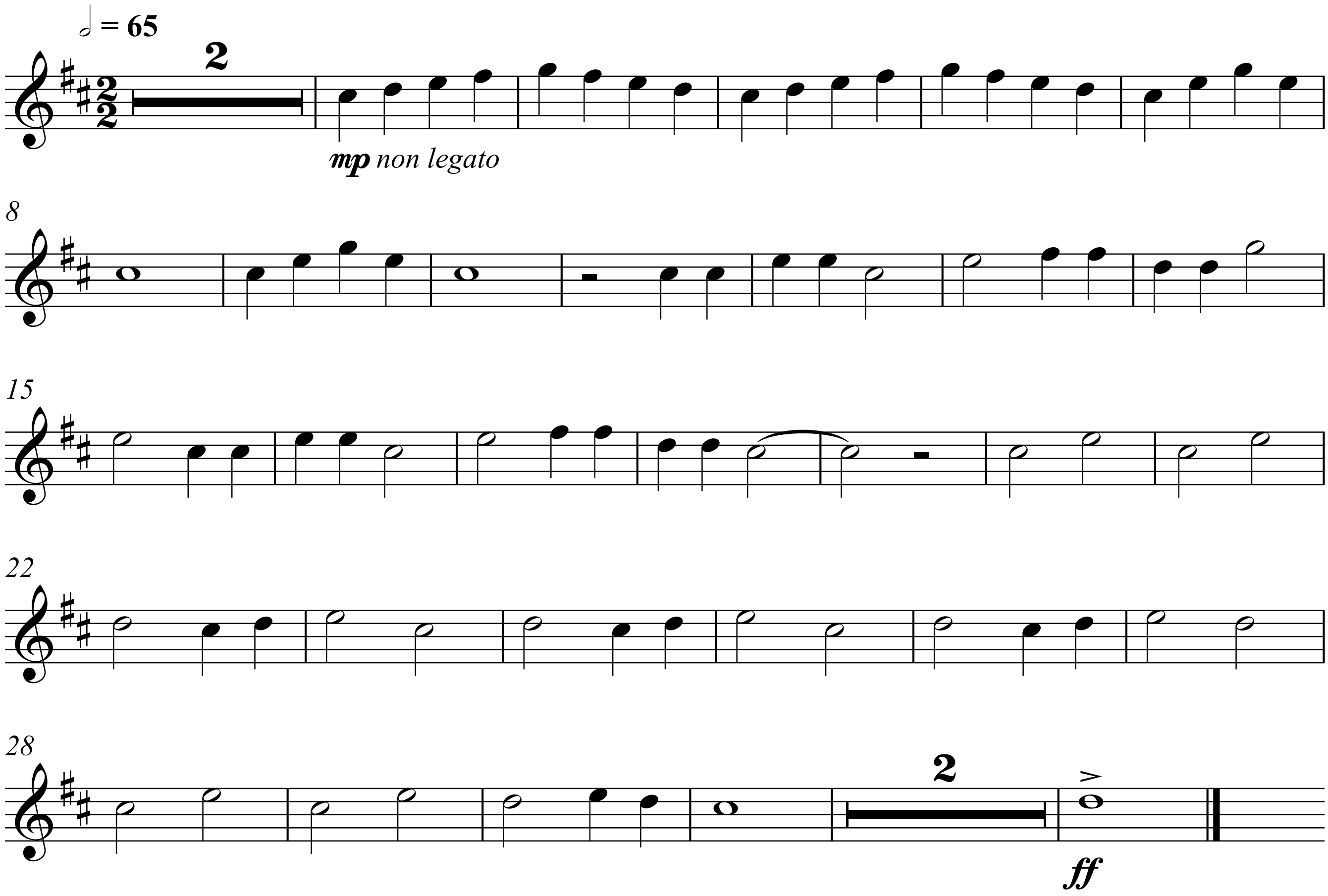
II - Para a América Latina



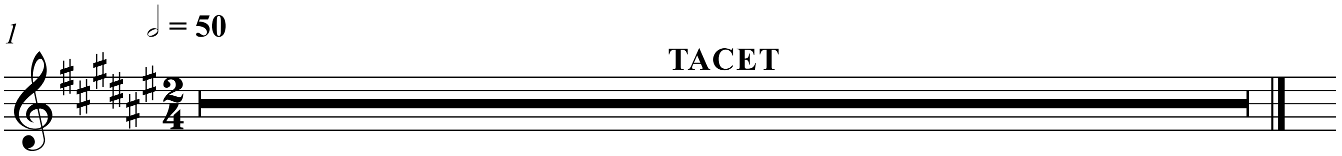
III - Para a África



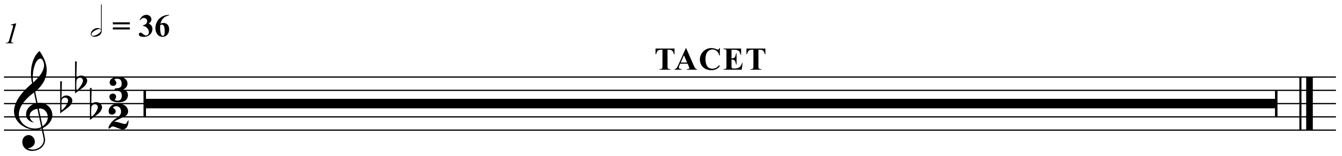
IV - Para a América do Norte



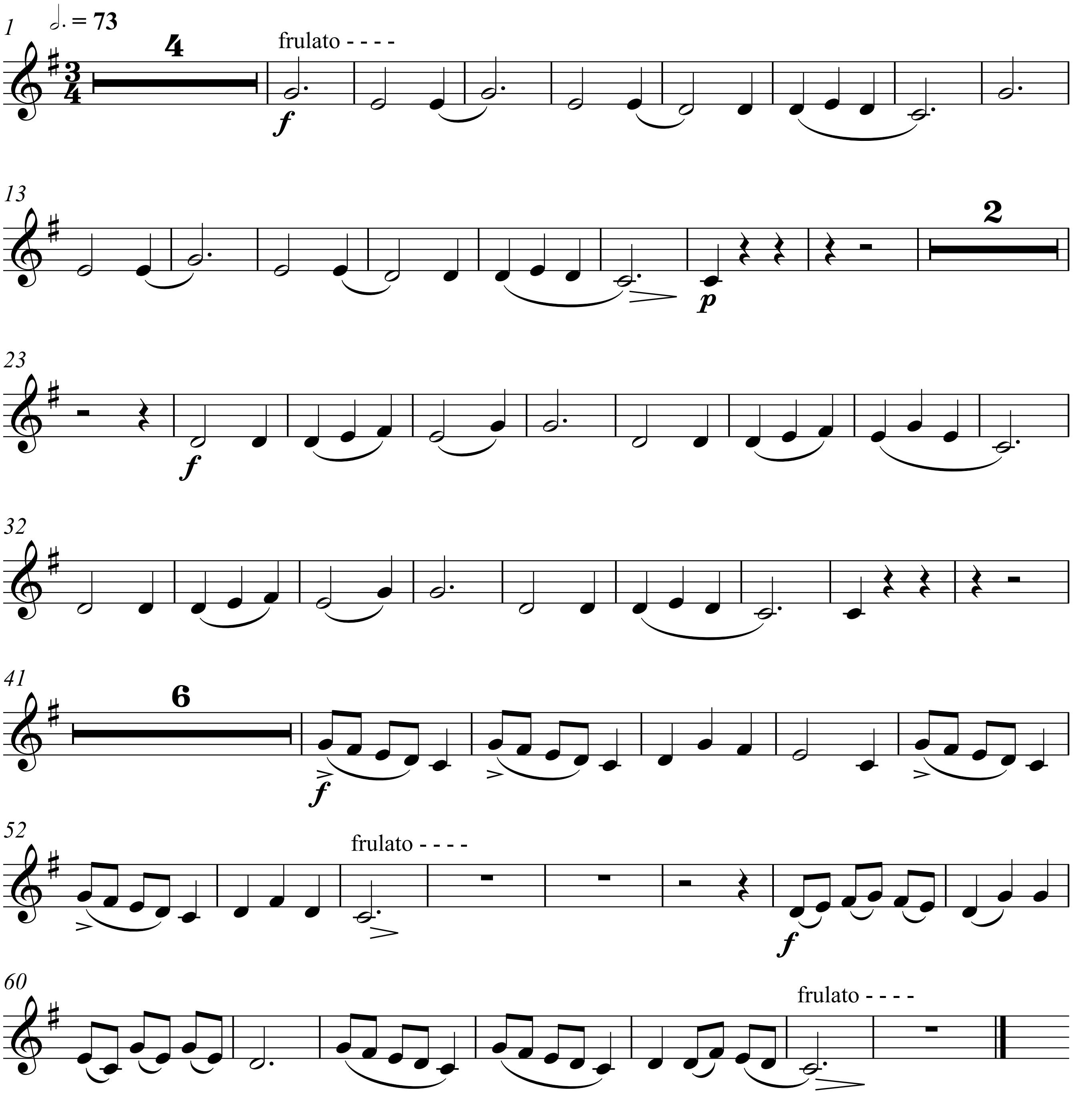
V - Para a Ásia



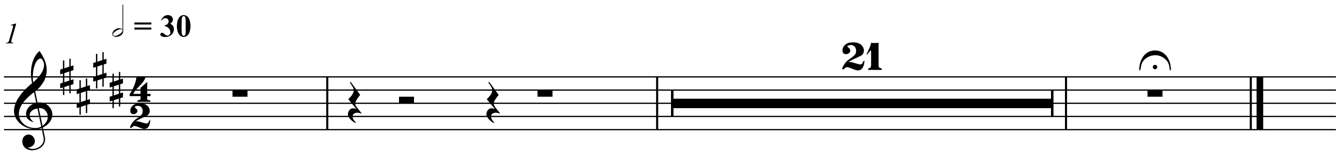
VI - Para a Austrália



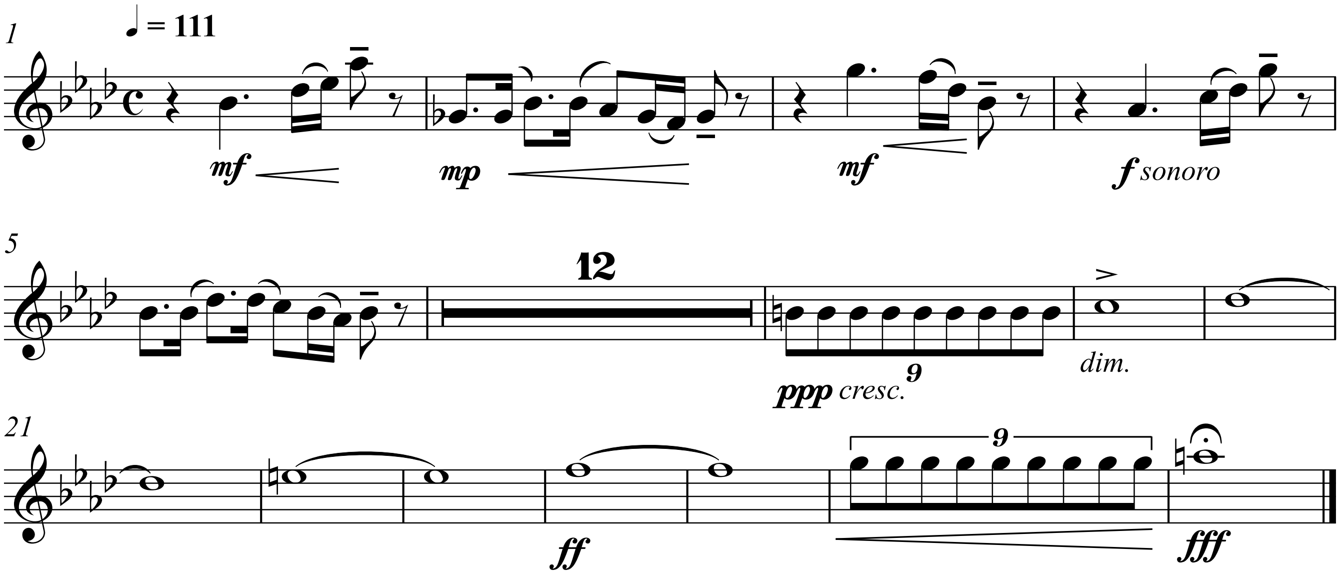
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Marimba

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Samuel Cavalcanti Correia

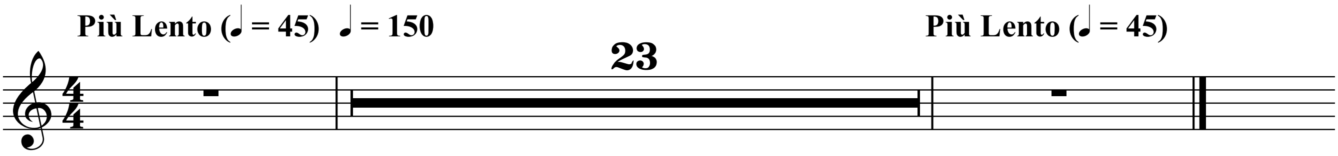
Opus I

Marimba

Música para os Sete Continentes - Opus I

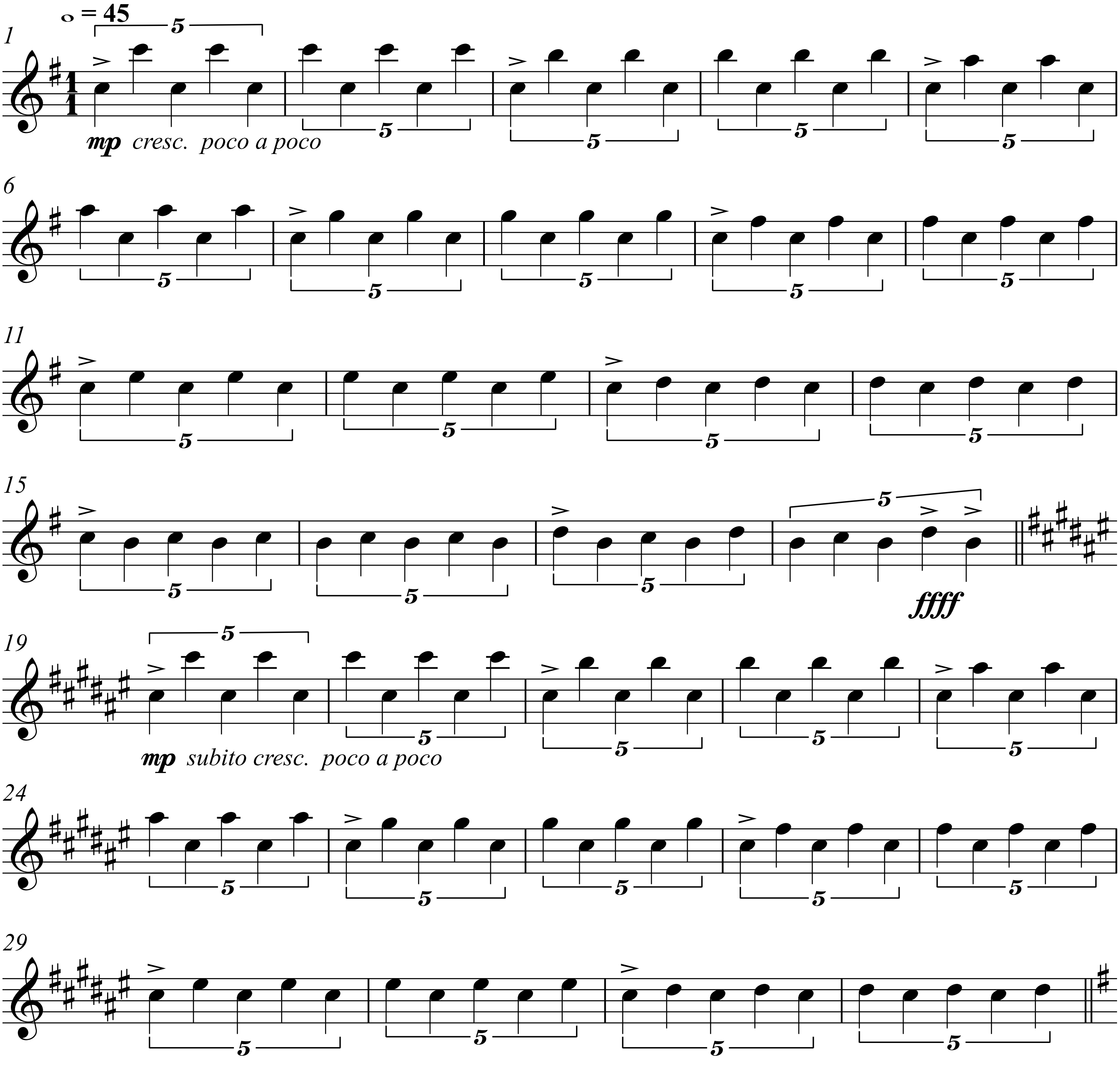
I - Prelúdio pela Paz

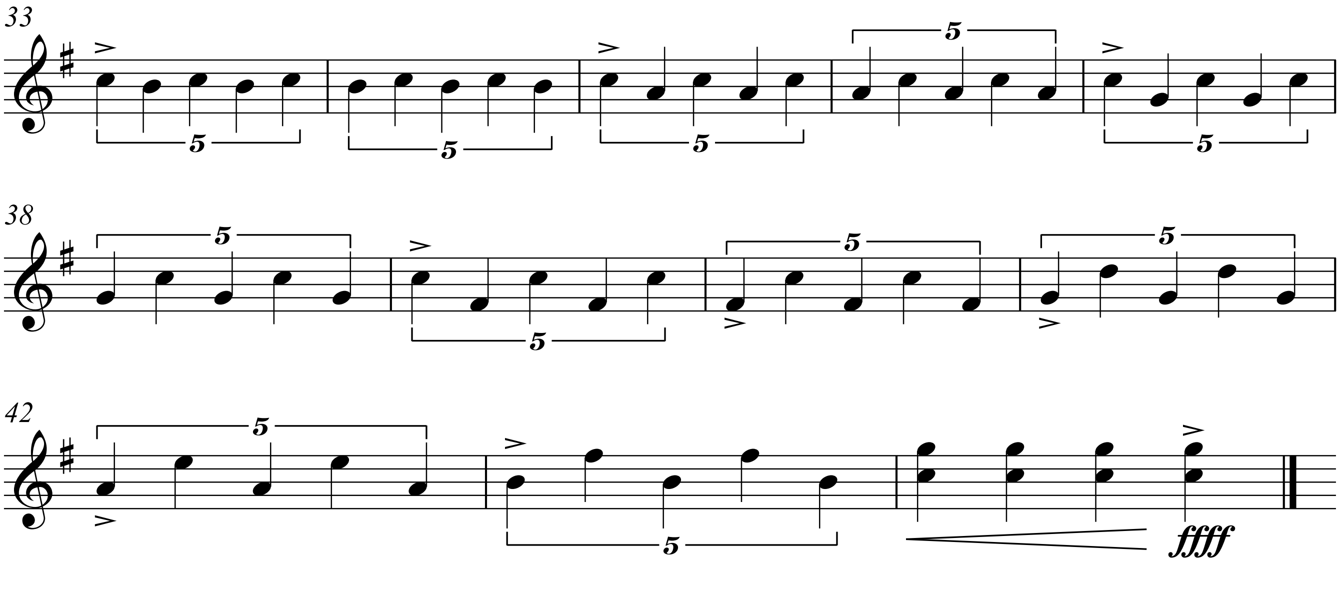
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



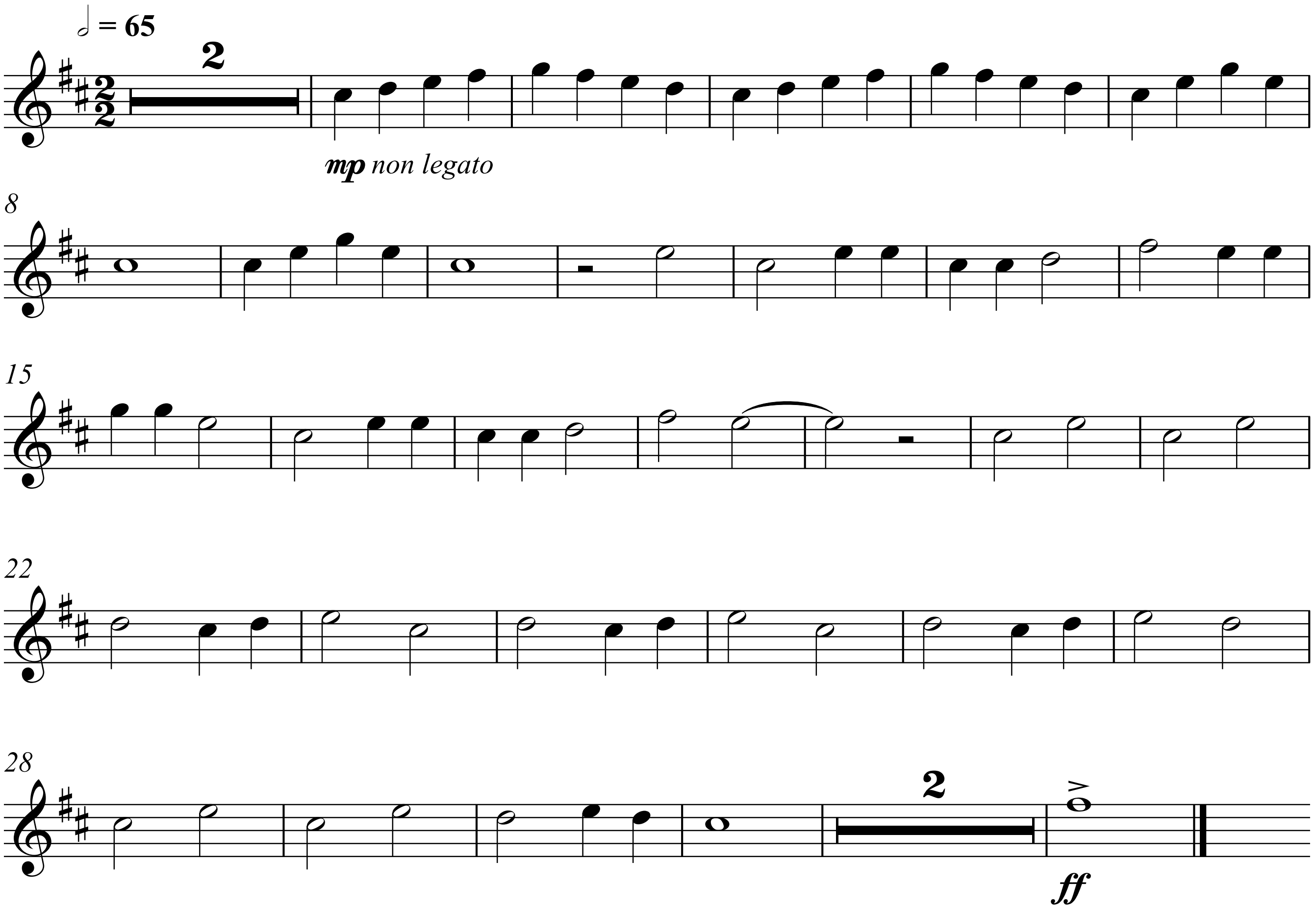
II - Para a América Latina

III - Para a África

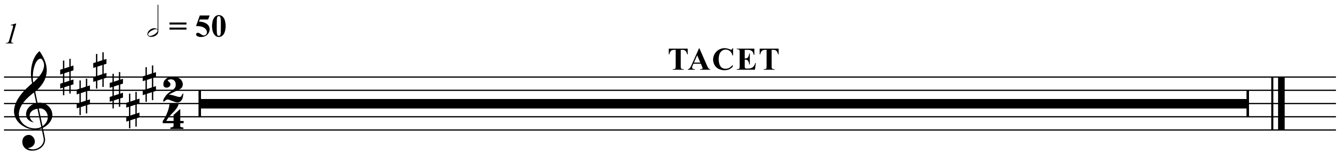




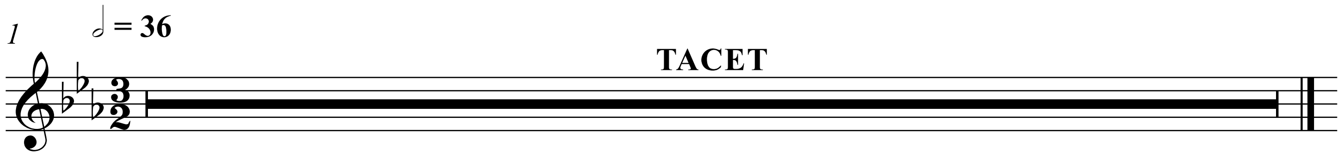
IV - Para a América do Norte



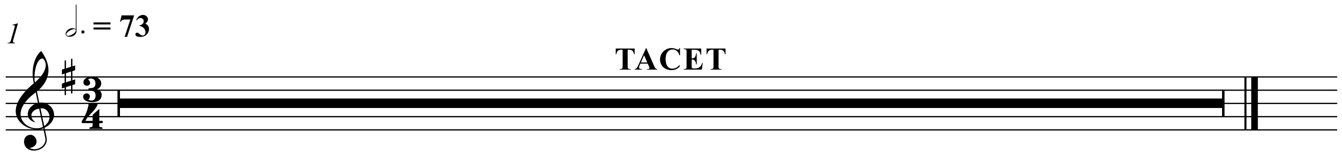
V - Para a Ásia



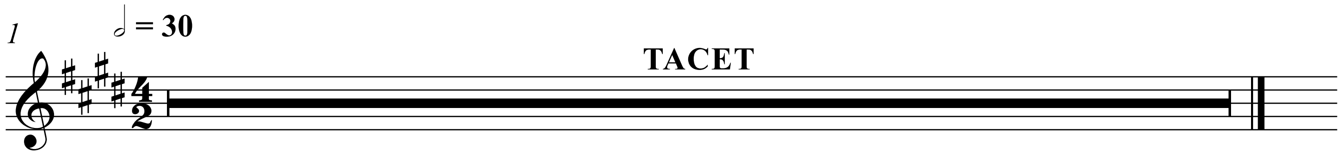
VI - Para a Austrália



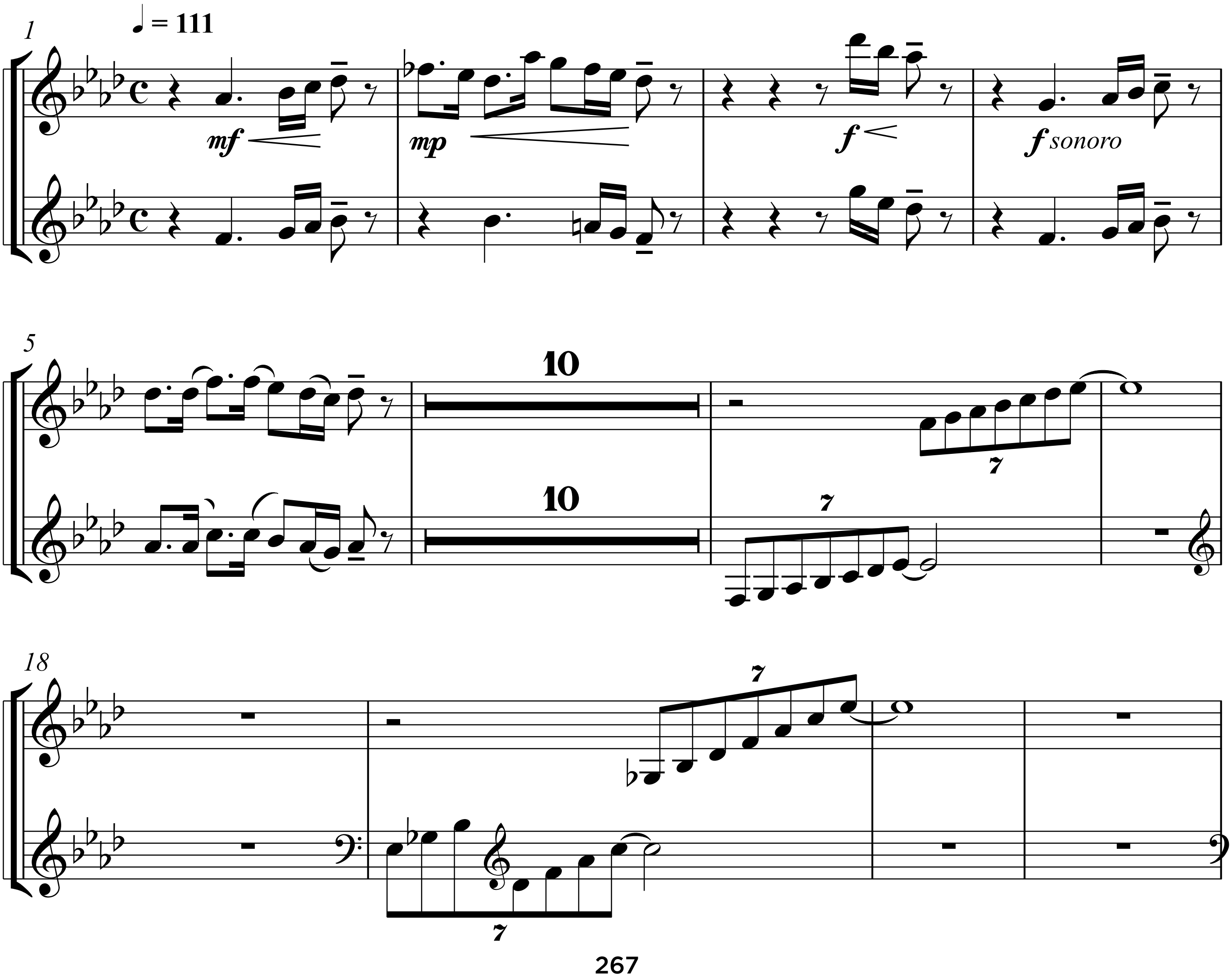
VII - Para a Europa

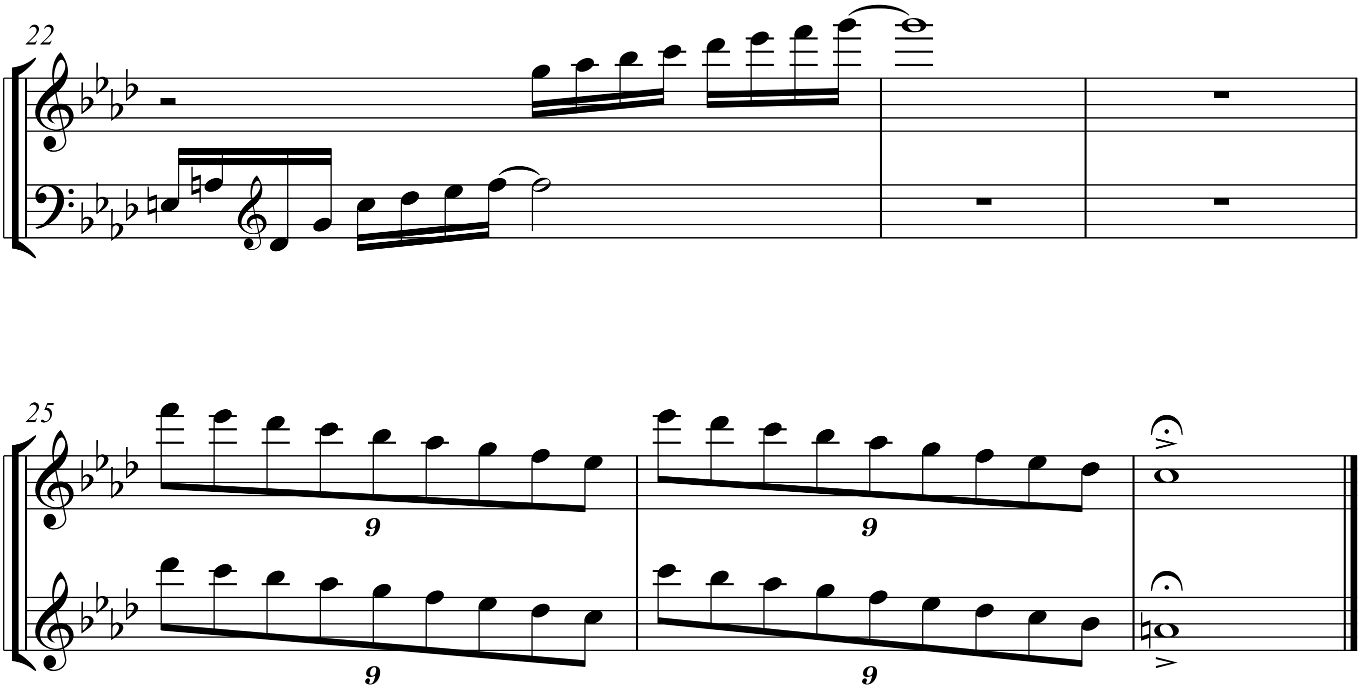


VIII - Para a Antártica



IX - Poslúdio pela União




22
25
9
9
9
9

Vibraphone DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

Samuel Cavalcanti Correia

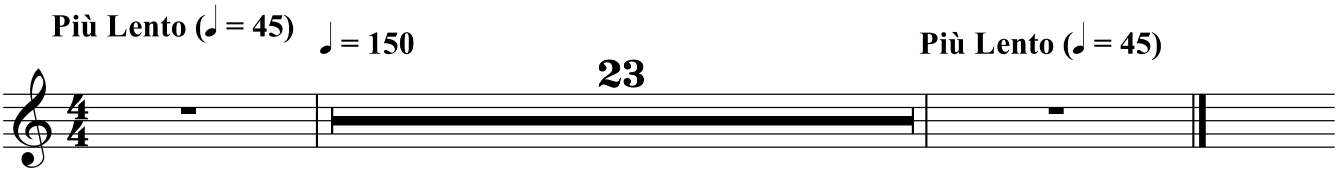
Vibrafone

Música para os Sete Continentes - Opus I

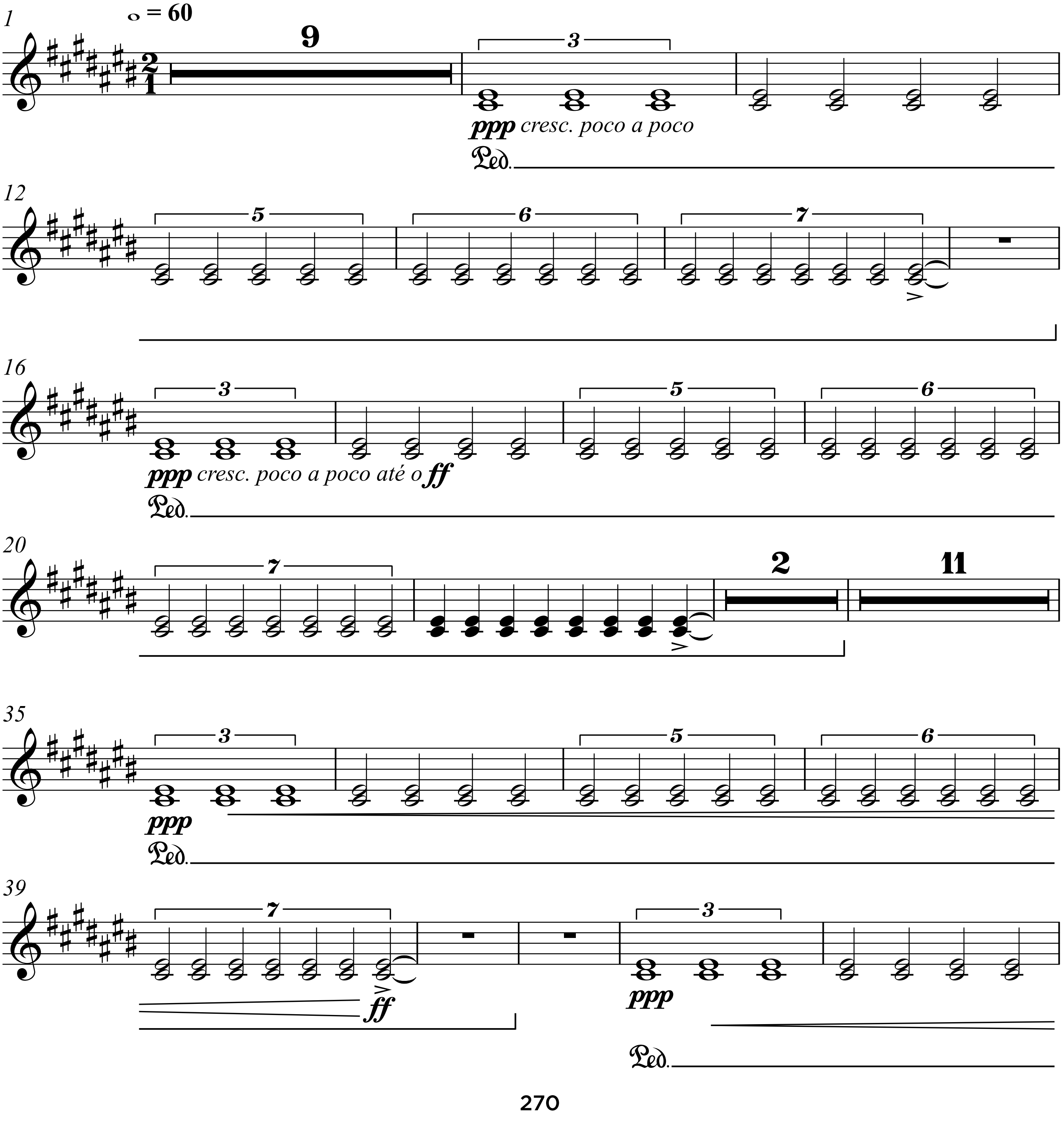
I - Prelúdio pela Paz

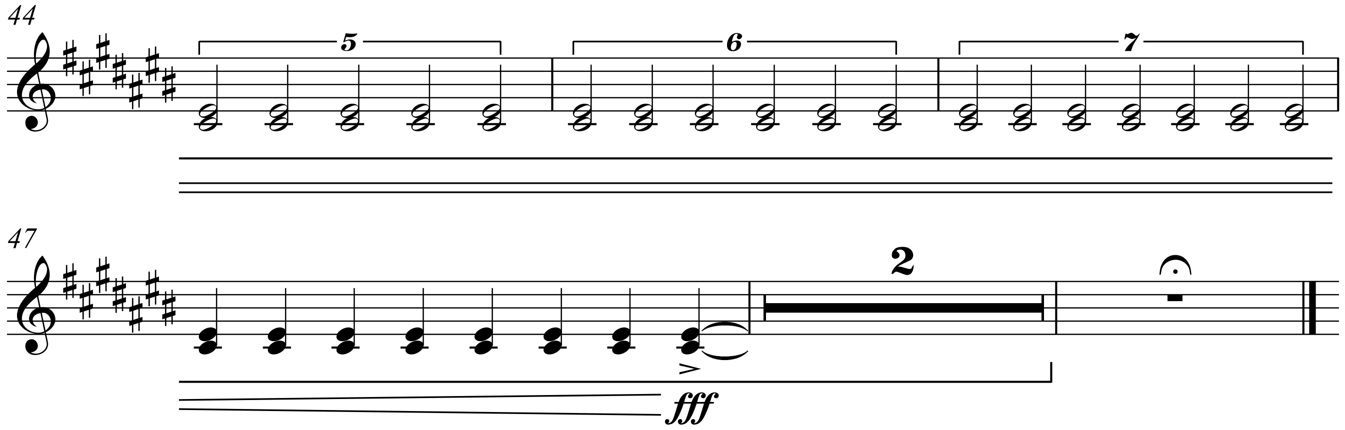
Samuel Cavalcanti Correia

(Revisada em Abril de 2009)

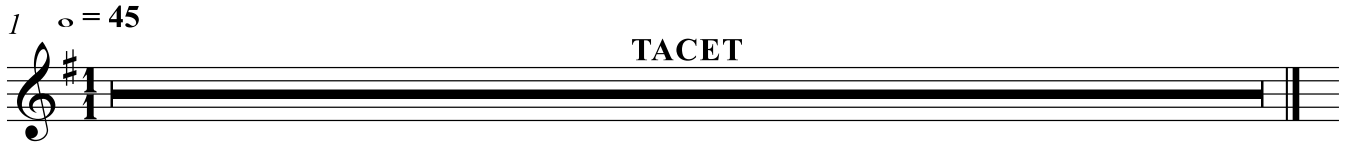


II - Para a América Latina

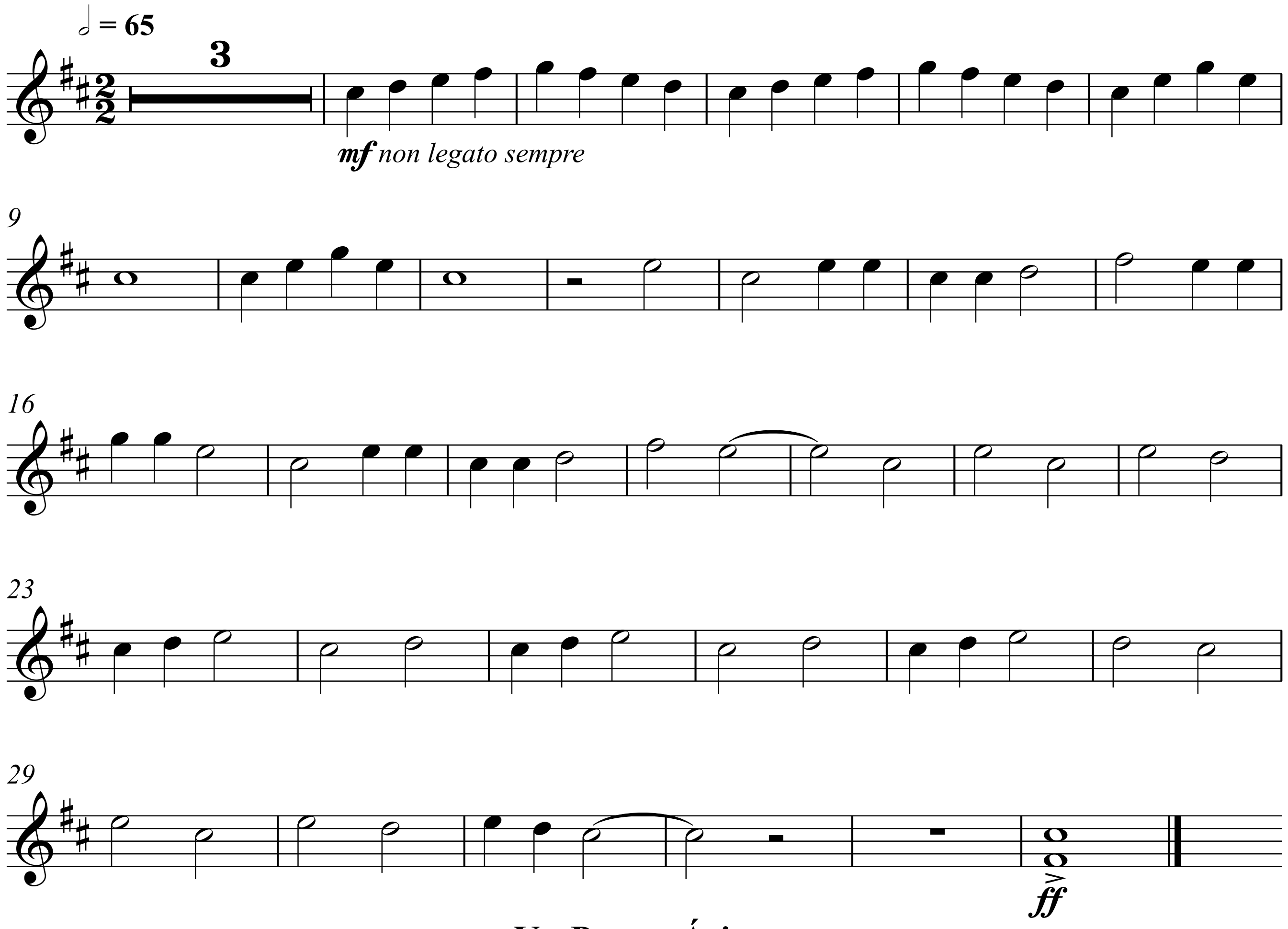




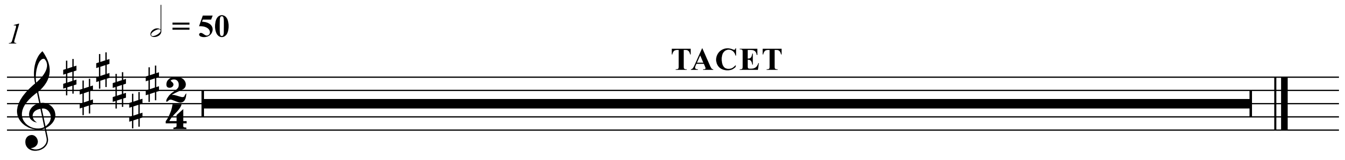
III - Para a África



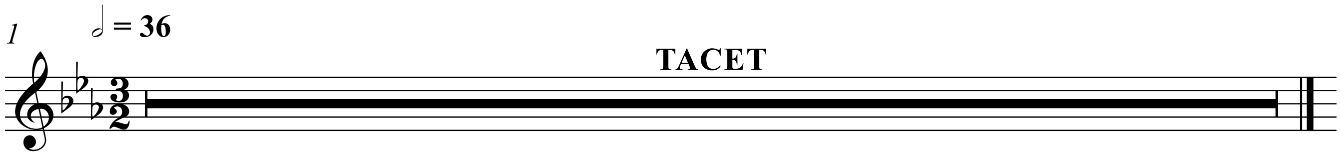
IV - Para a América do Norte



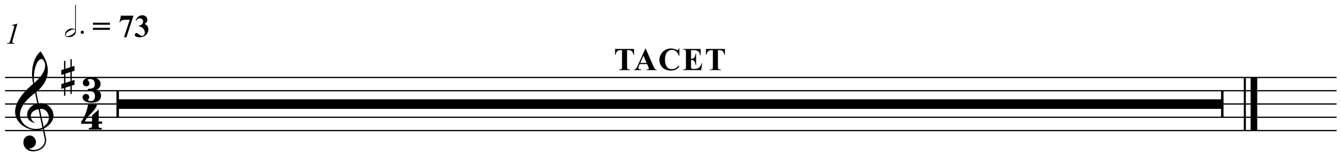
V - Para a Ásia



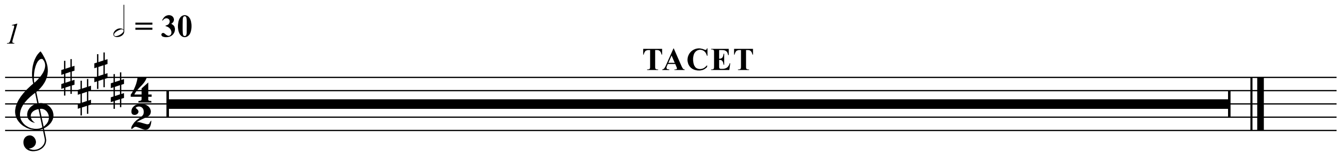
VI - Para a Austrália



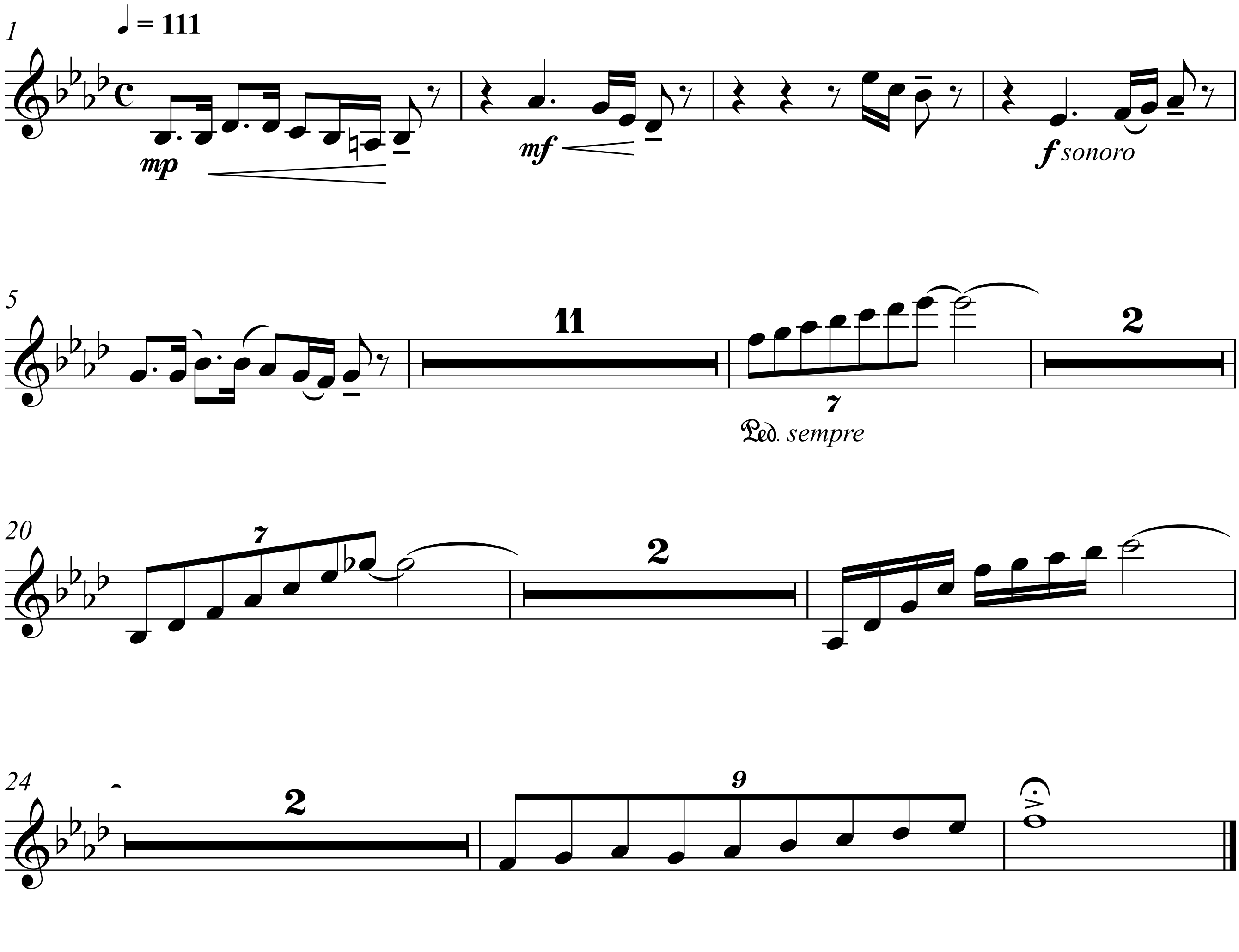
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Piano

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

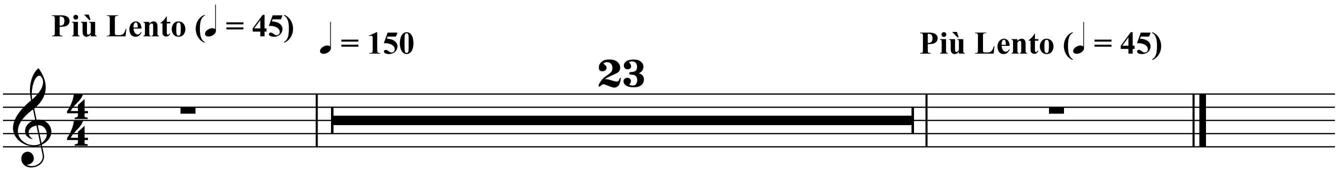
Samuel Cavalcanti Correia

Piano

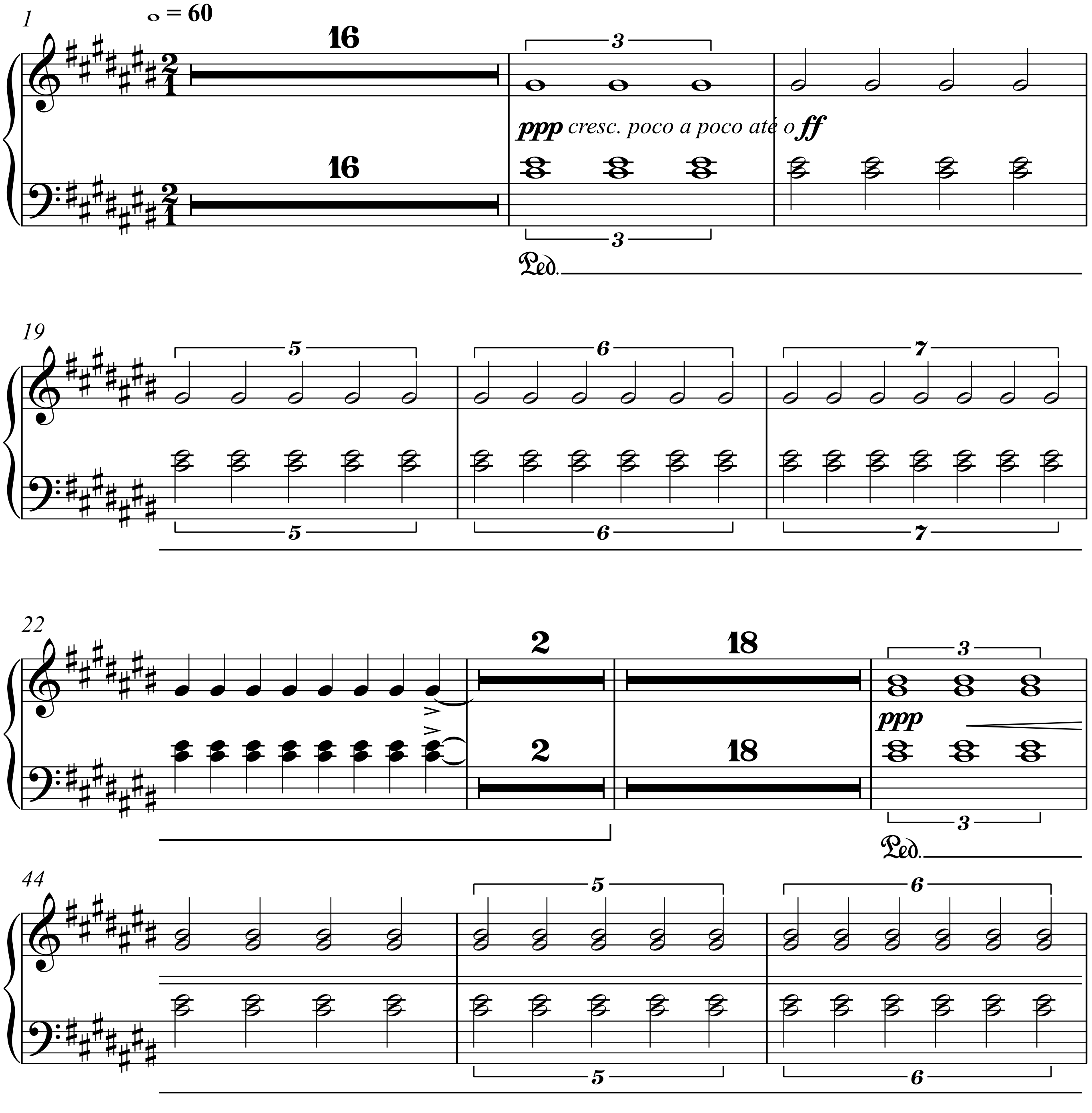
Música para os Sete Continentes - Opus I

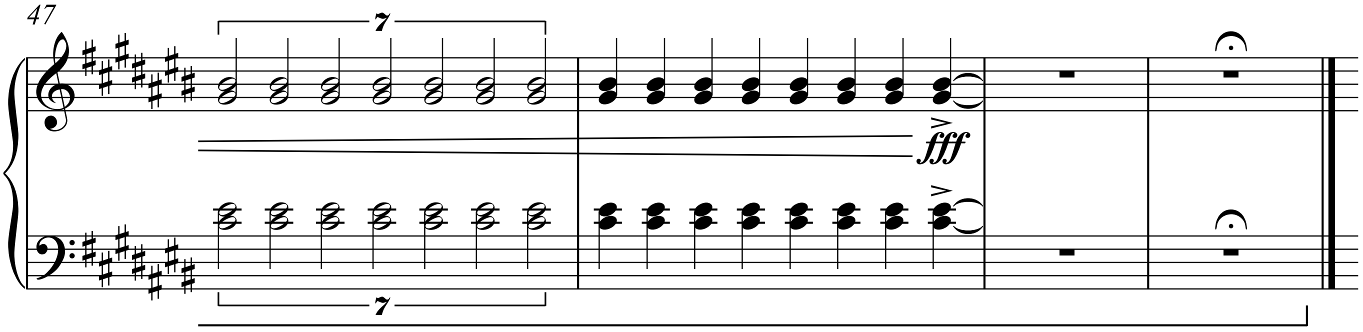
I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

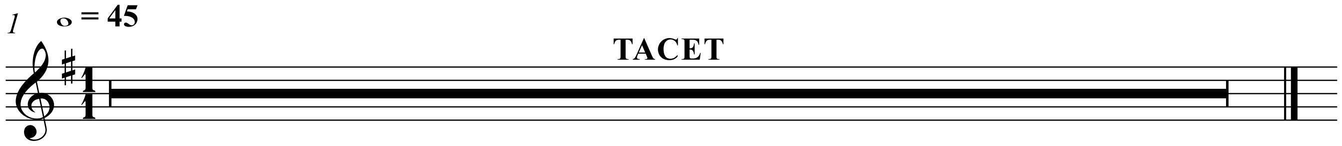


II - Para a América Latina

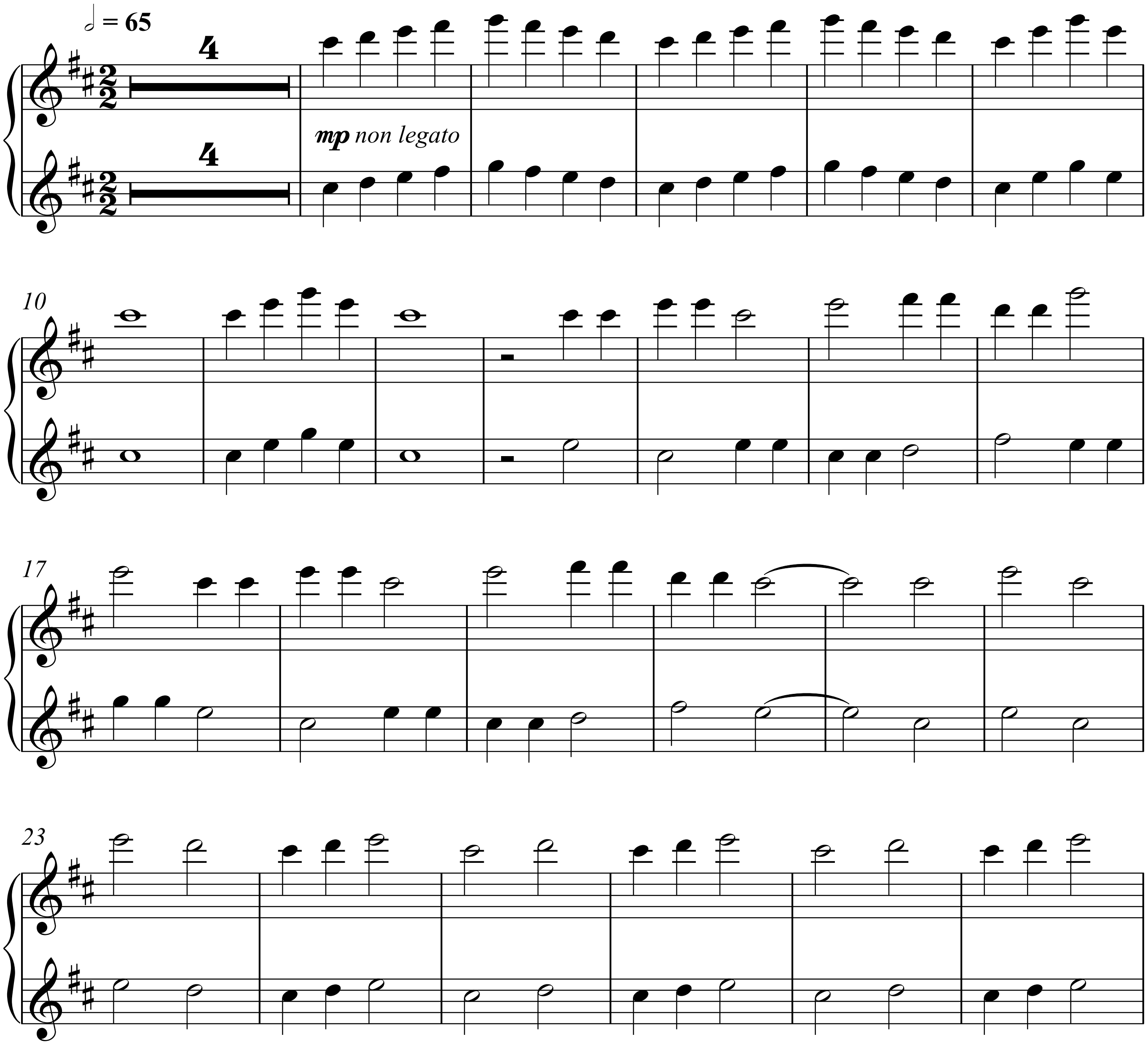




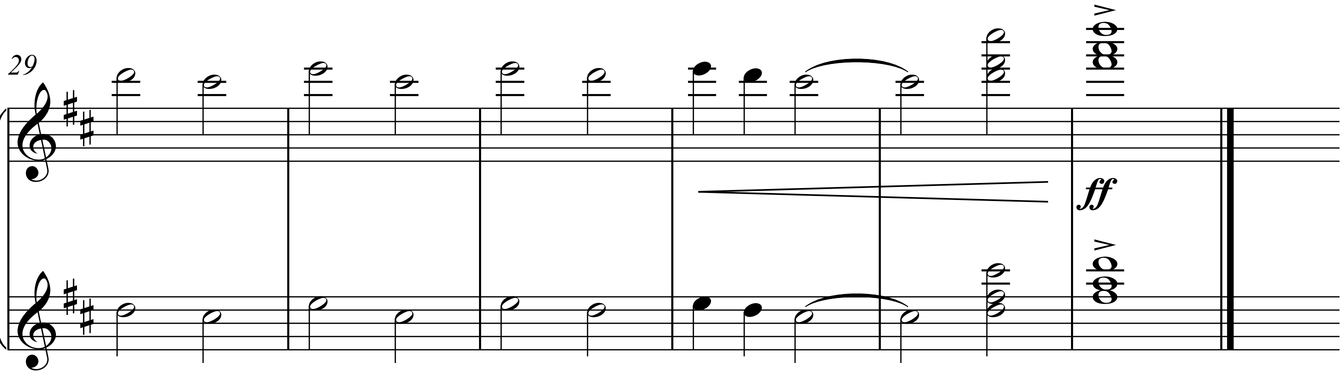
III - Para a África



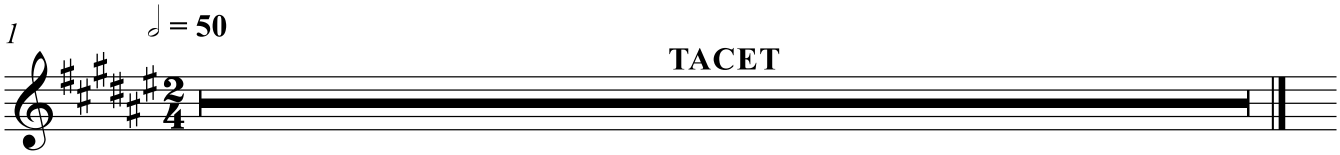
IV - Para a América do Norte



4

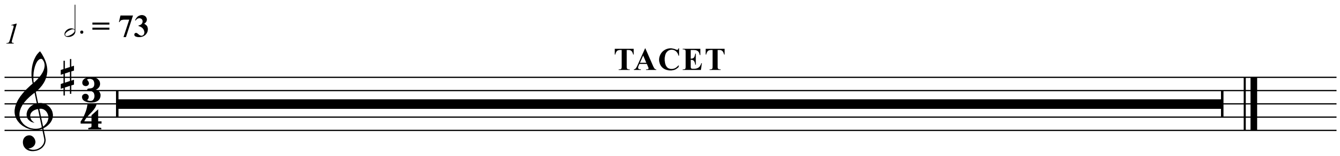


V - Para a Ásia

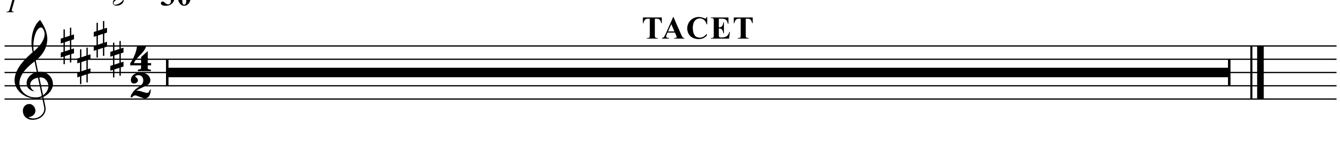


VI - Para a Austrália

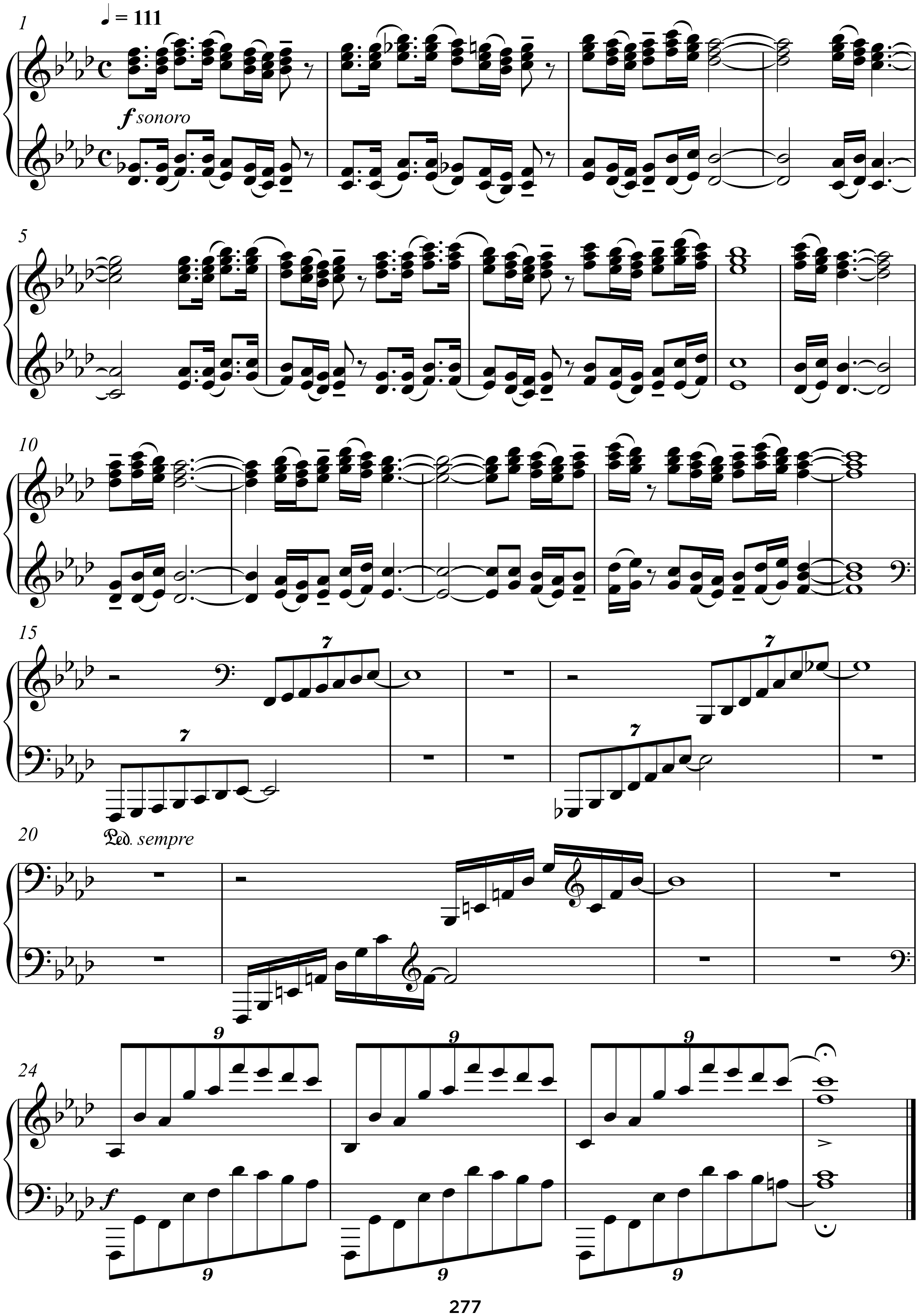
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Violin

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

Samuel Cavalcanti Correia

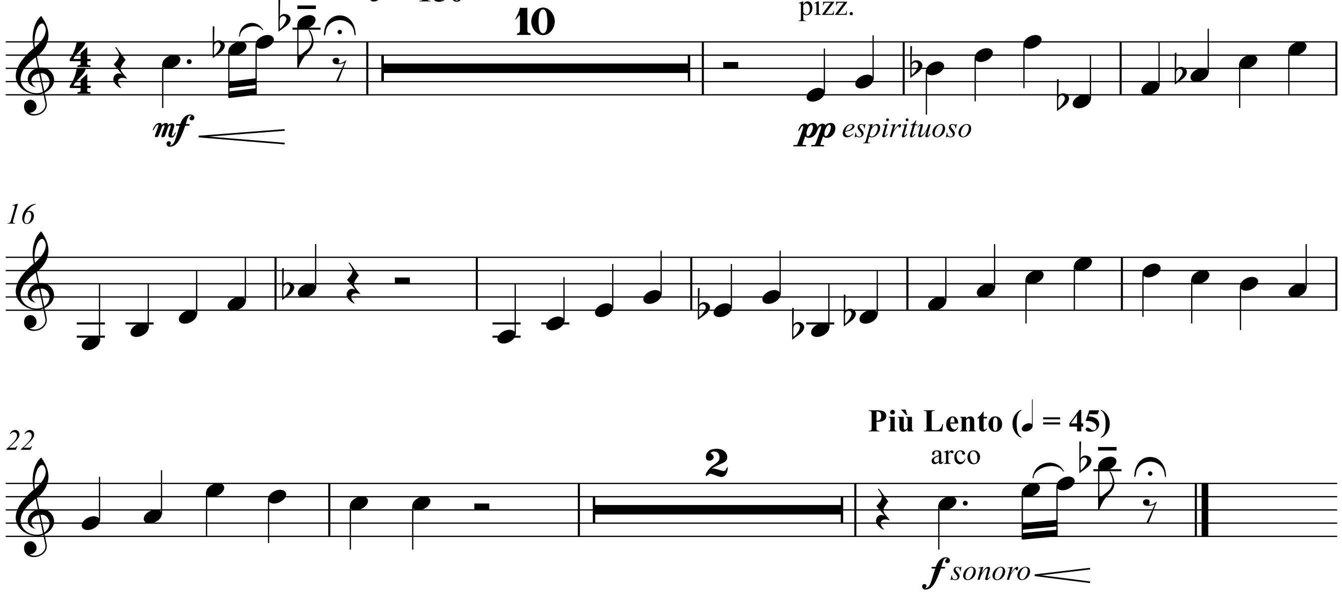
Violino 1

Música para os Sete Continentes - Opus I

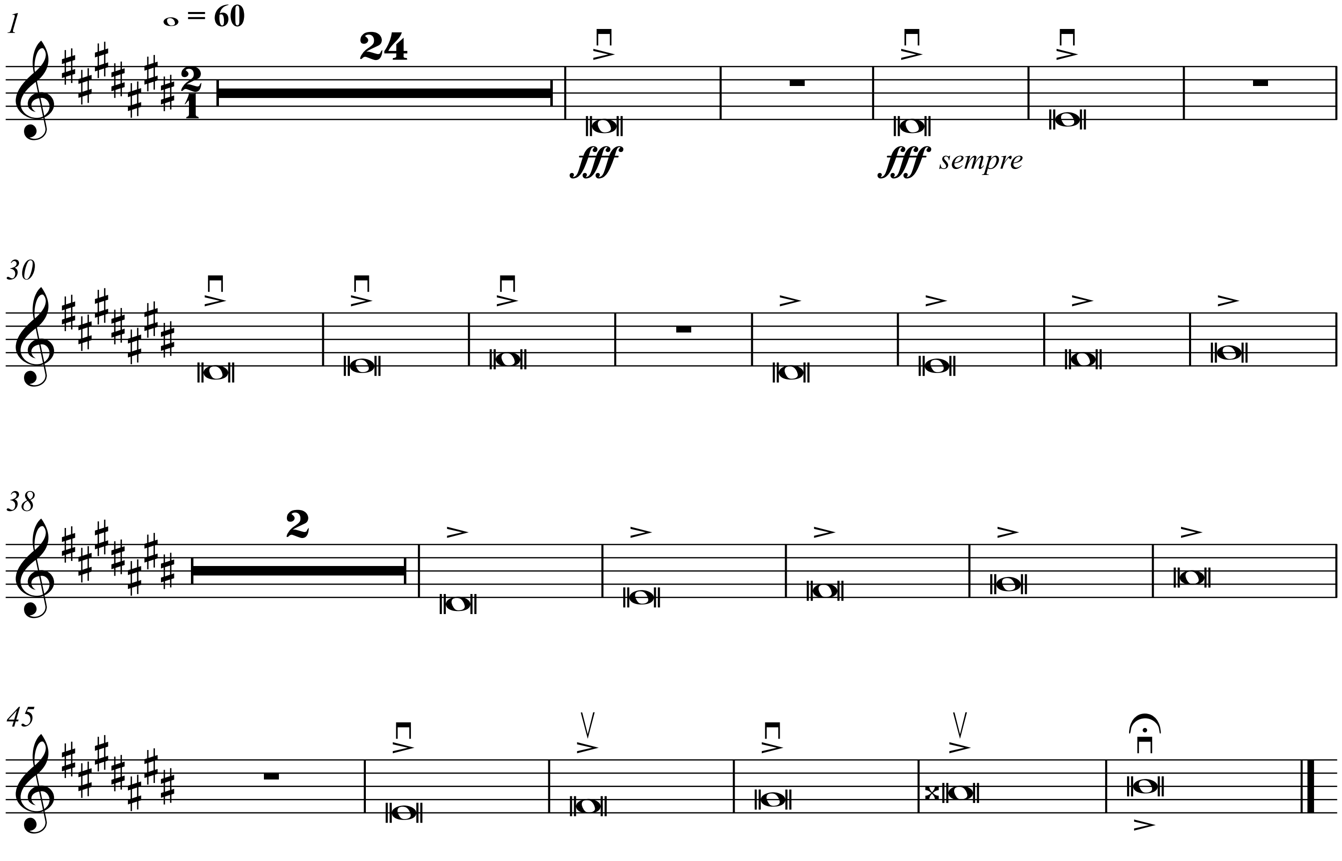
I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

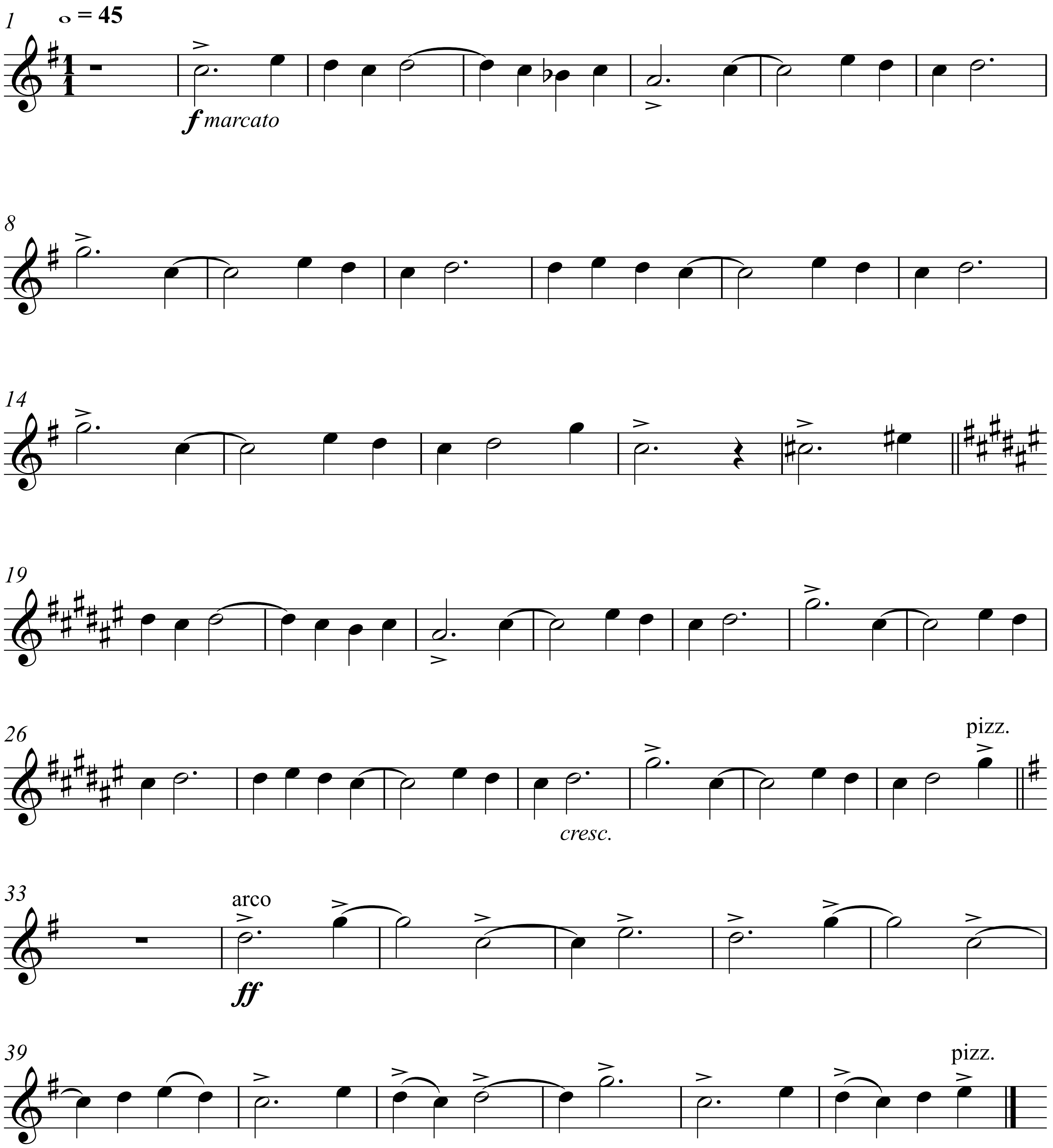
Più Lento (♩ = 45) **♩ = 150**



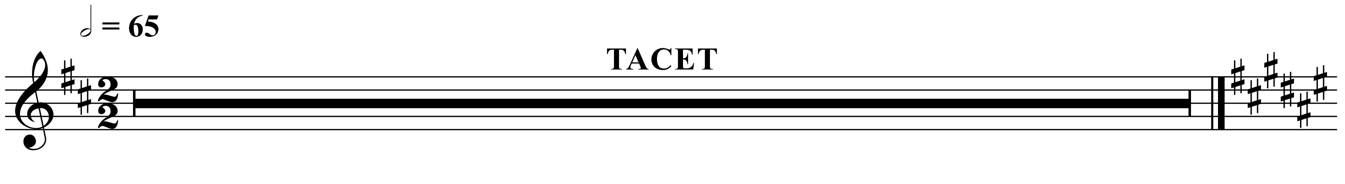
II - Para a América Latina



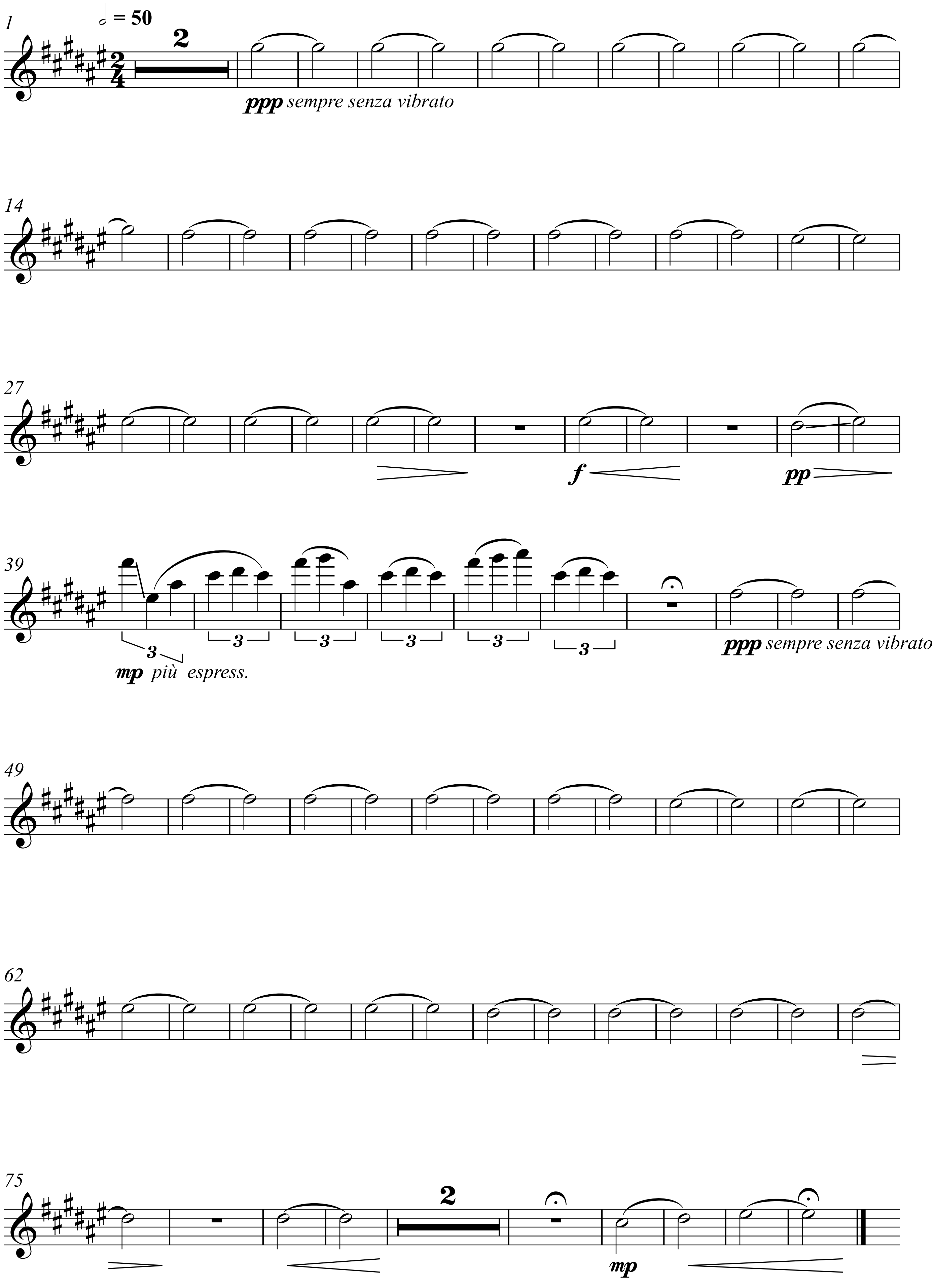
III - Para a África



IV - Para a América do Norte

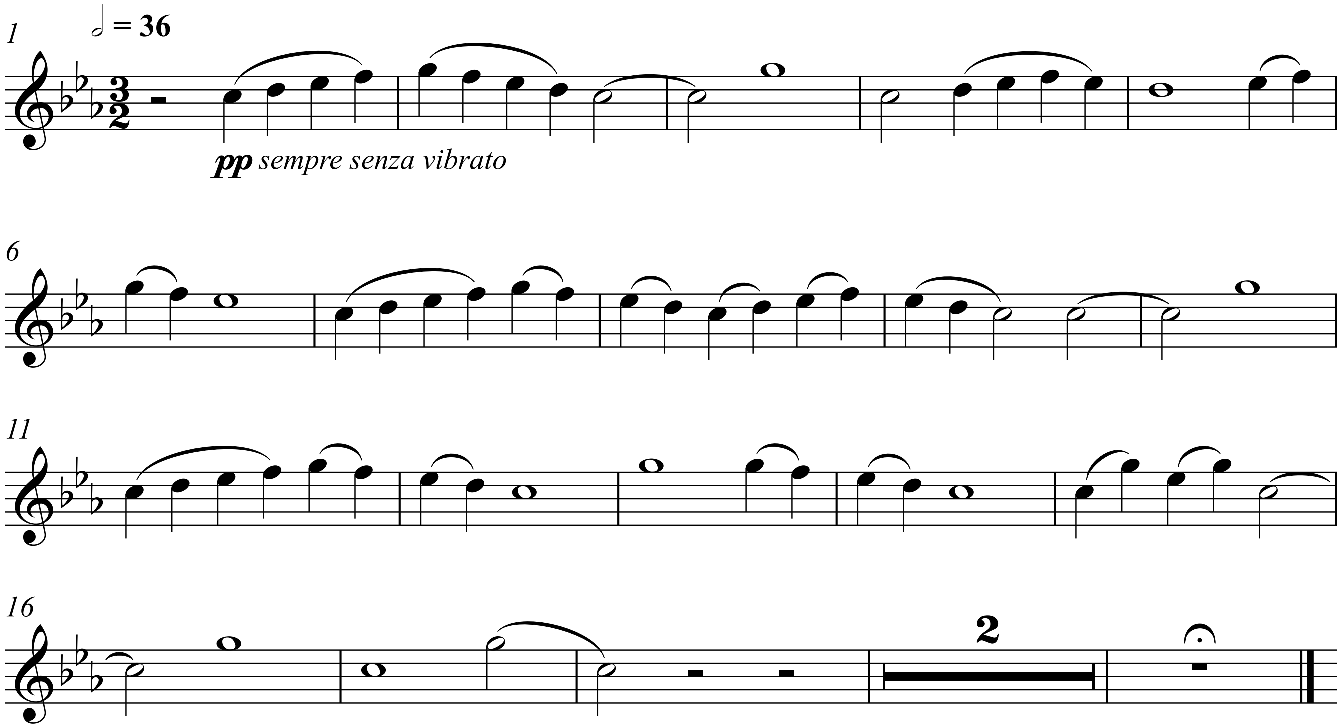


V - Para a Ásia

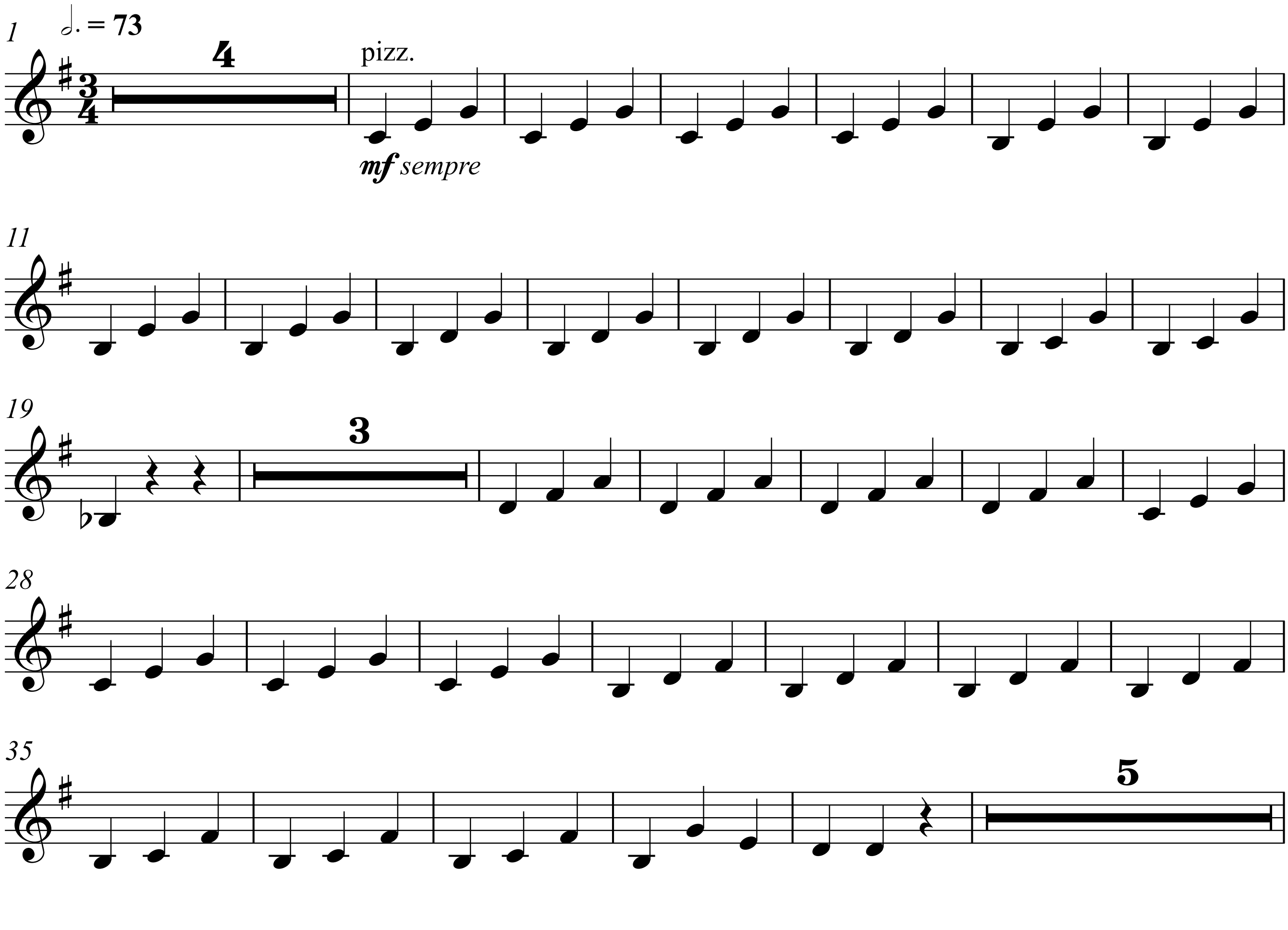


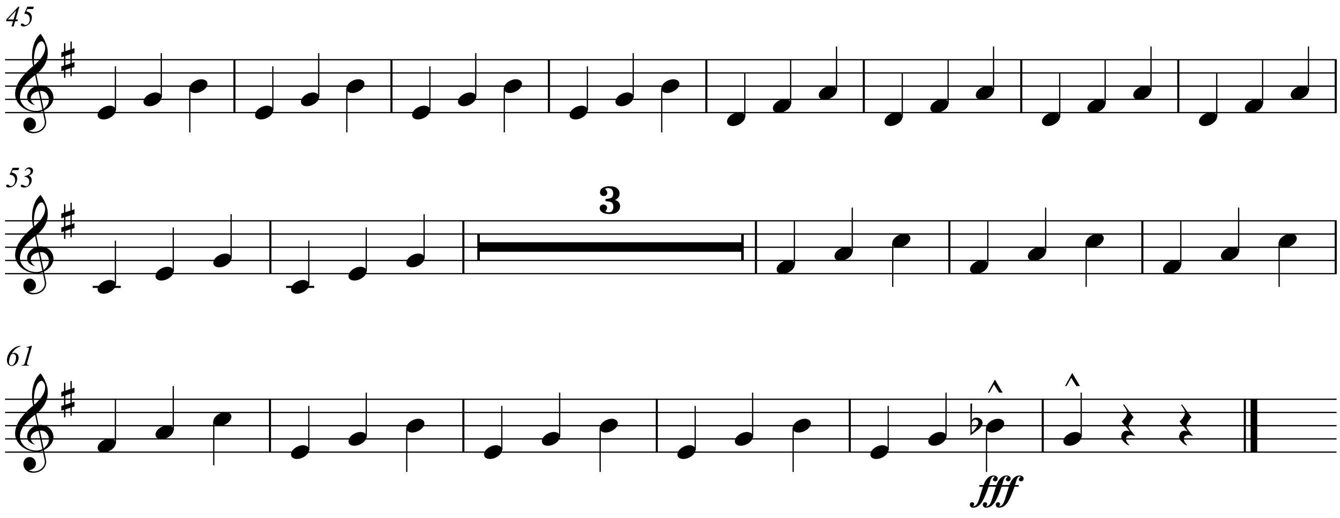
= 50
2
ppp sempre senza vibrato
14
27
f
pp
39
3
mp più espress.
ppp sempre senza vibrato
49
62
75
2
mp

VI - Para a Austrália

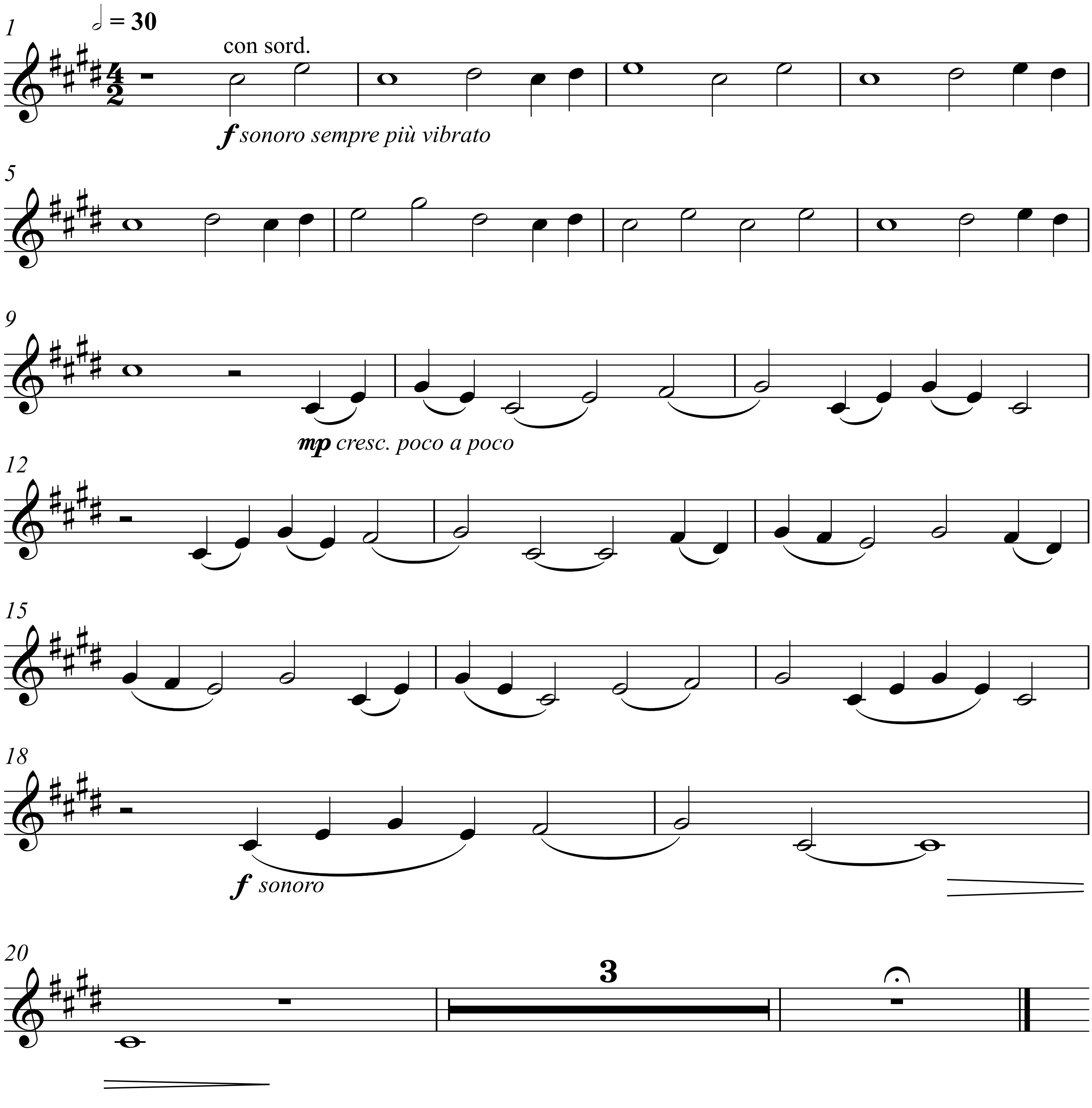


VII - Para a Europa

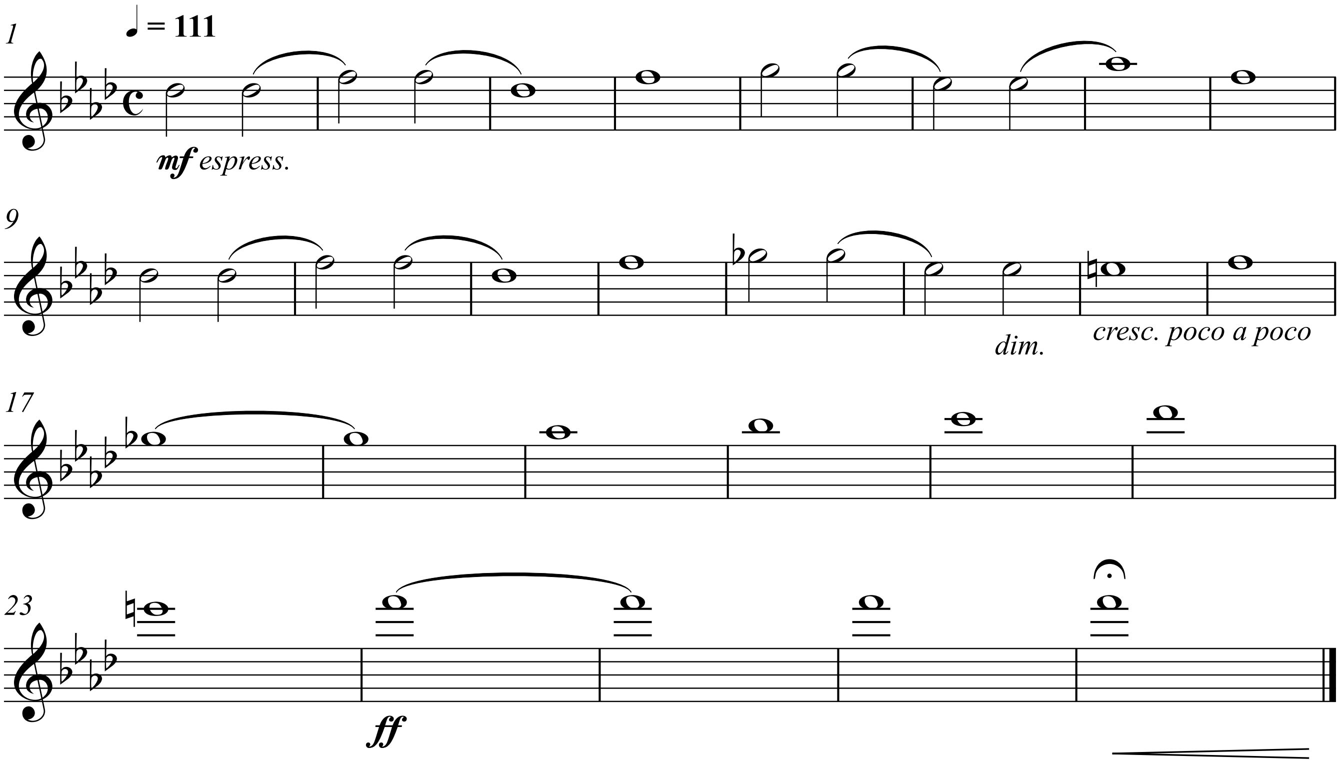




VIII - Para a Antártica



IX - Poslúdio pela União



Violin

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

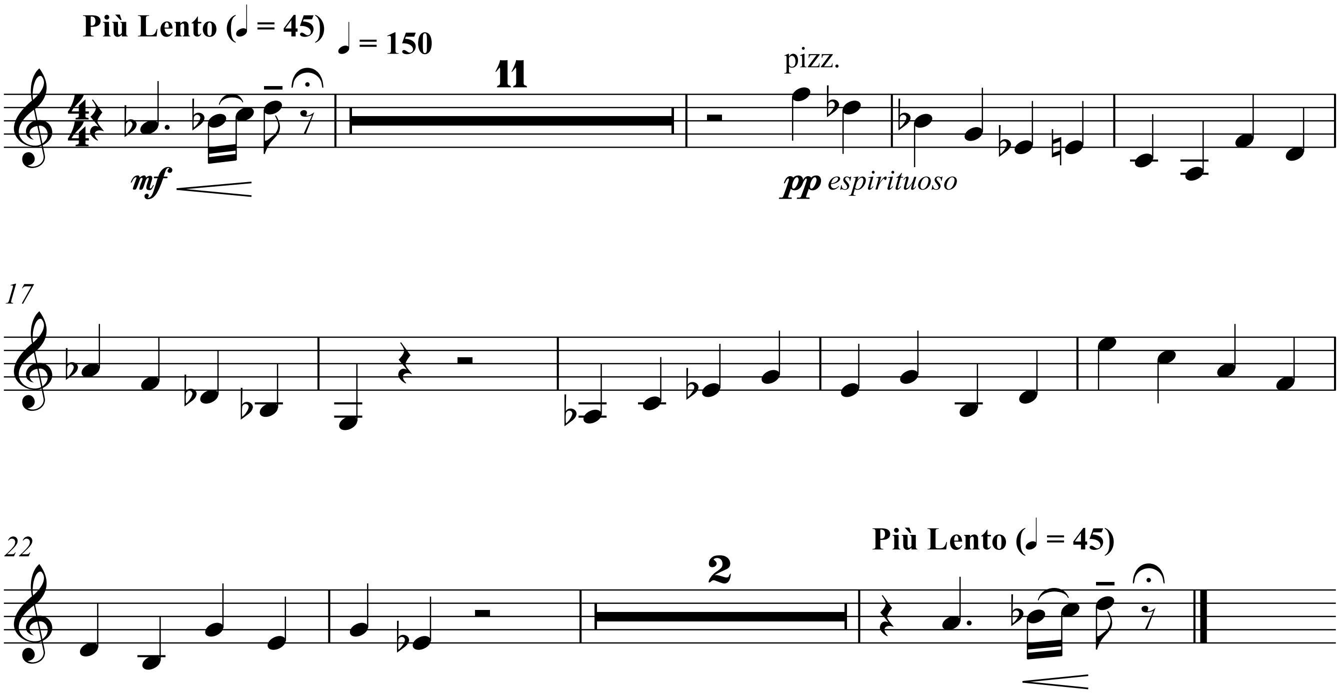
Samuel Cavalcanti Correia

Violino 2

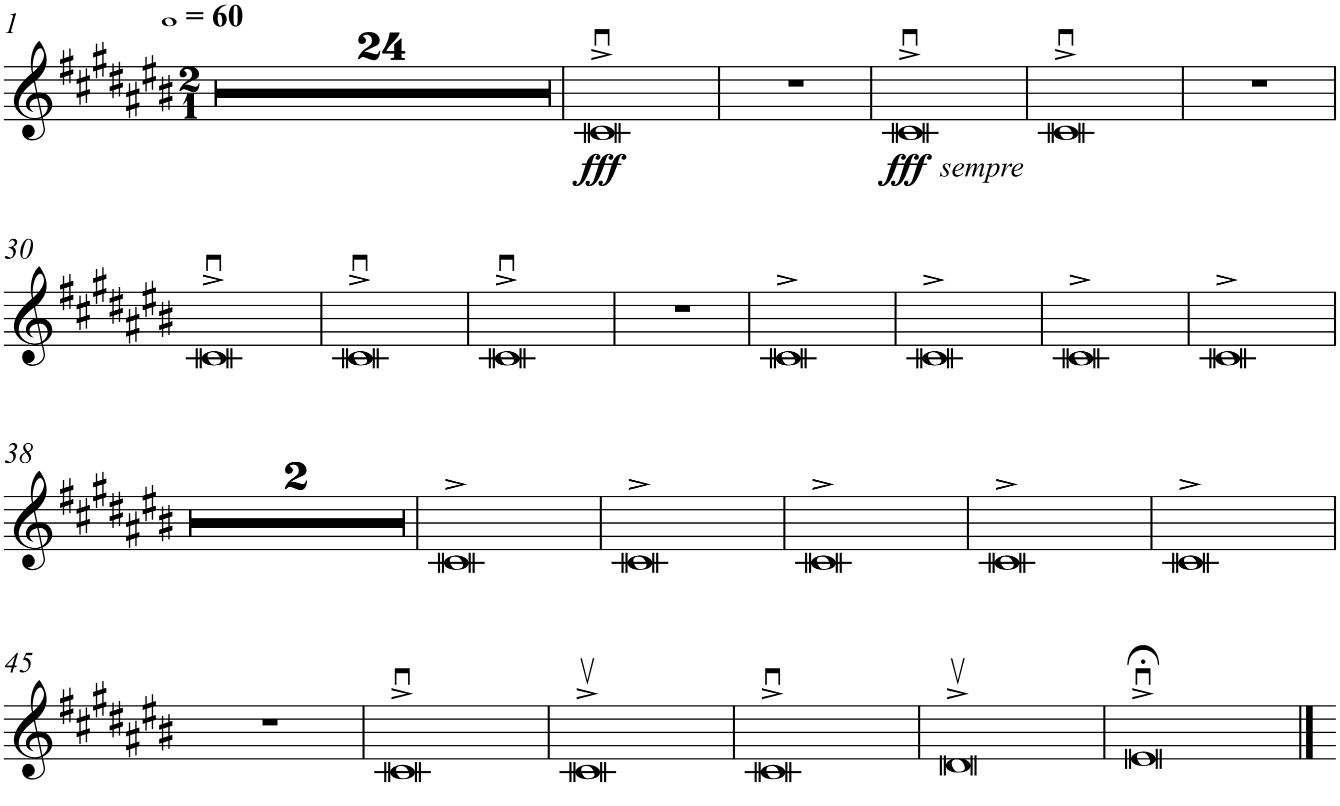
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

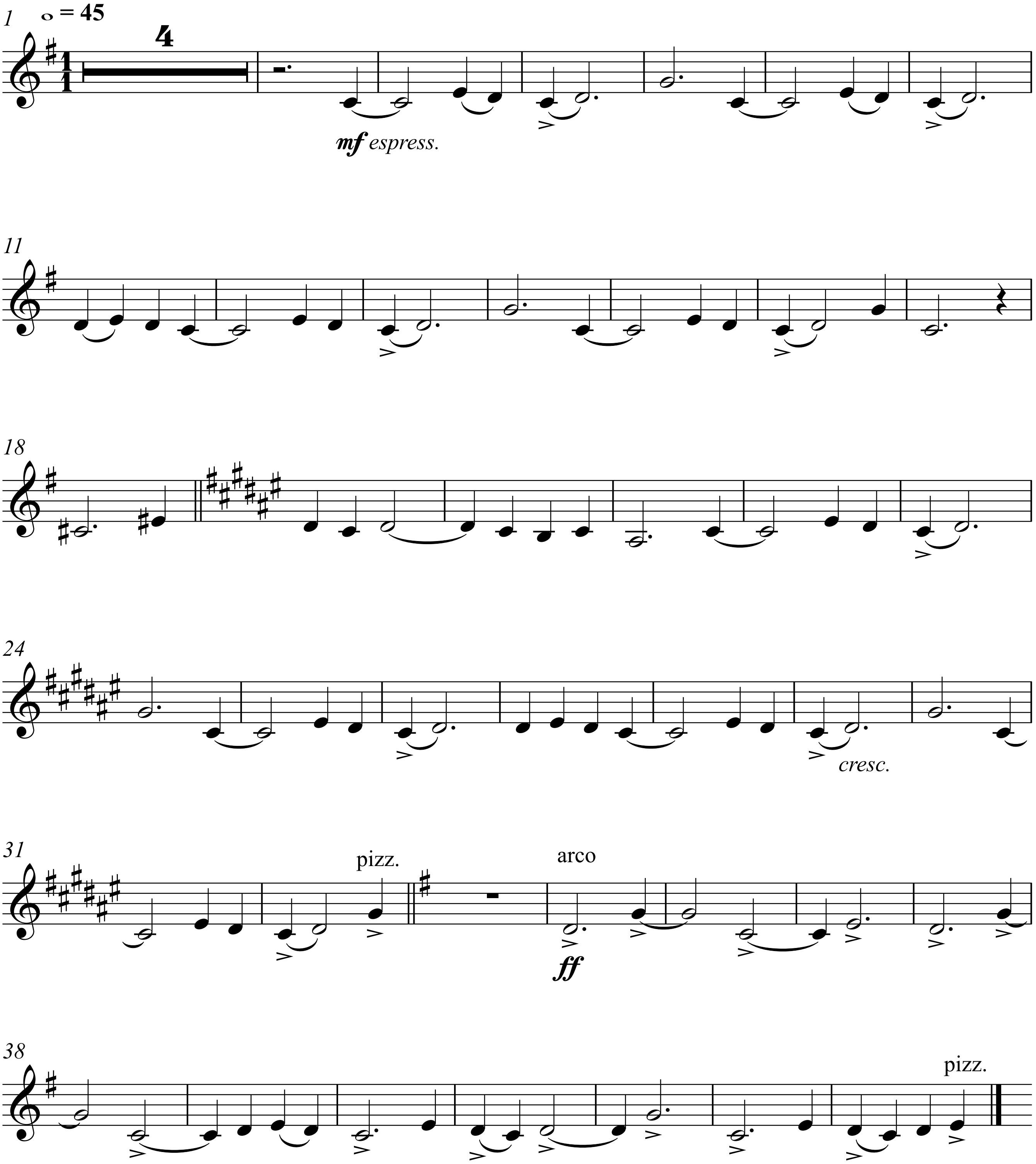
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



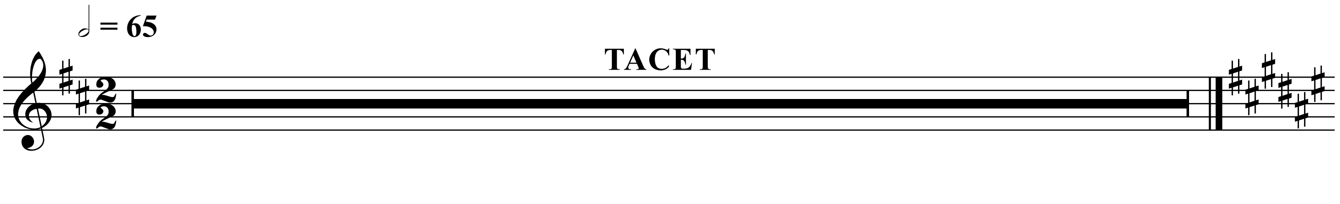
II - Para a América Latina



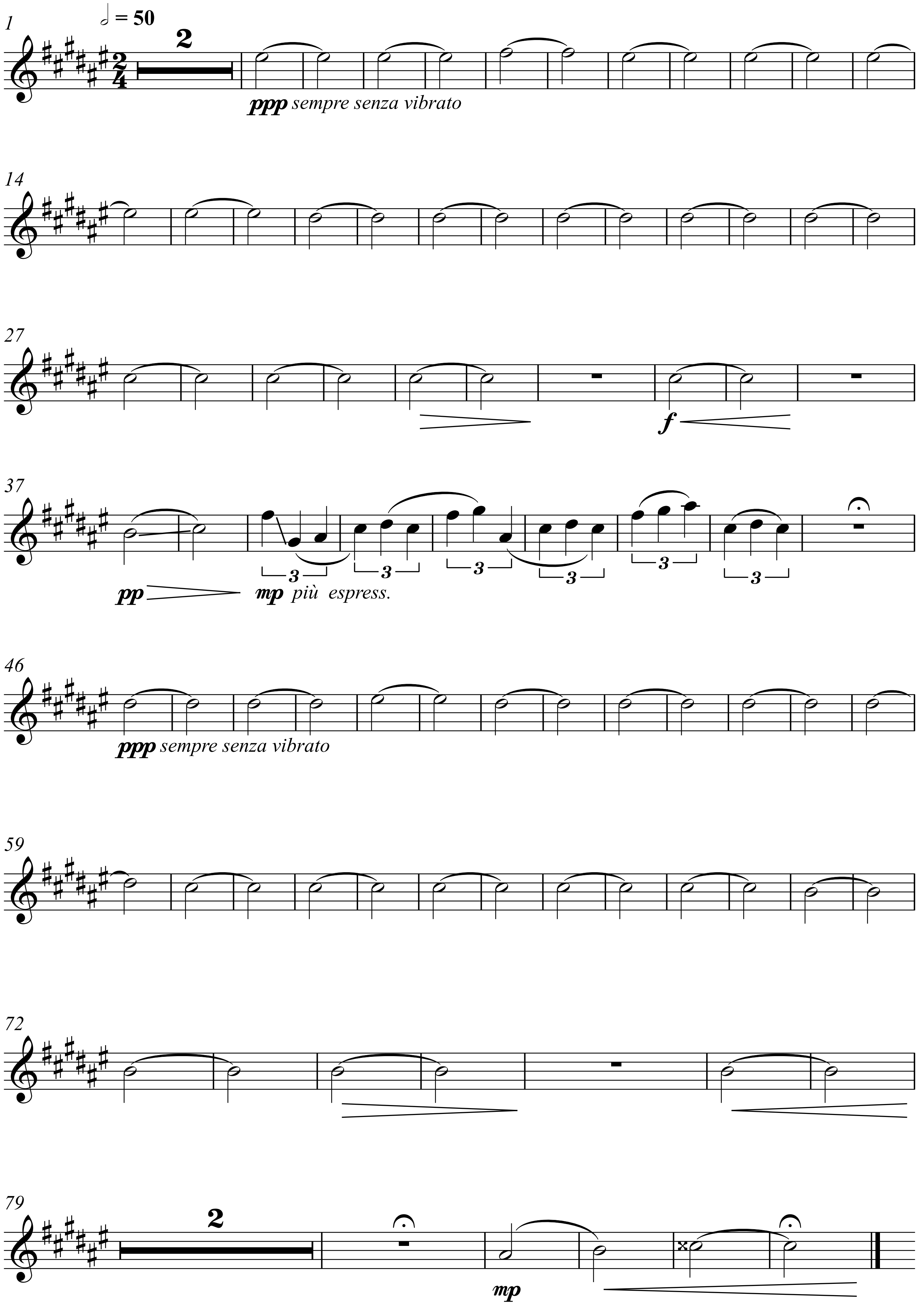
III - Para a África



IV - Para a América do Norte

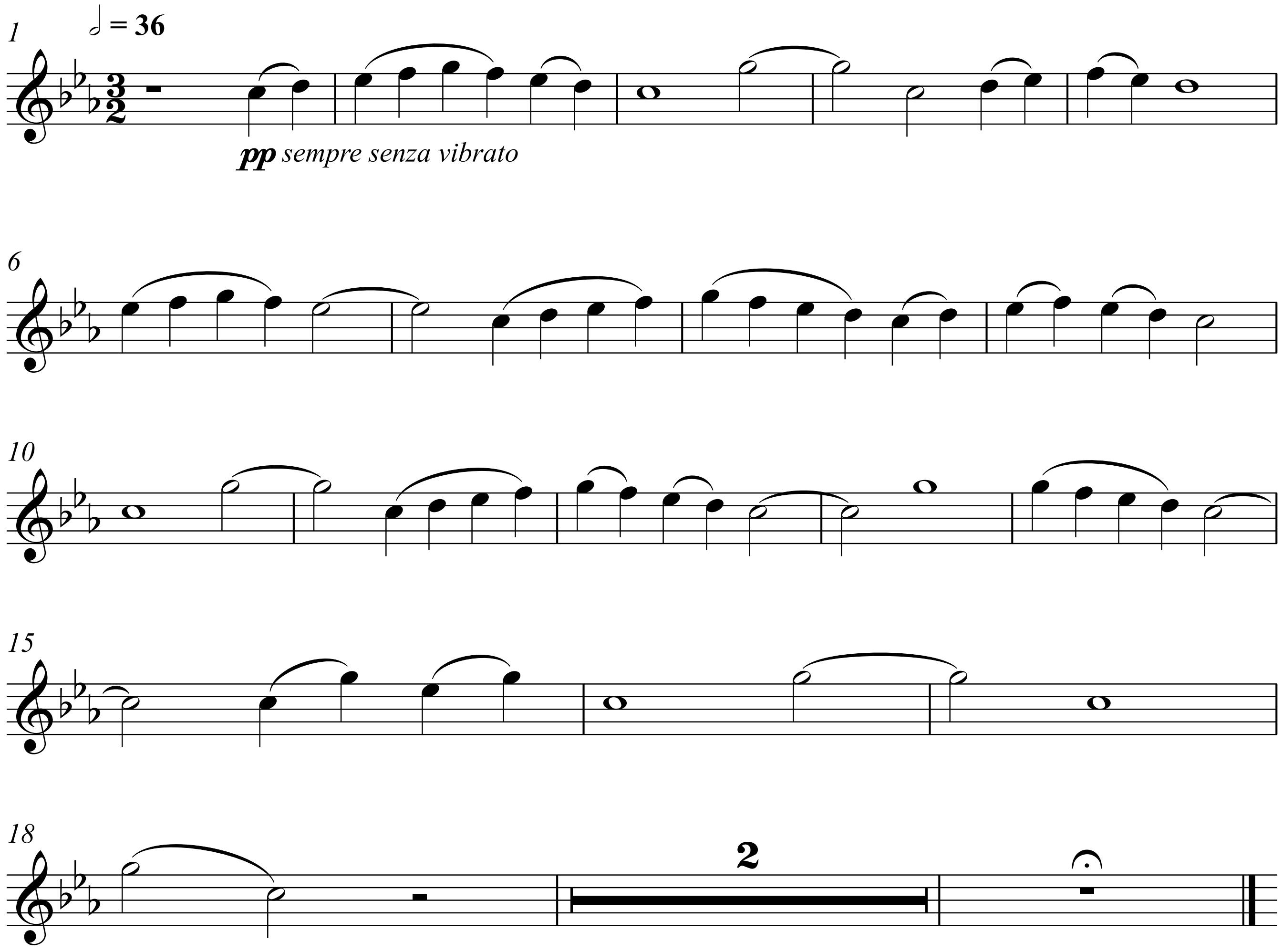


V - Para a Ásia

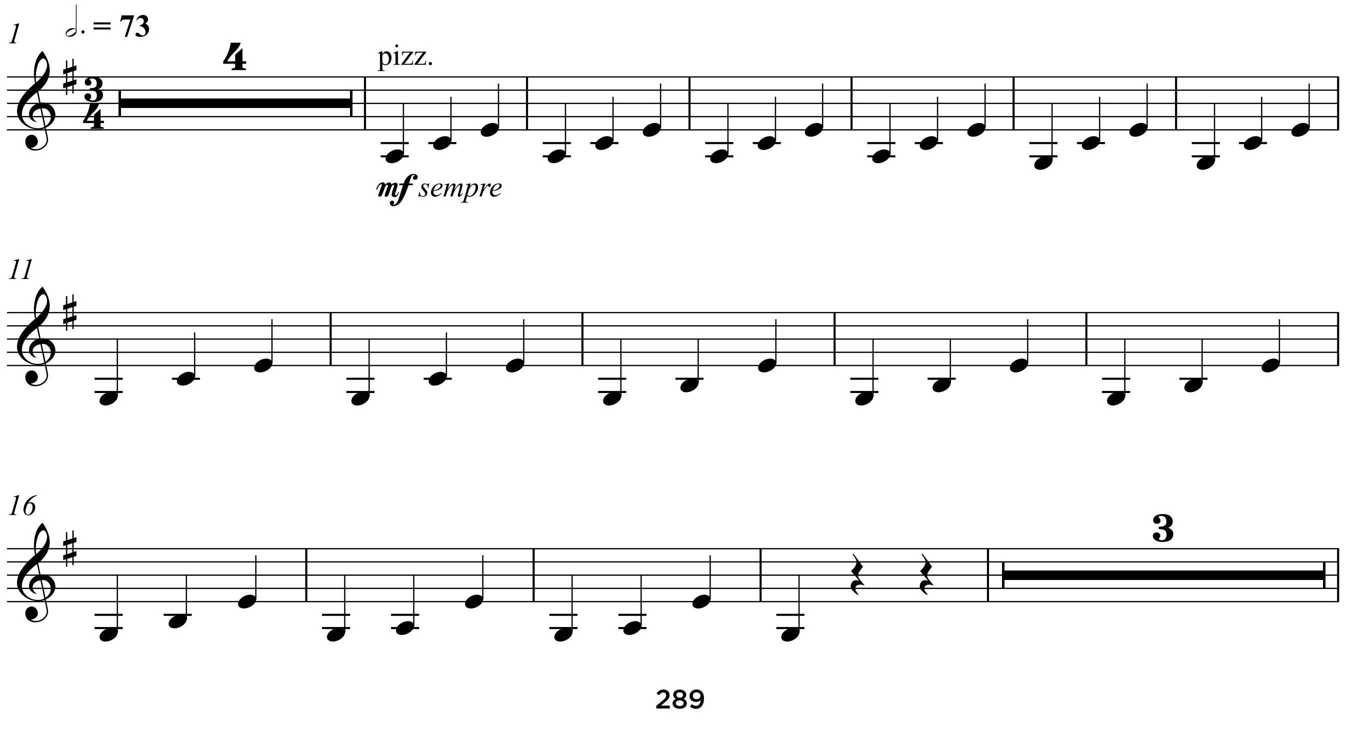


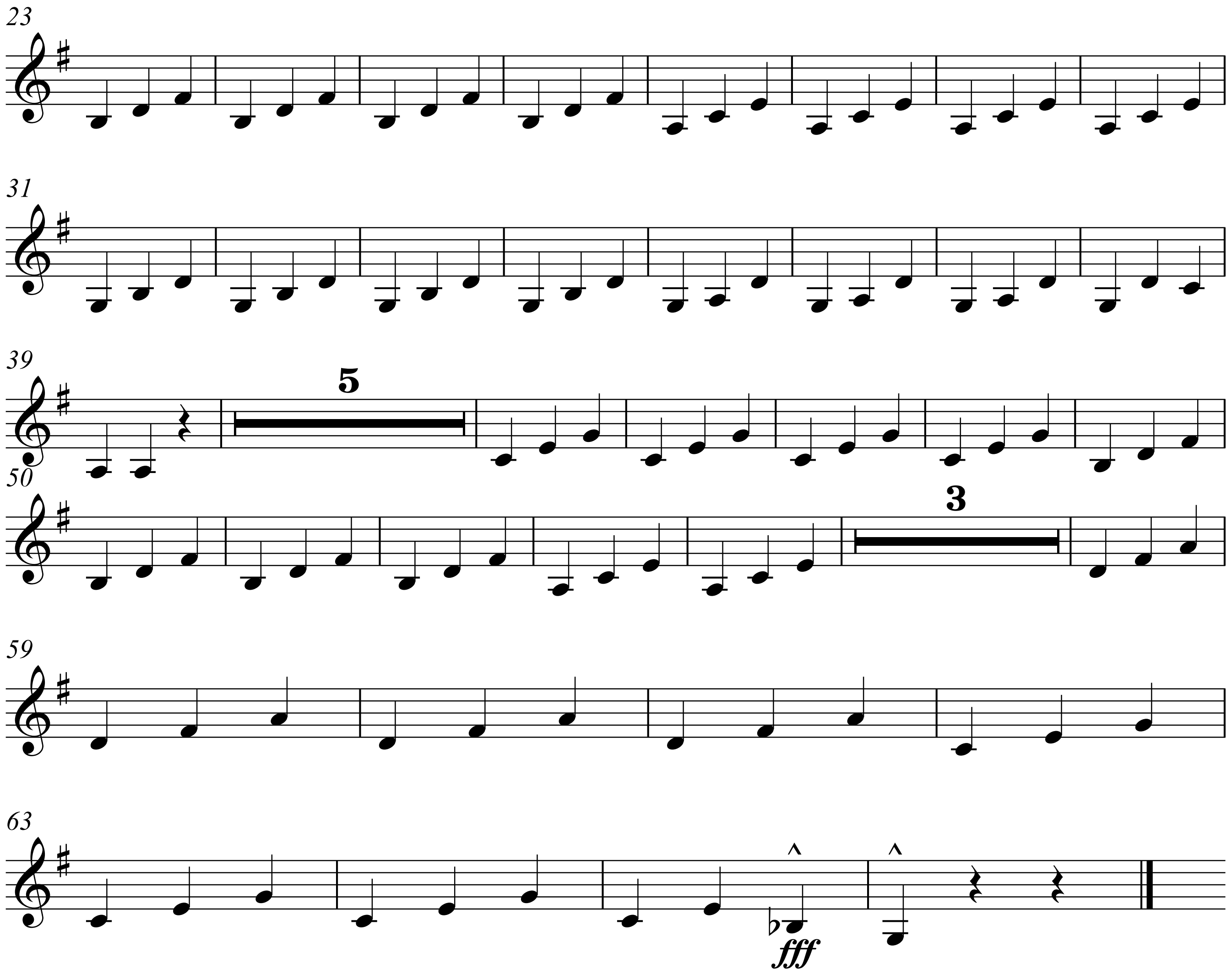
= 50
1
2
ppp sempre senza vibrato
14
27
f
37
pp
mp più espress.
3
46
ppp sempre senza vibrato
59
72
79
2
mp

VI - Para a Austrália

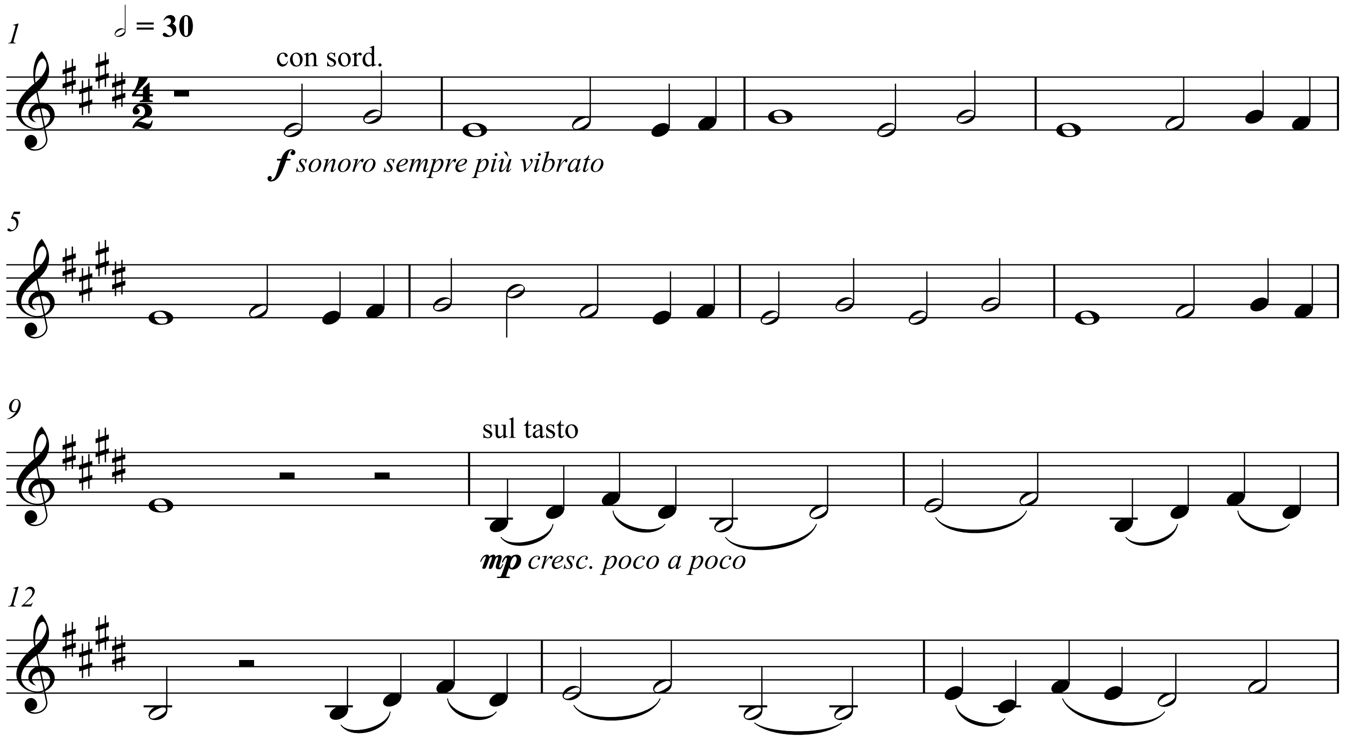


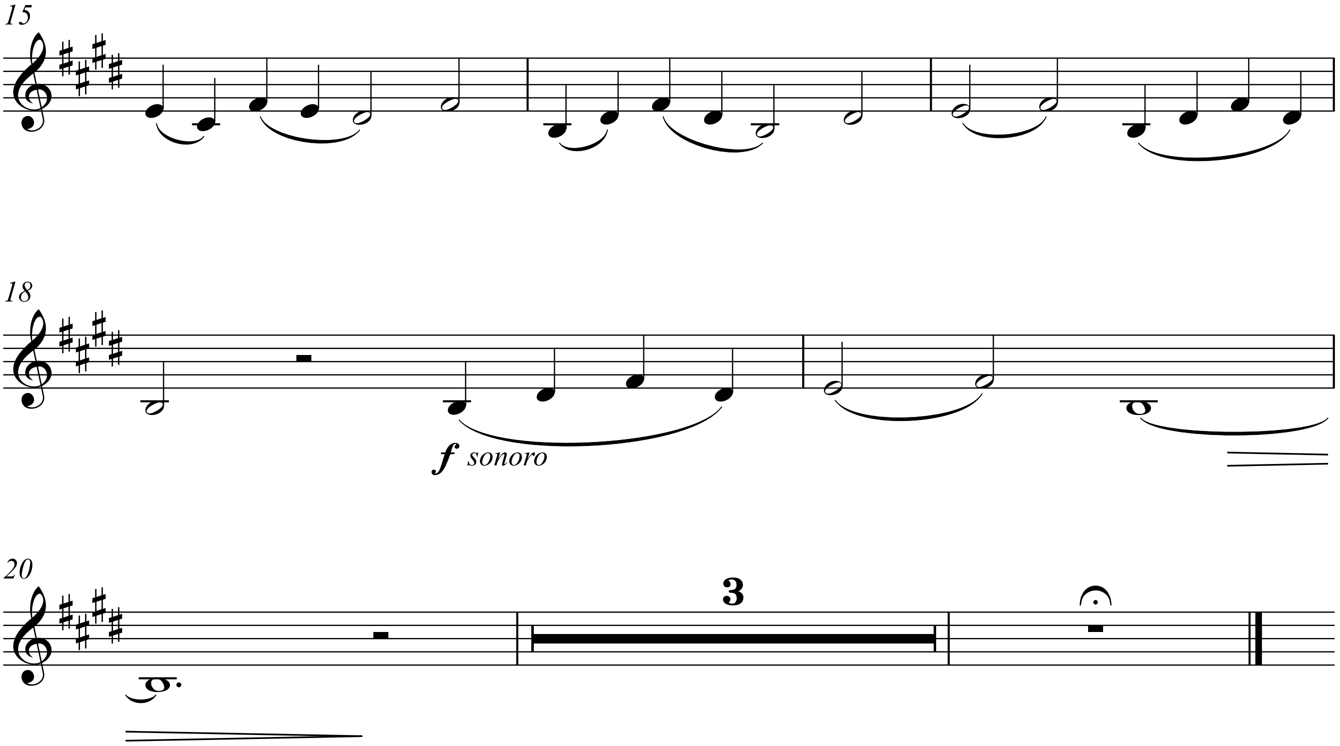
VII - Para a Europa



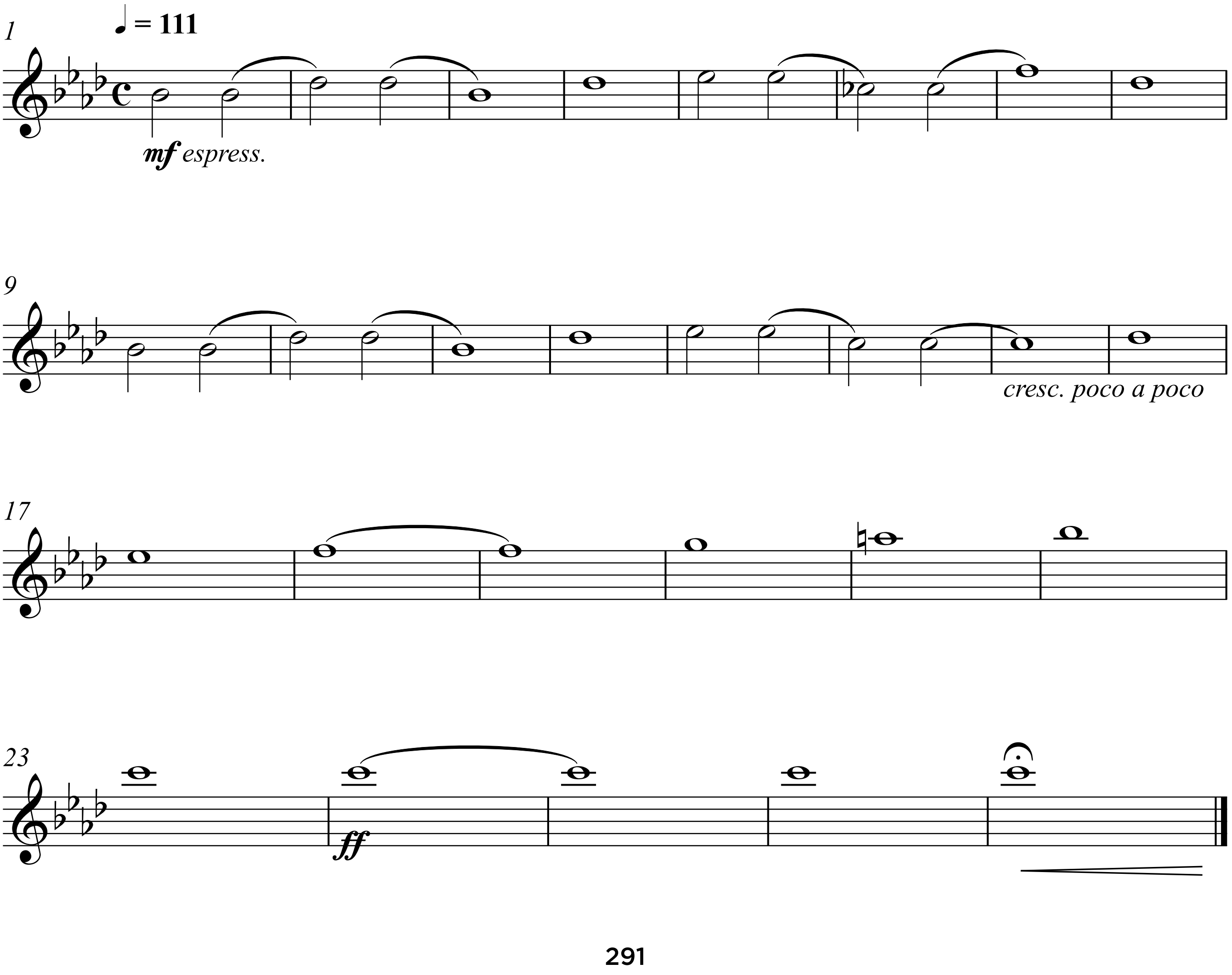


VIII - Para a Antártica





IX - Poslúdio pela União



Violin

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

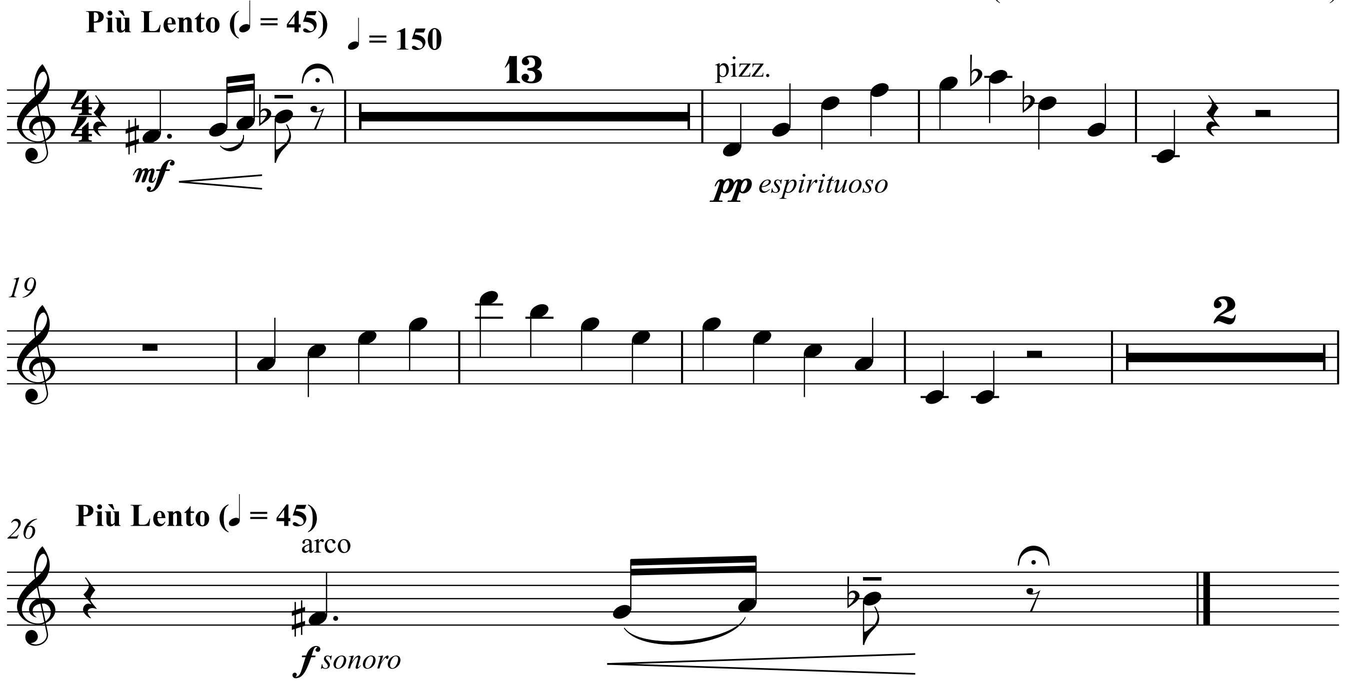
Samuel Cavalcanti Correia

Violino 3

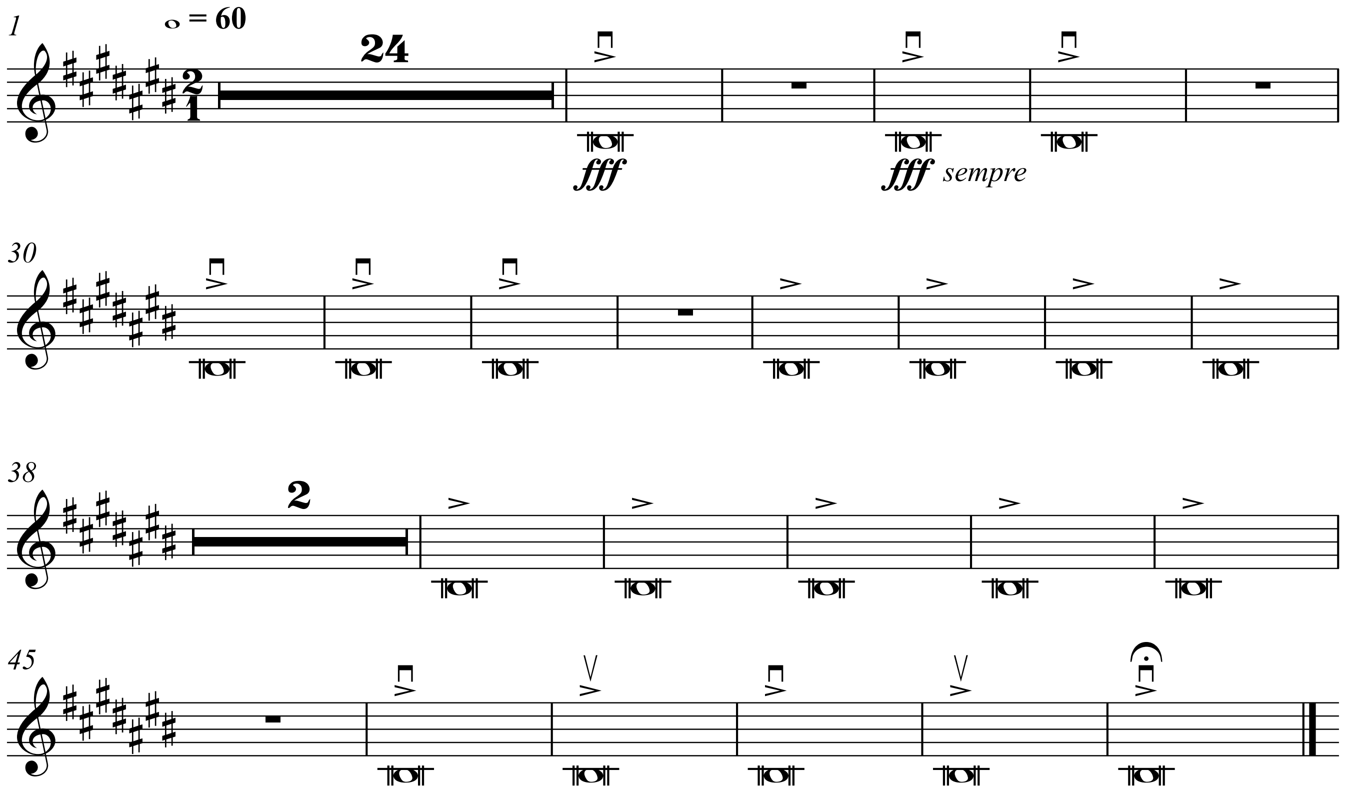
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

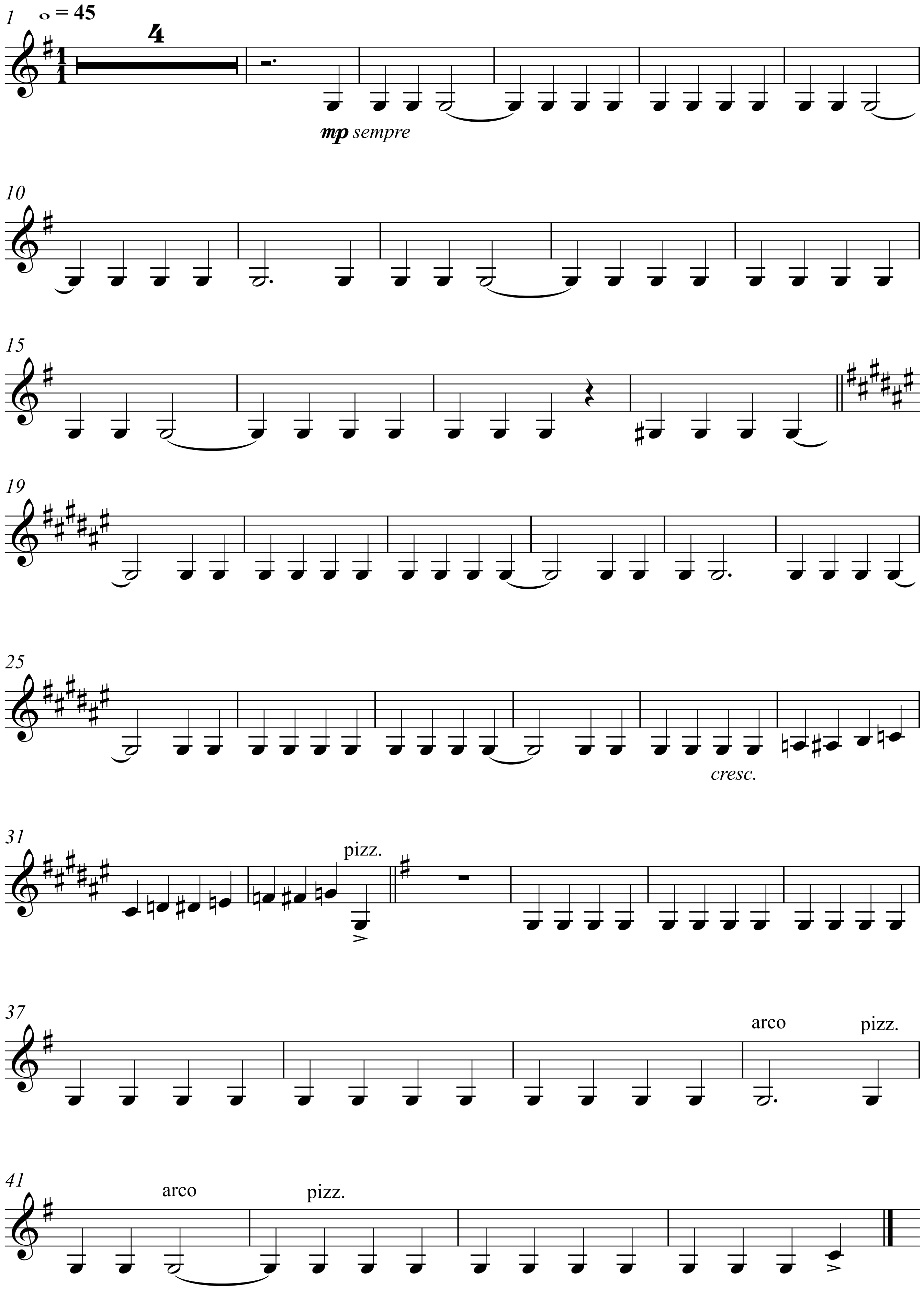
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



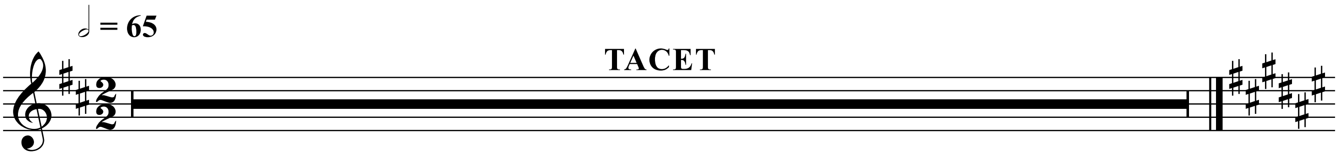
II - Para a América Latina



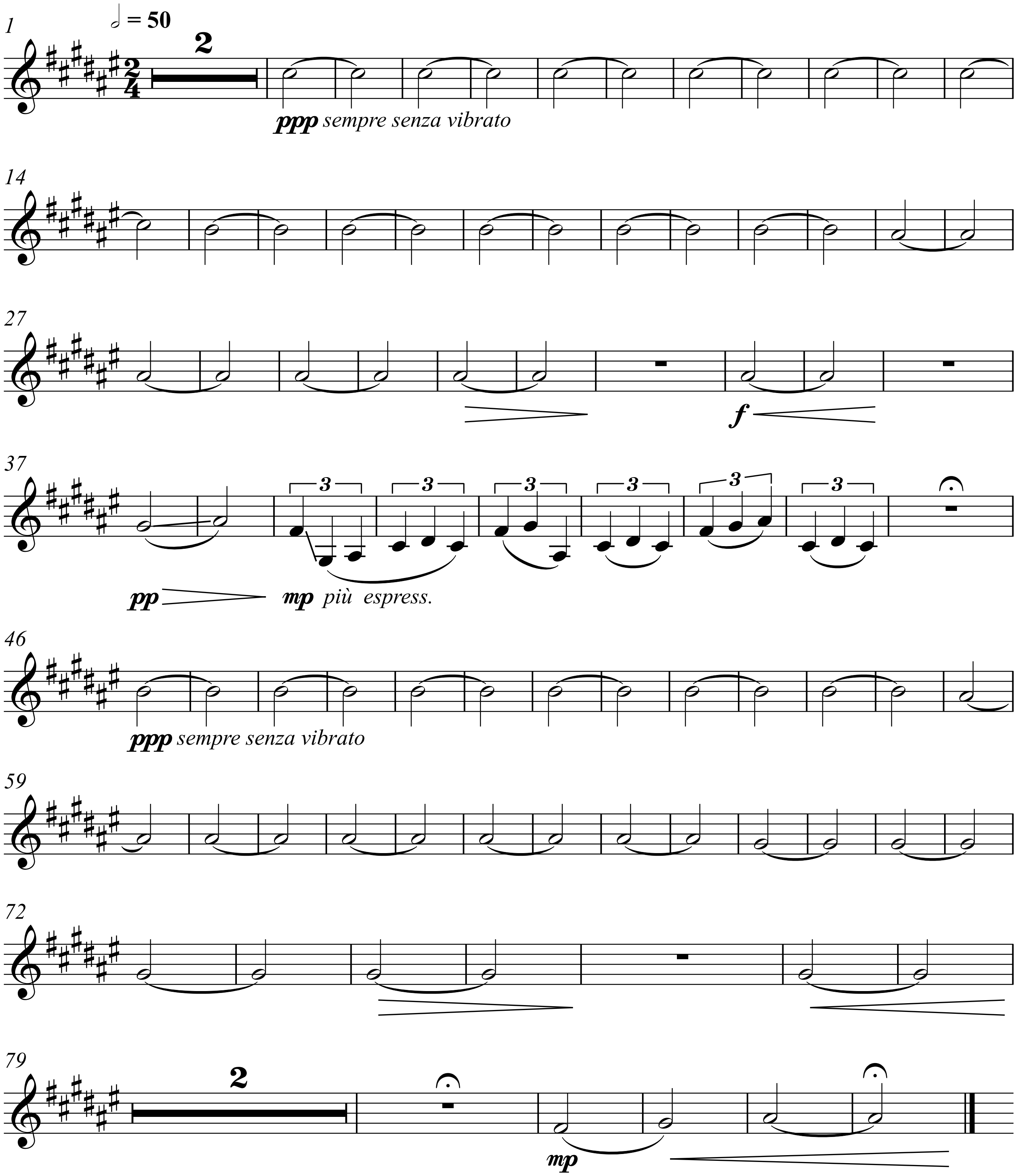
III - Para a África



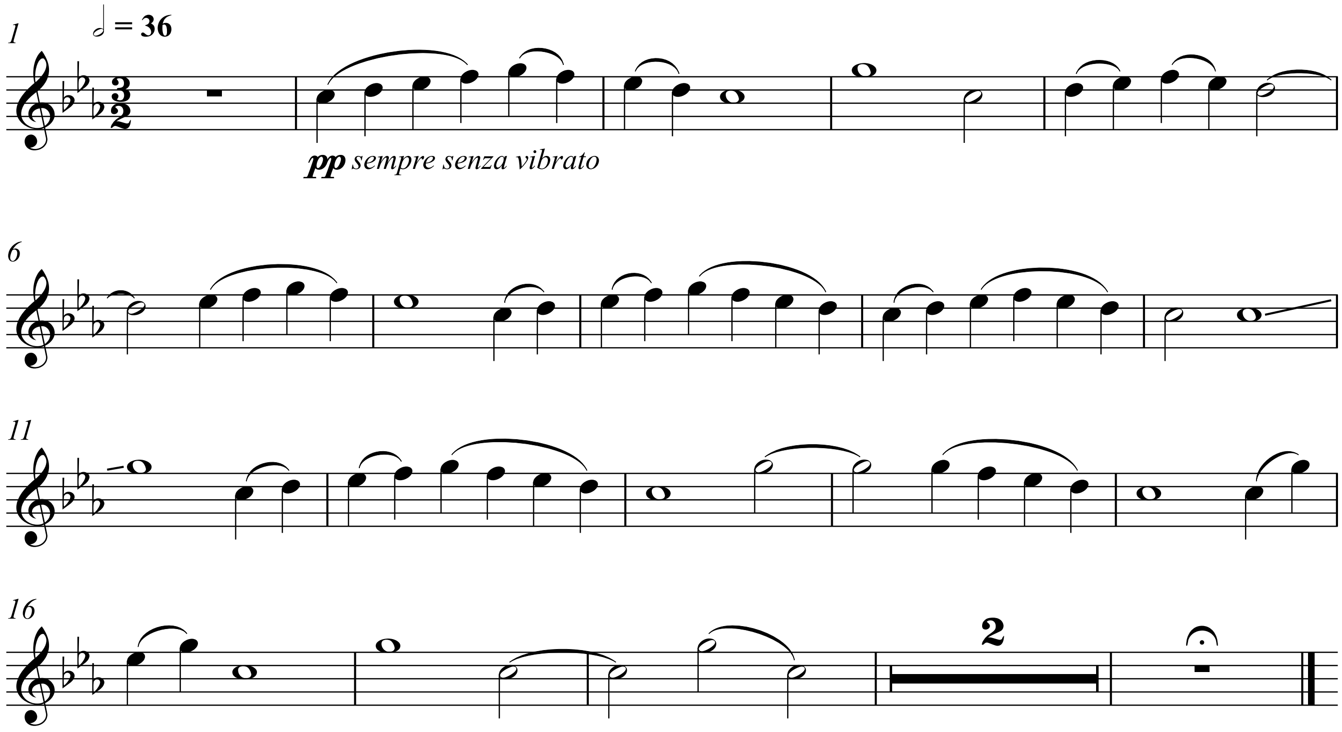
IV - Para a América do Norte



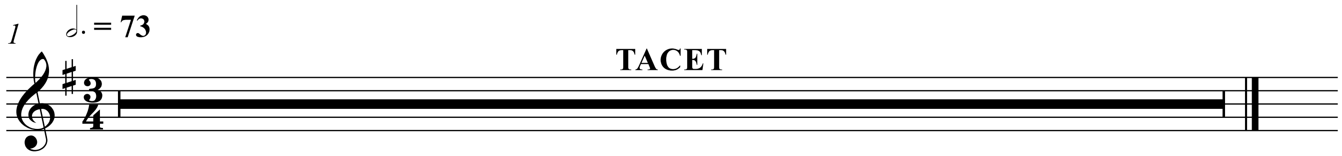
V - Para a Ásia



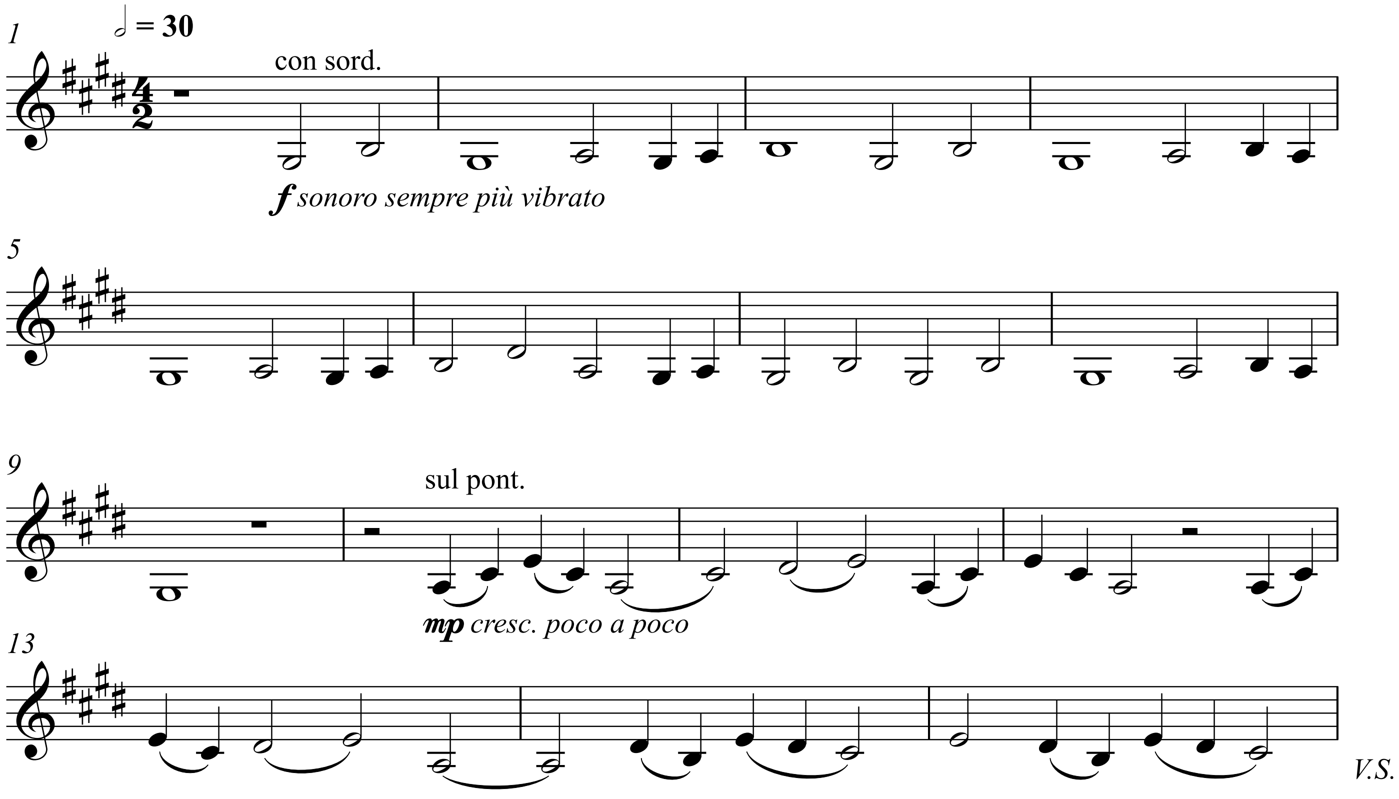
VI - Para a Austrália

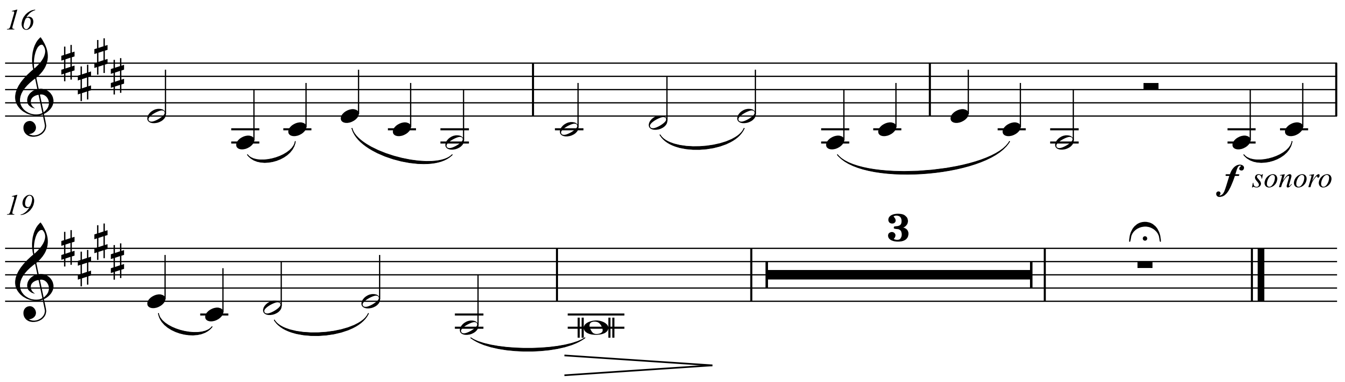


VII - Para a Europa

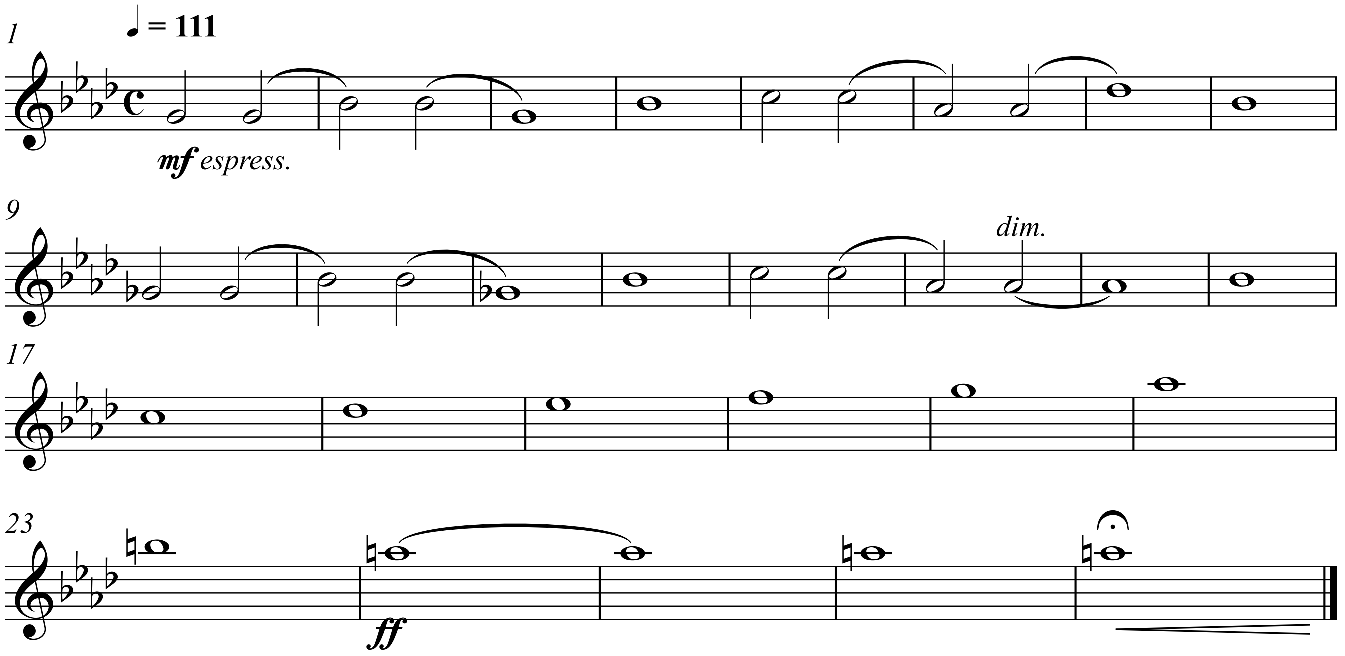


VIII - Para a Antártica





IX - Poslúdio pela União



Viola

DURAÇÃO APROXIMADA: 13' 50''

Música para Os Sete Continentes

Opus I

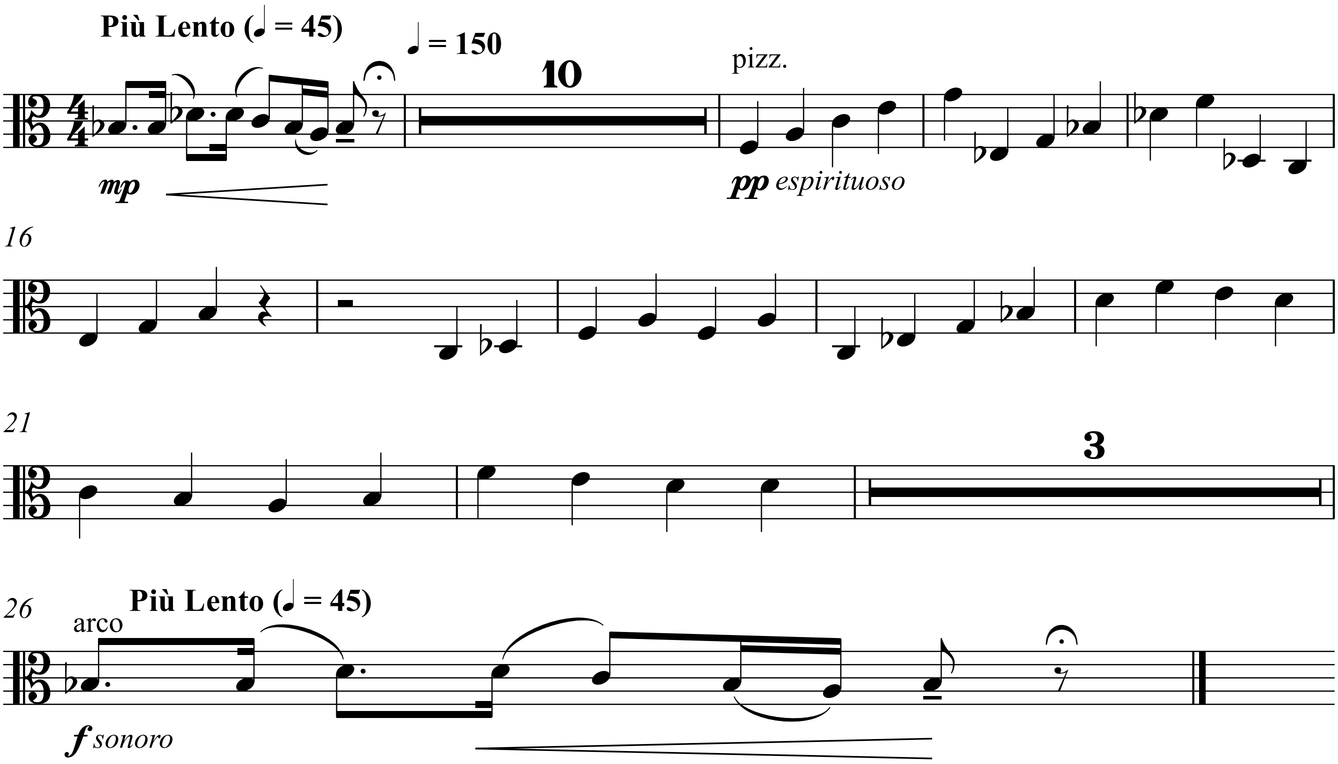
<u>Samuel Cavalcanti Correia</u>

Viola 1

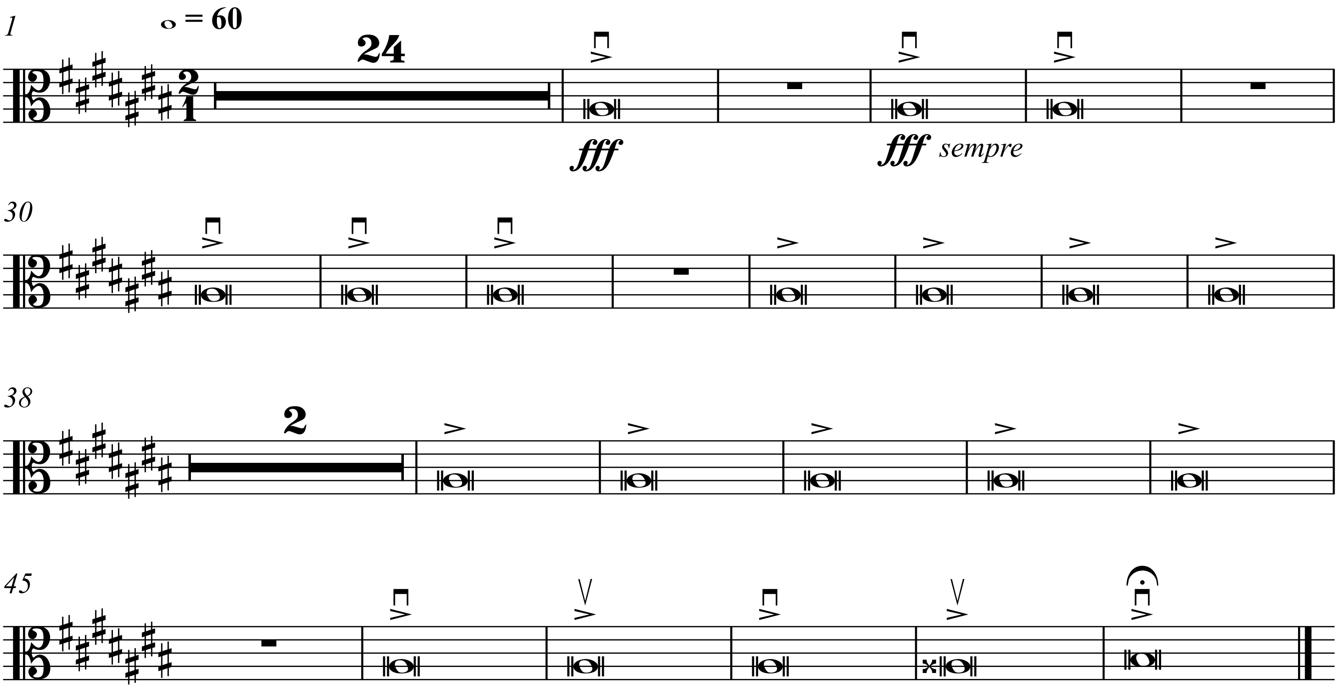
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

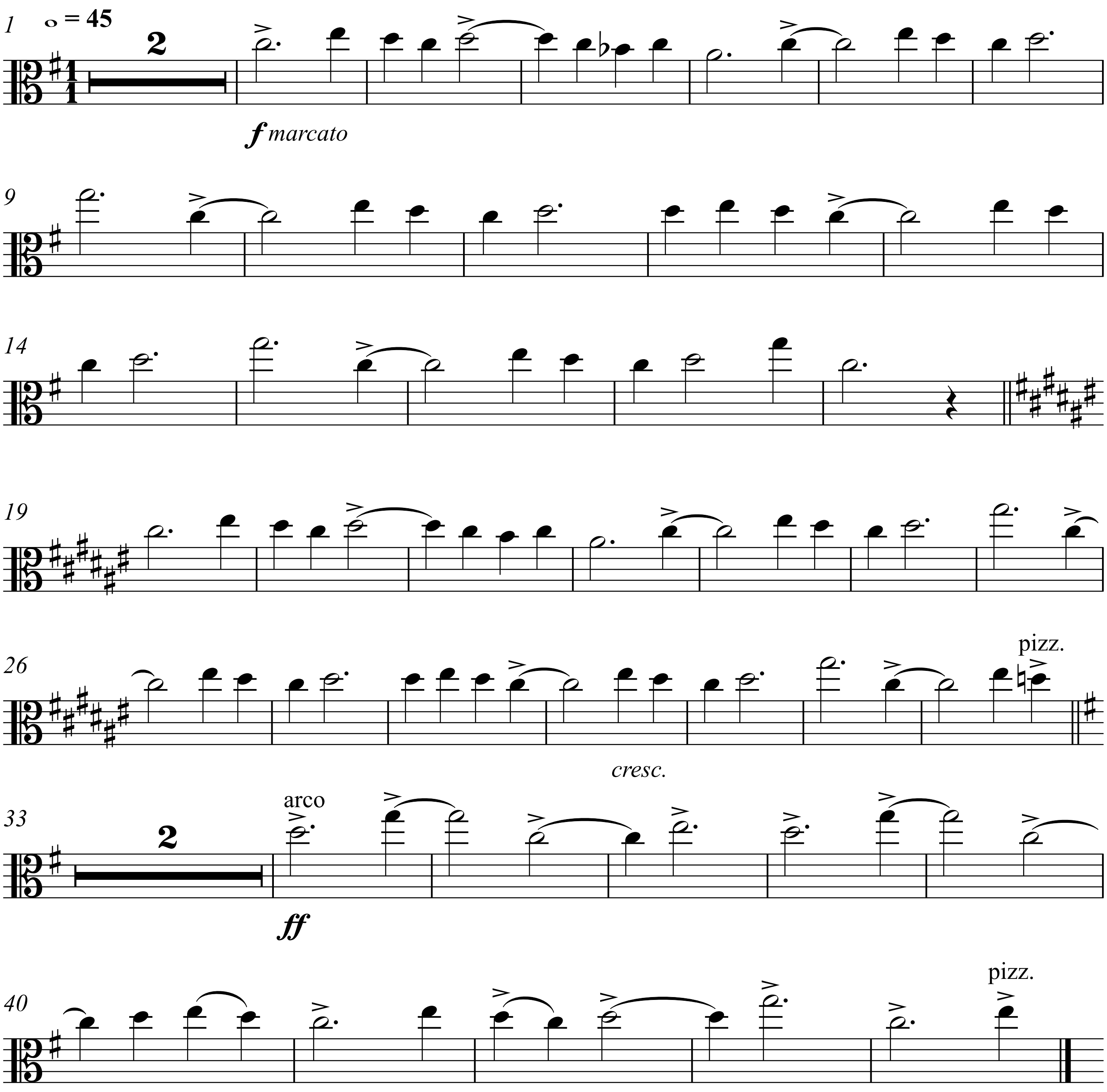
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



II - Para a América Latina



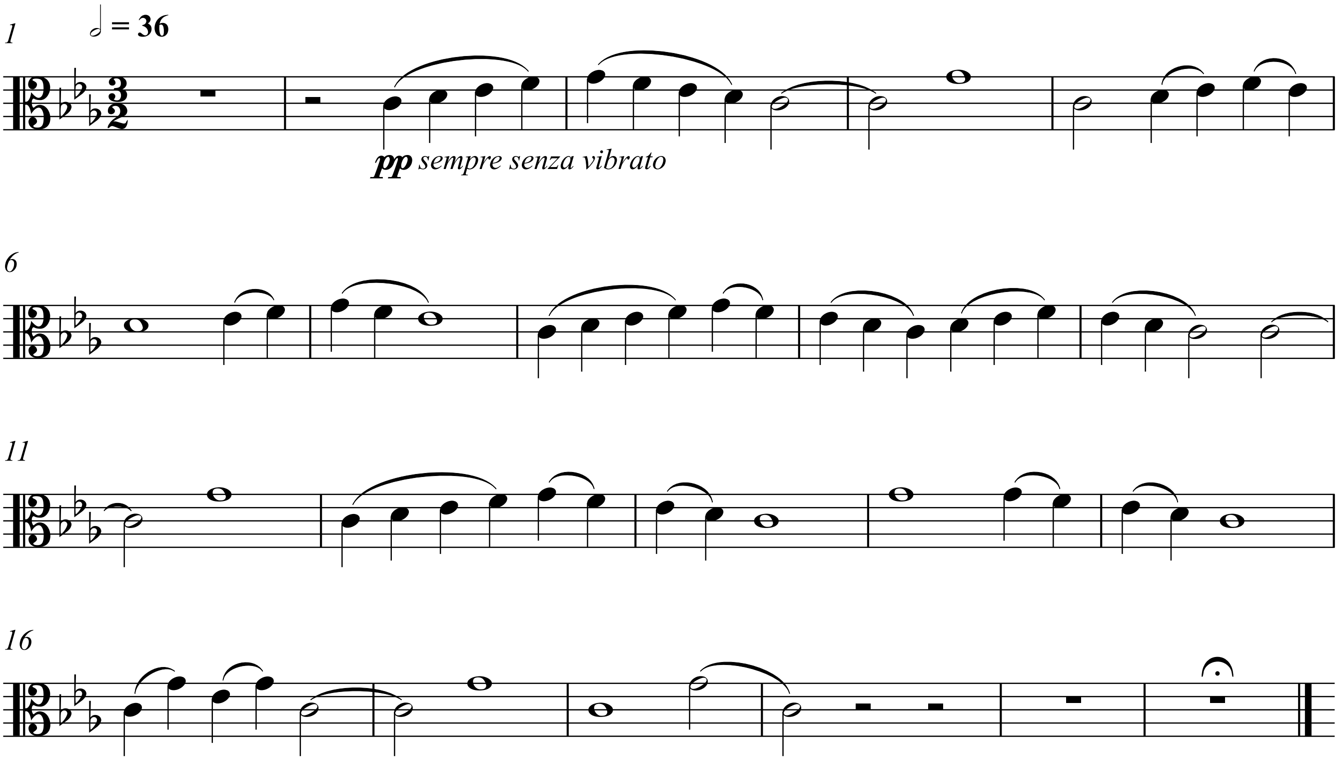
III - Para a África



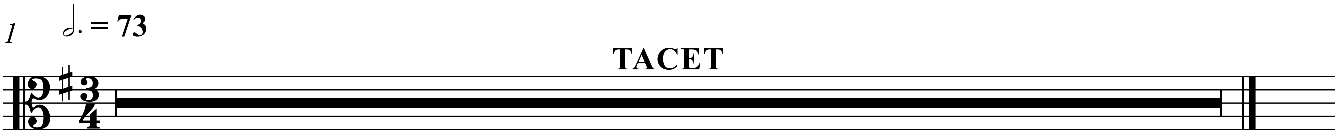
IV - Para a América do Norte

V - Para a Ásia

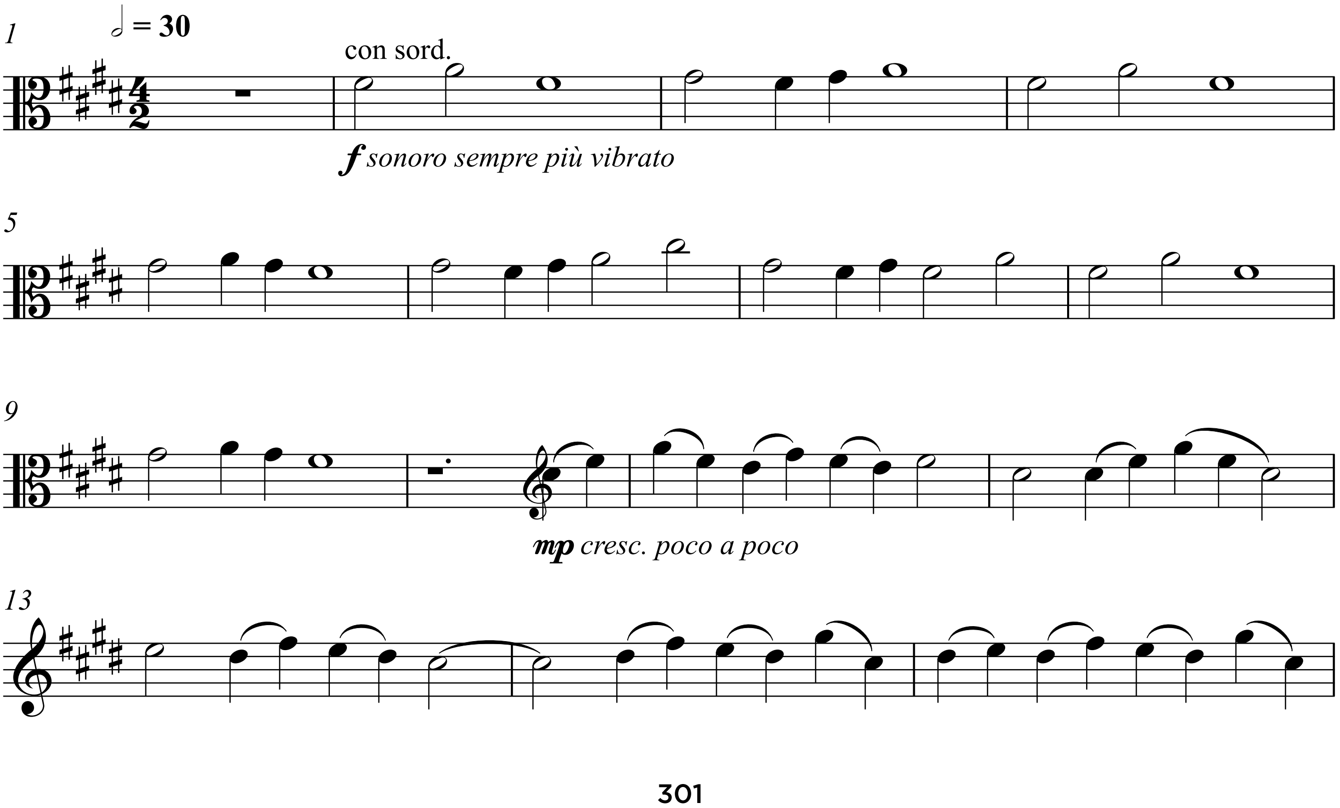
VI - Para a Austrália

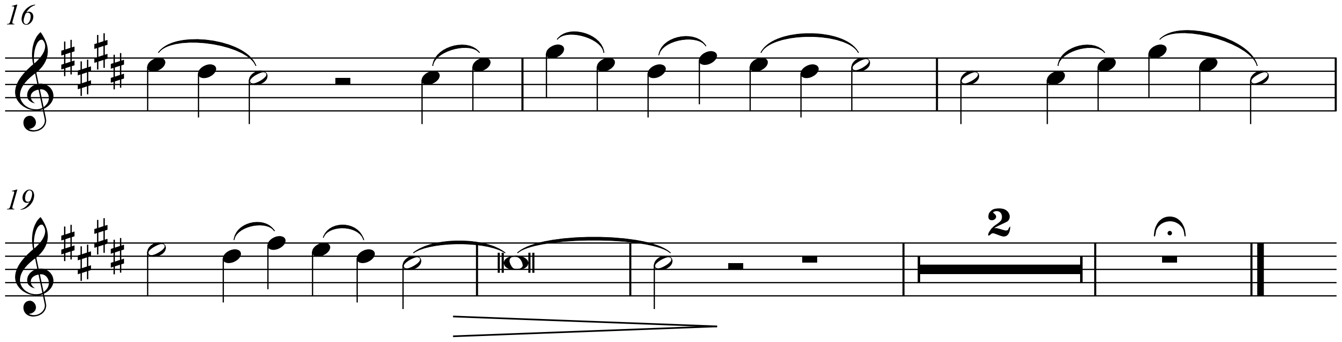


VII - Para a Europa

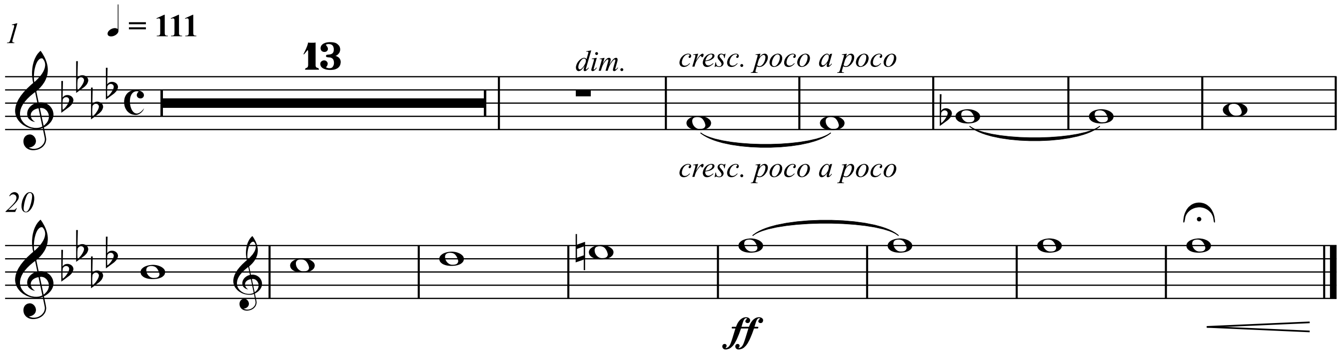


VIII - Para a Antártica





IX - Poslúdio pela União



Viola

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

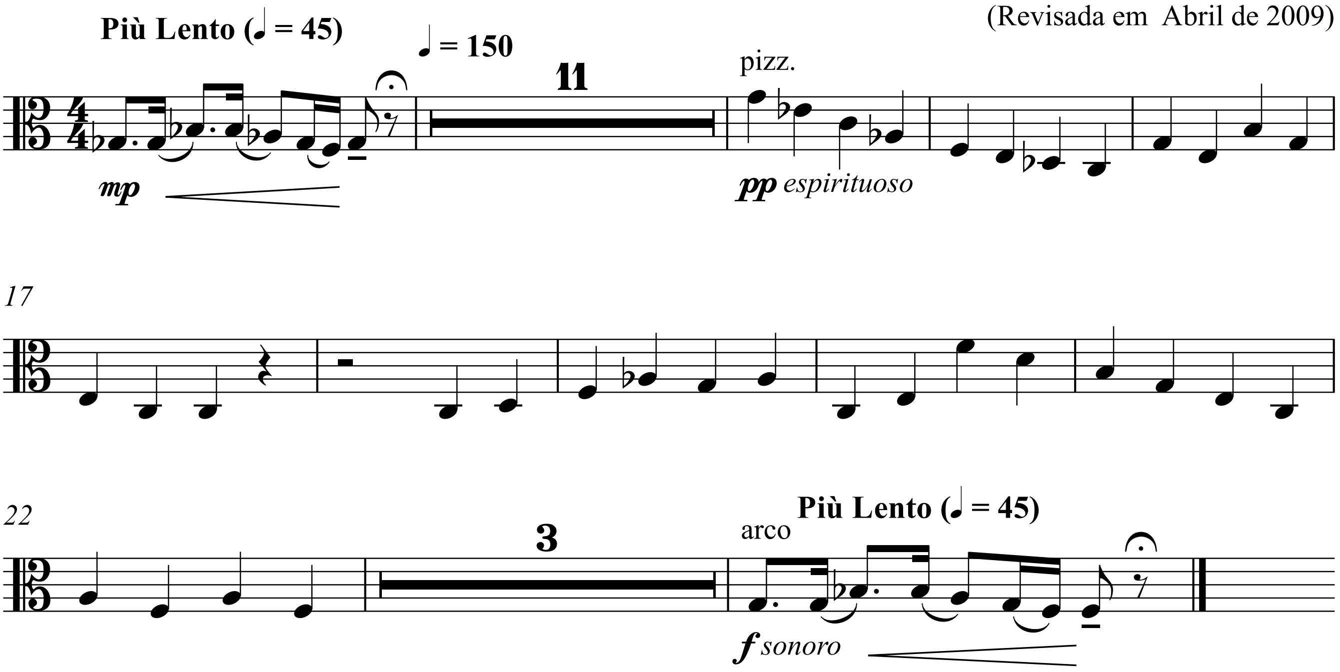
Samuel Cavalcanti Correia

Viola 2

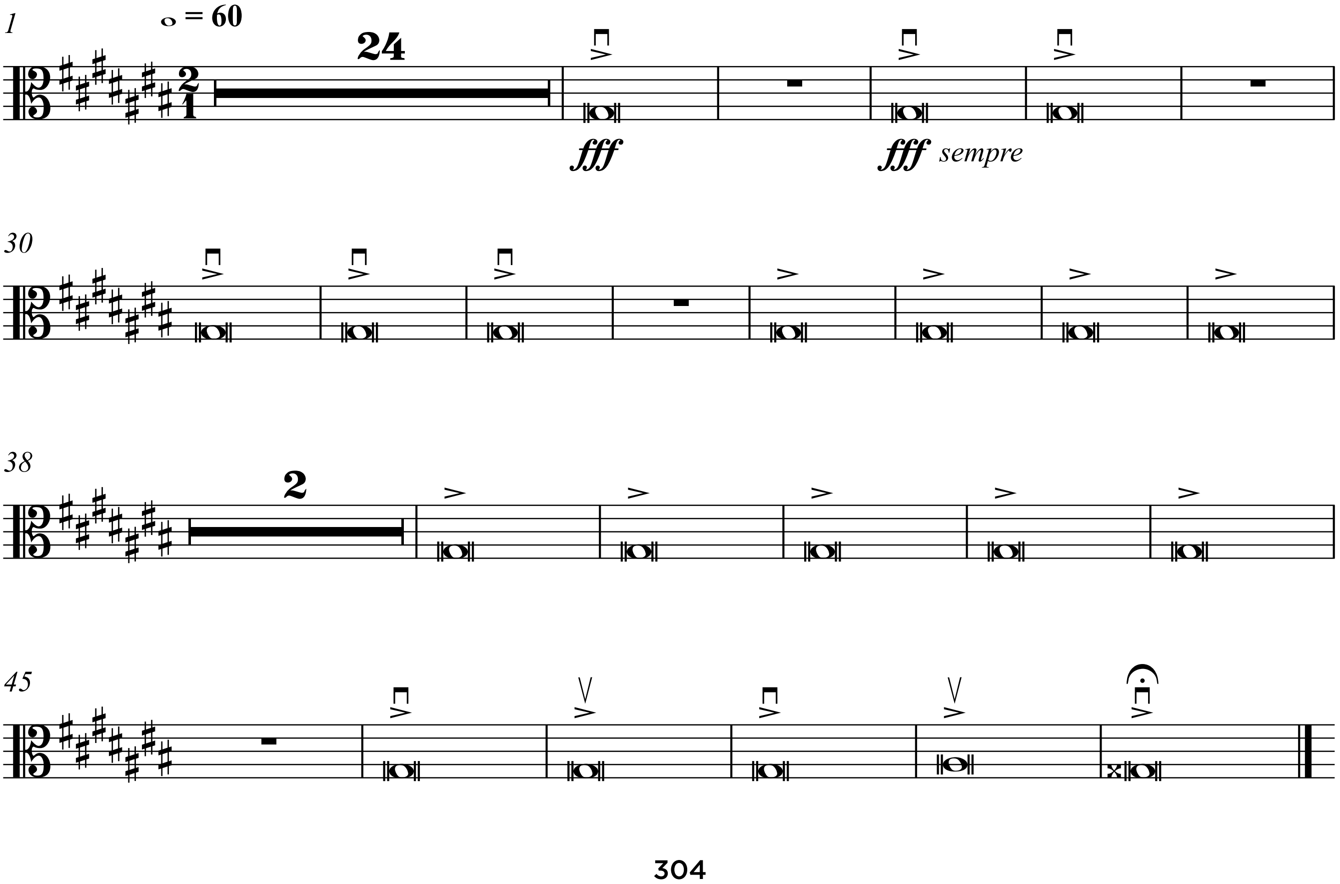
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

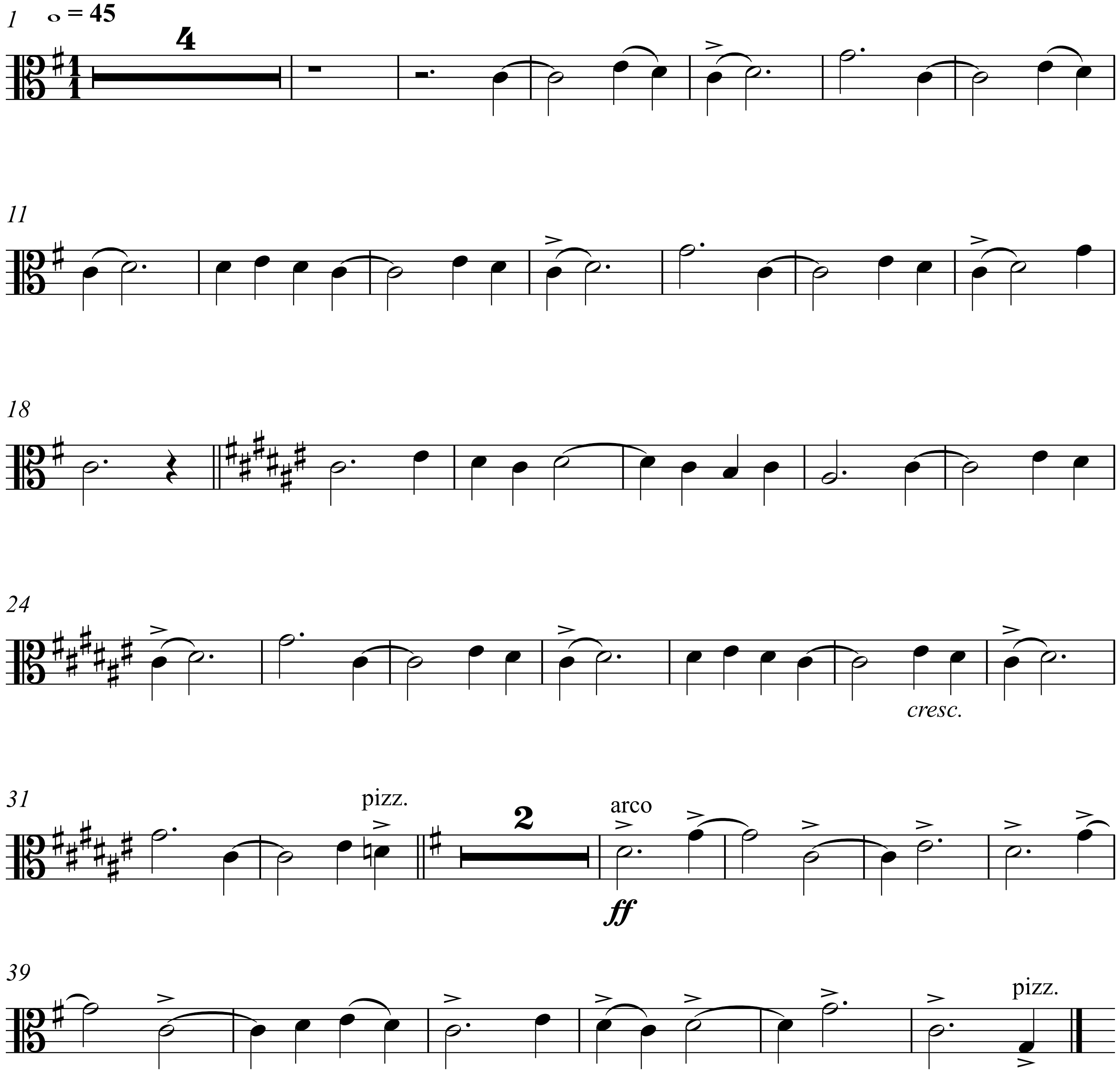
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



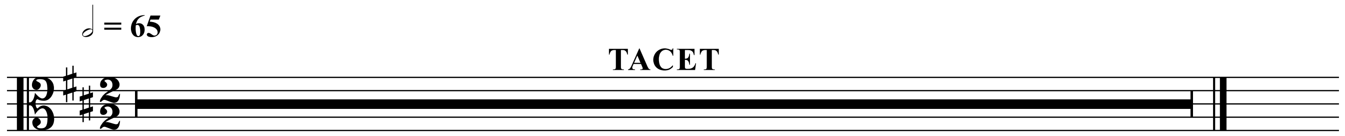
II - Para a América Latina



III - Para a África

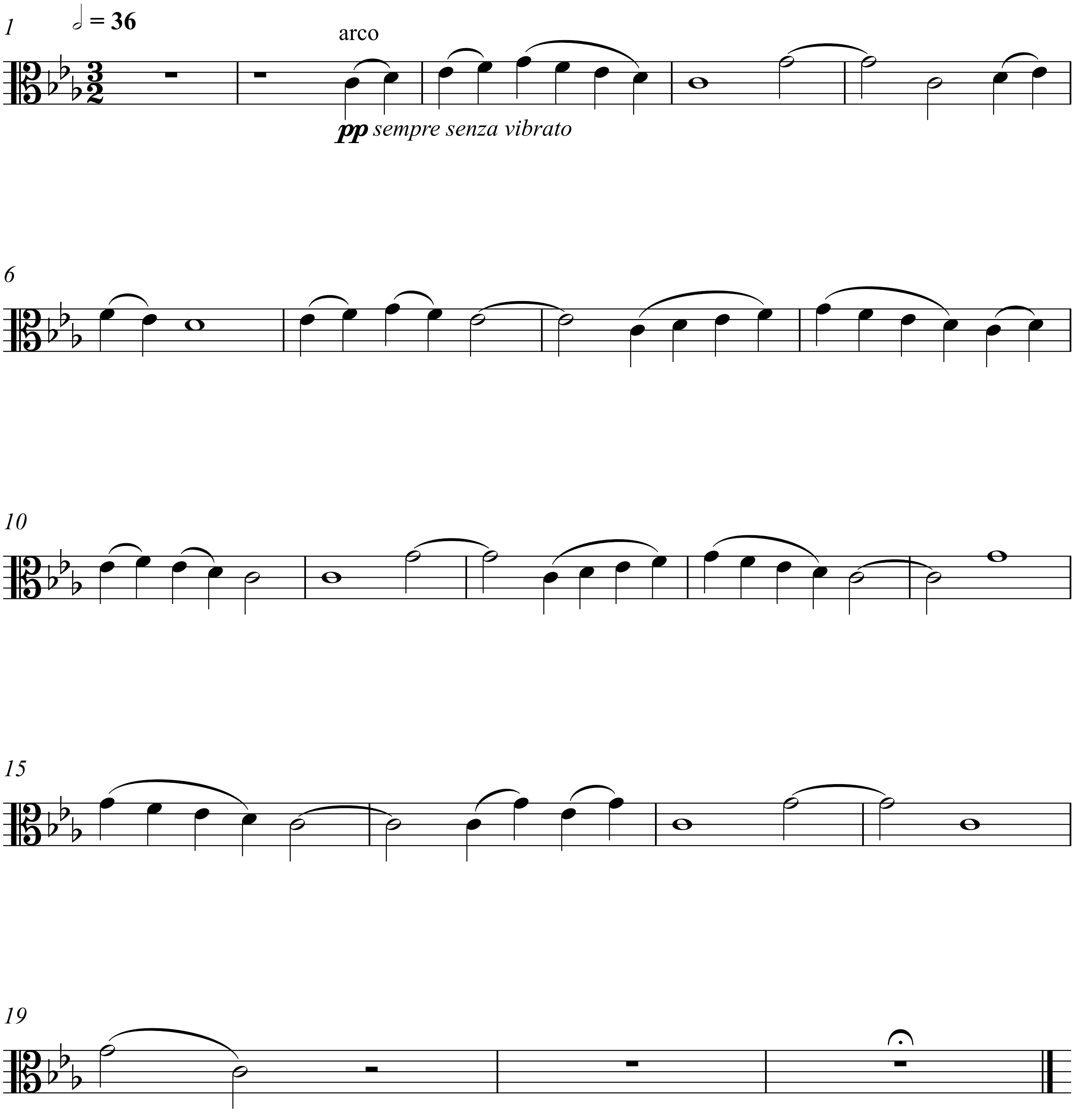


IV - Para a América do Norte

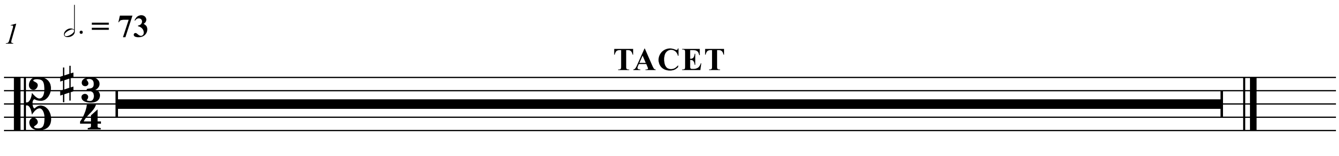


V - Para a Ásia

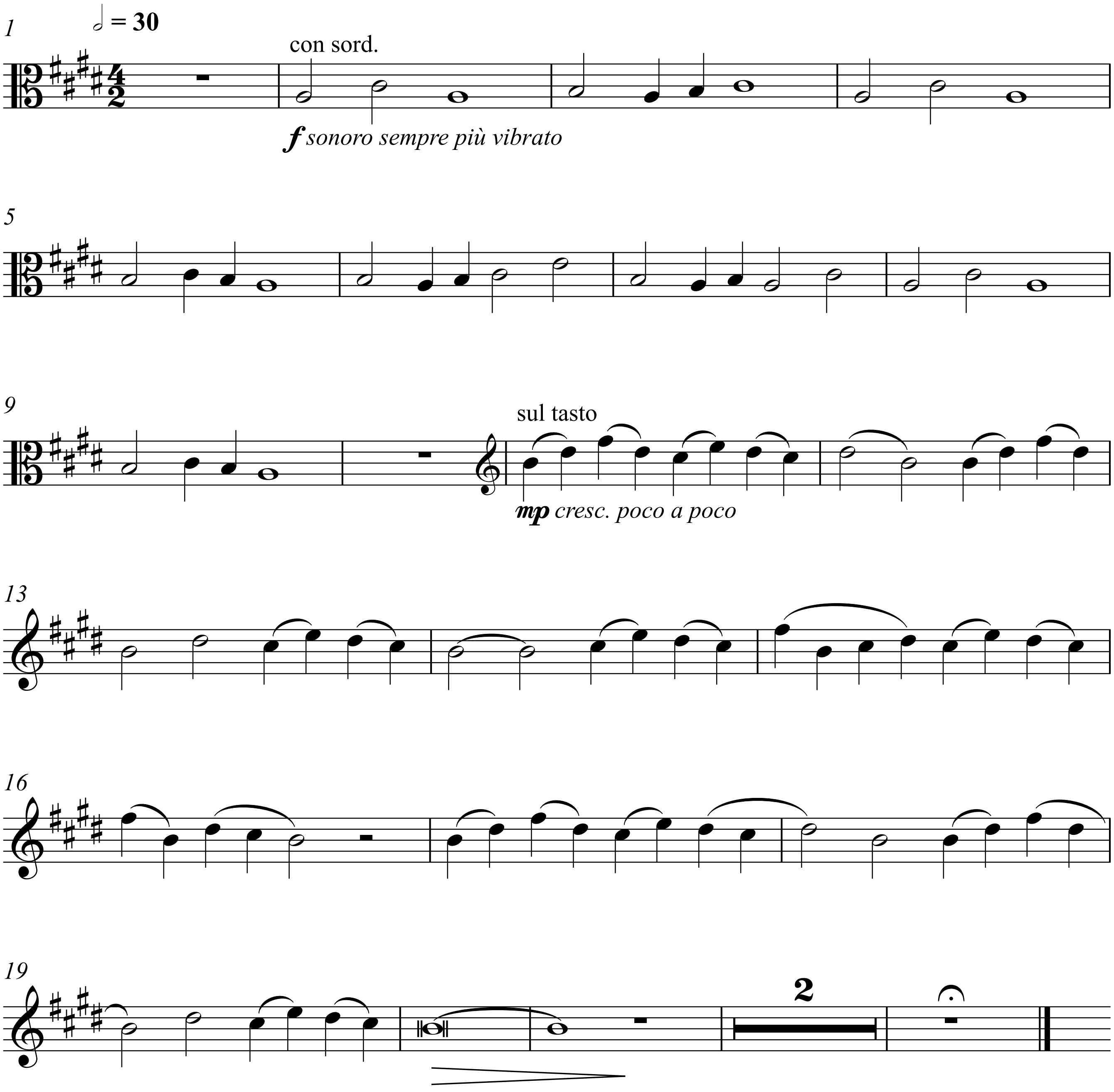
VI - Para a Austrália



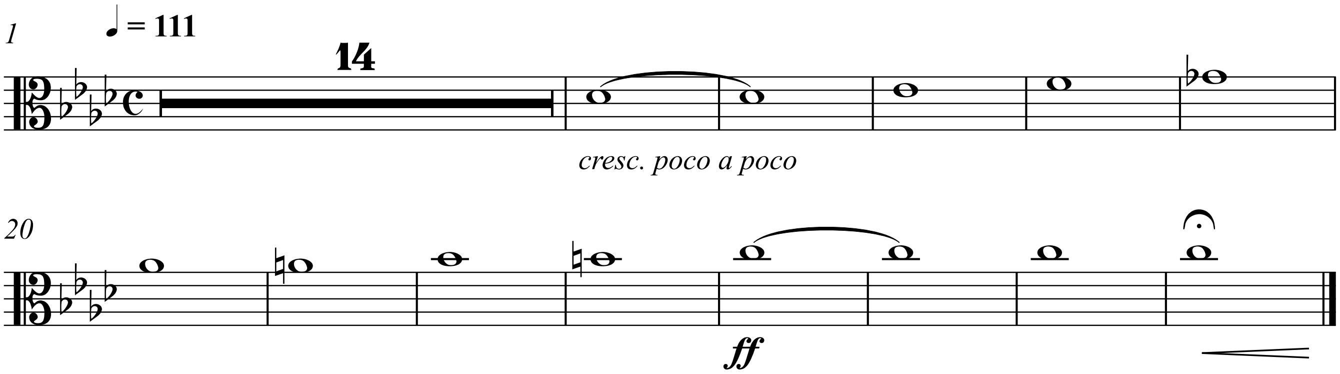
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Viola

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

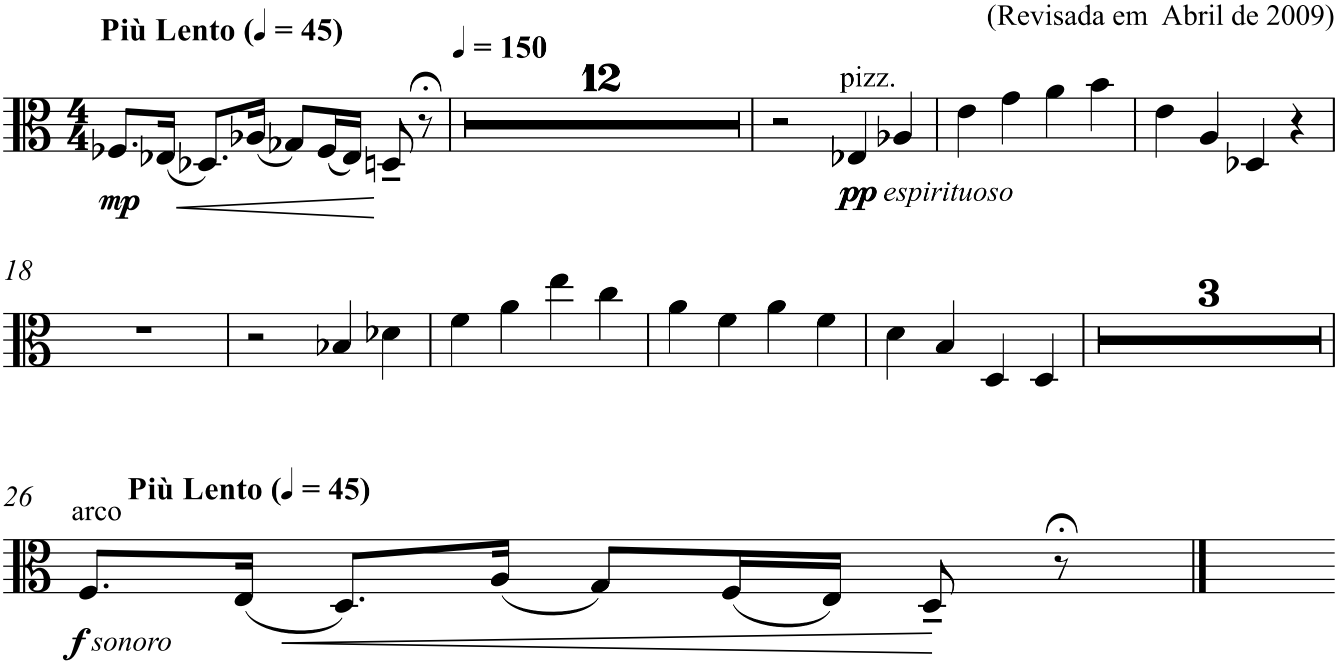
Samuel Cavalcanti Correia

Viola 3

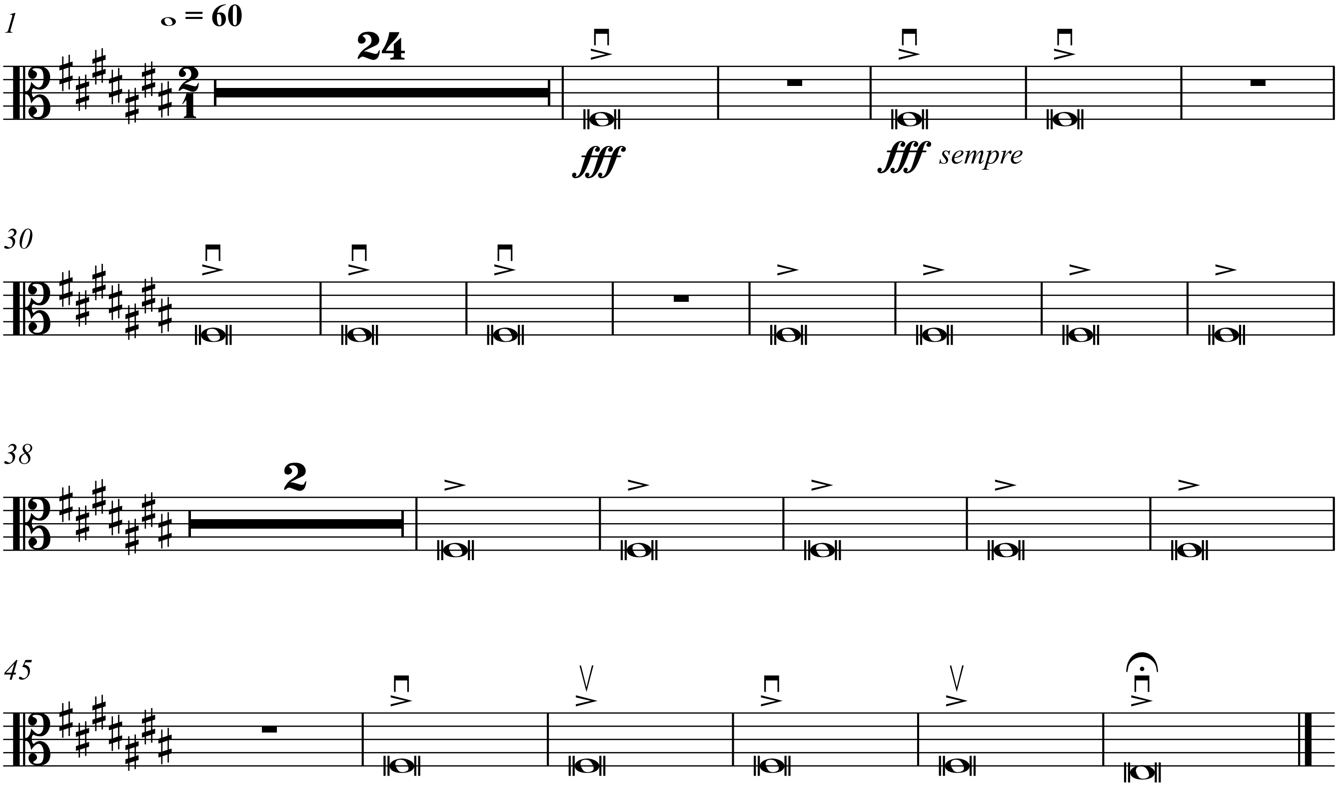
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

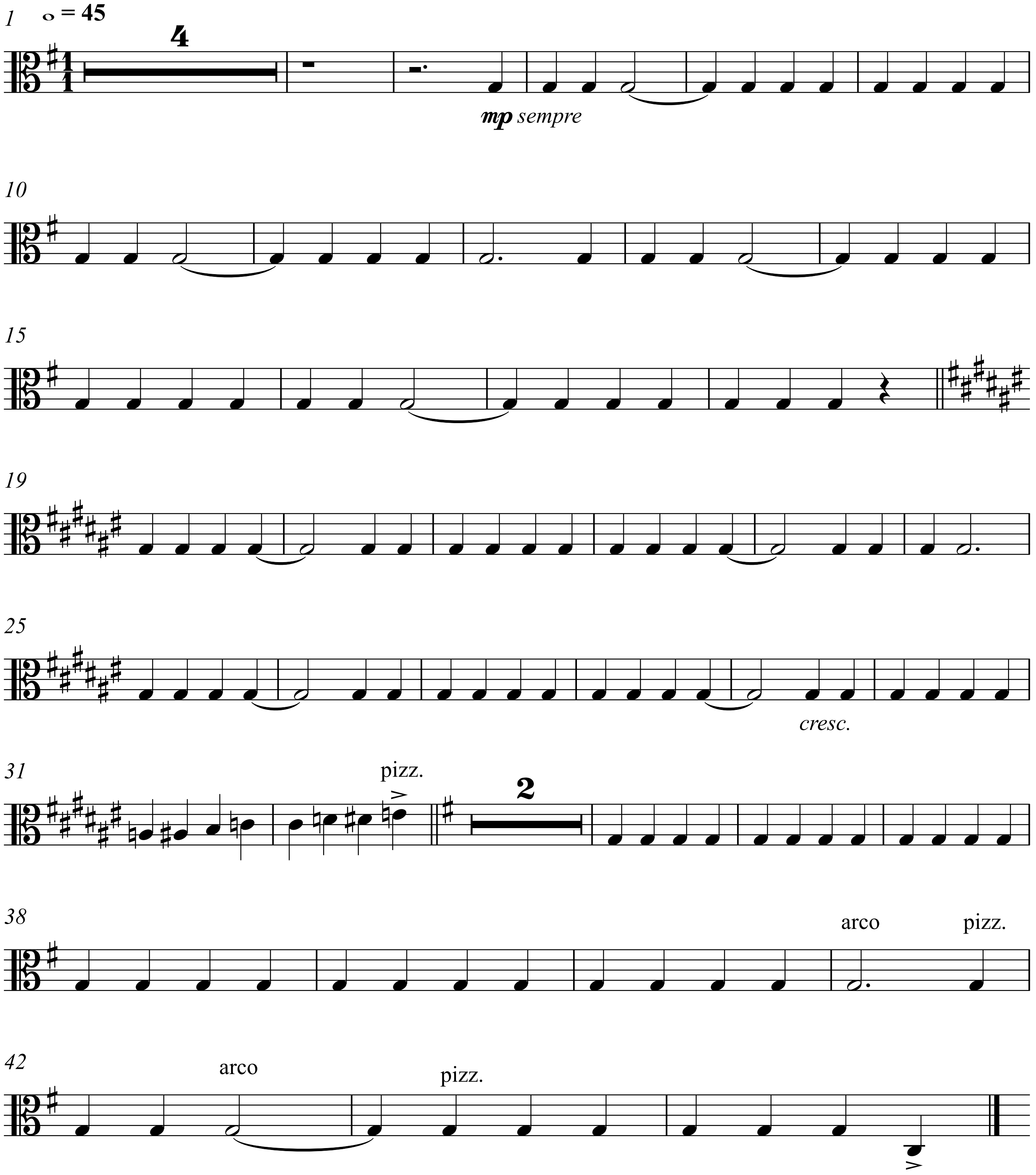
Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



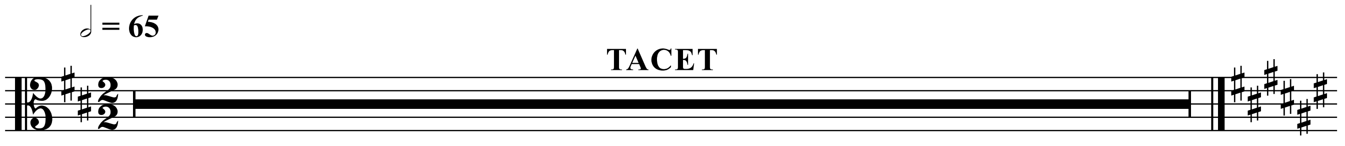
II - Para a América Latina



III - Para a África

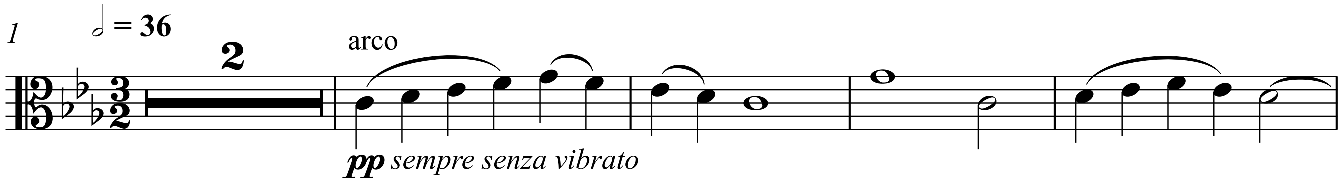


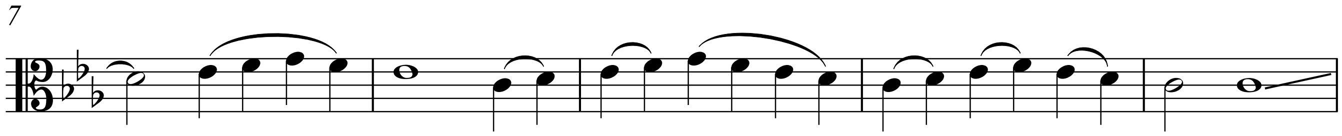
IV - Para a América do Norte

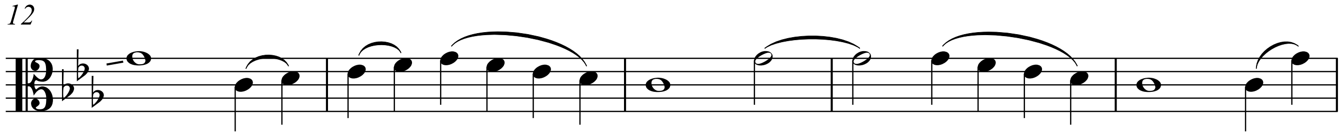


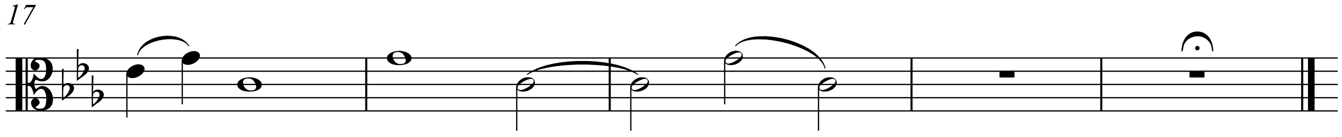
V - Para a Ásia

VI - Para a Austrália

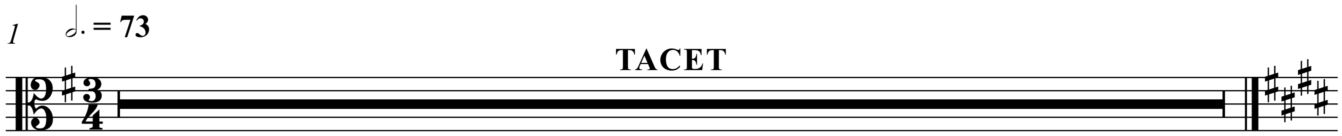




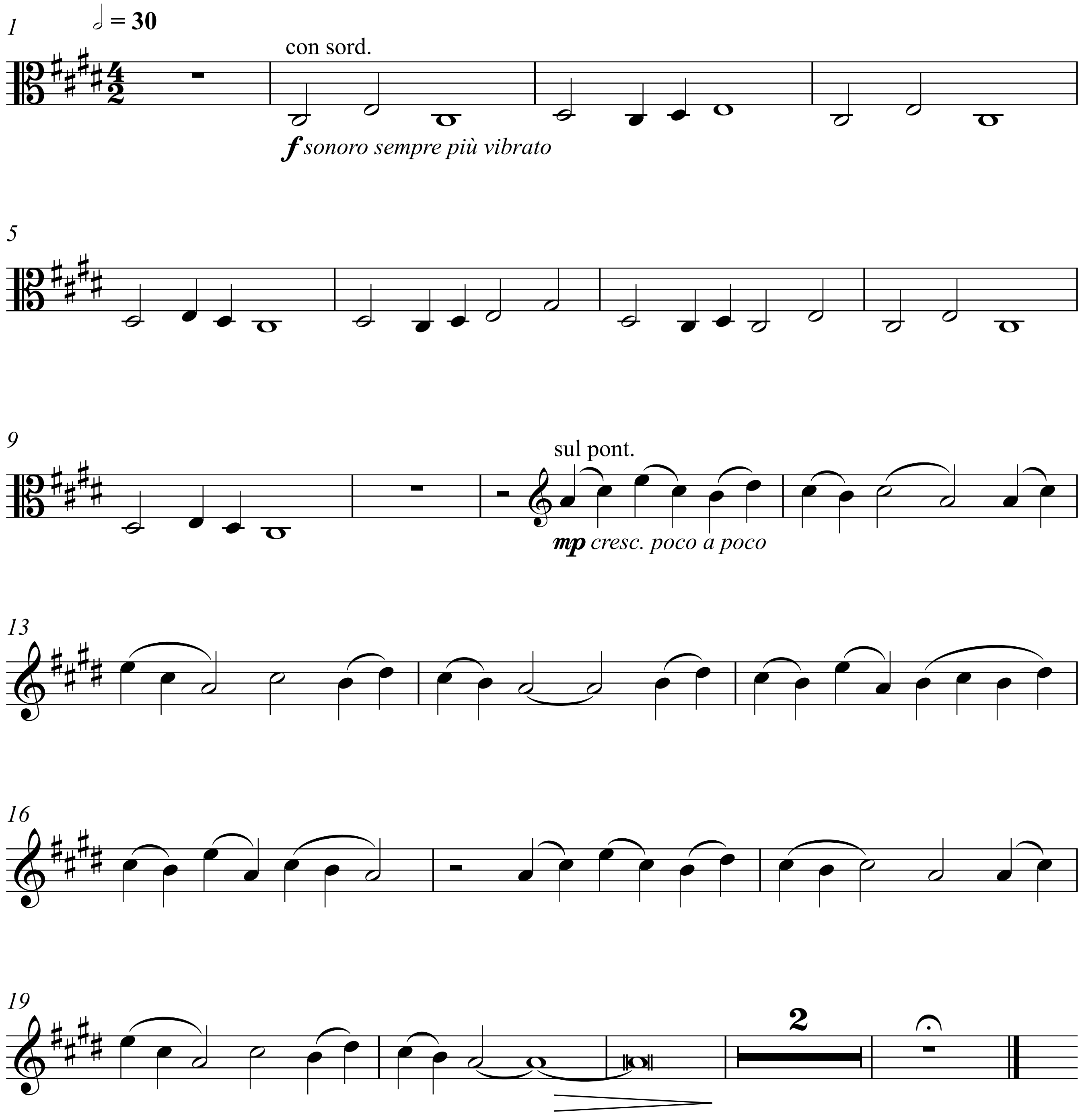




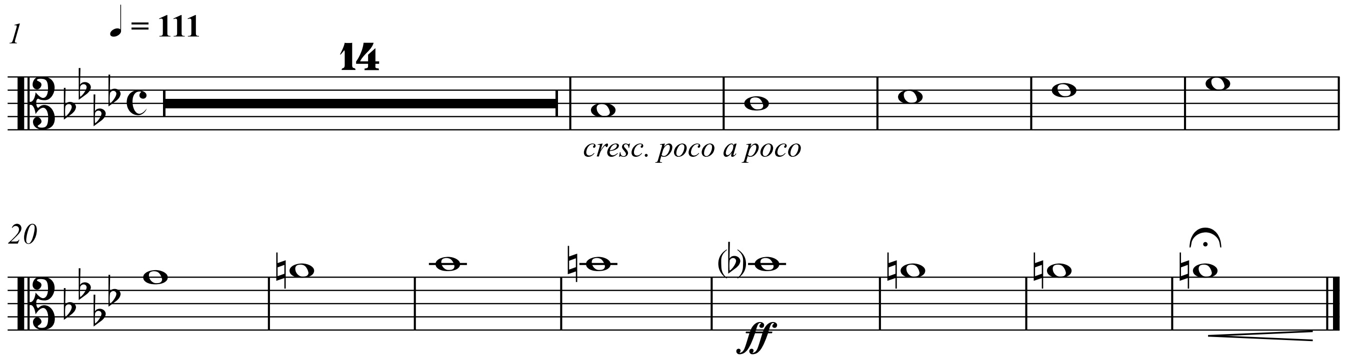
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Violoncello DURAÇÃO APROXIMADA: 13' 50"

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Música para Os Sete Continentes

Opus I

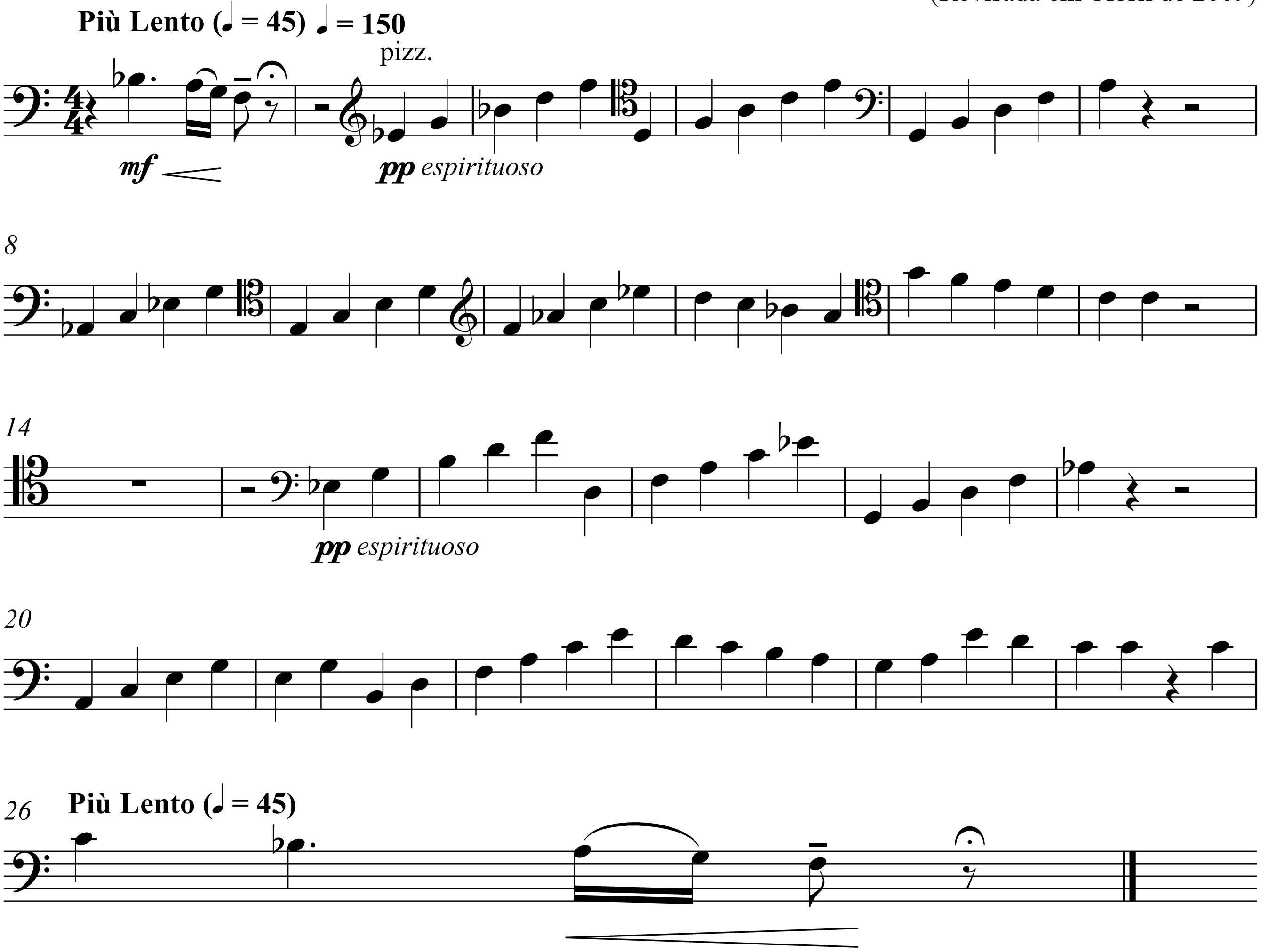
<u>Samuel Cavalcanti Correia</u>

Cello 1

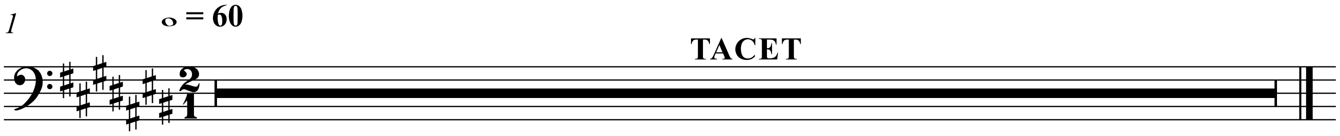
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



II - Para a América Latina

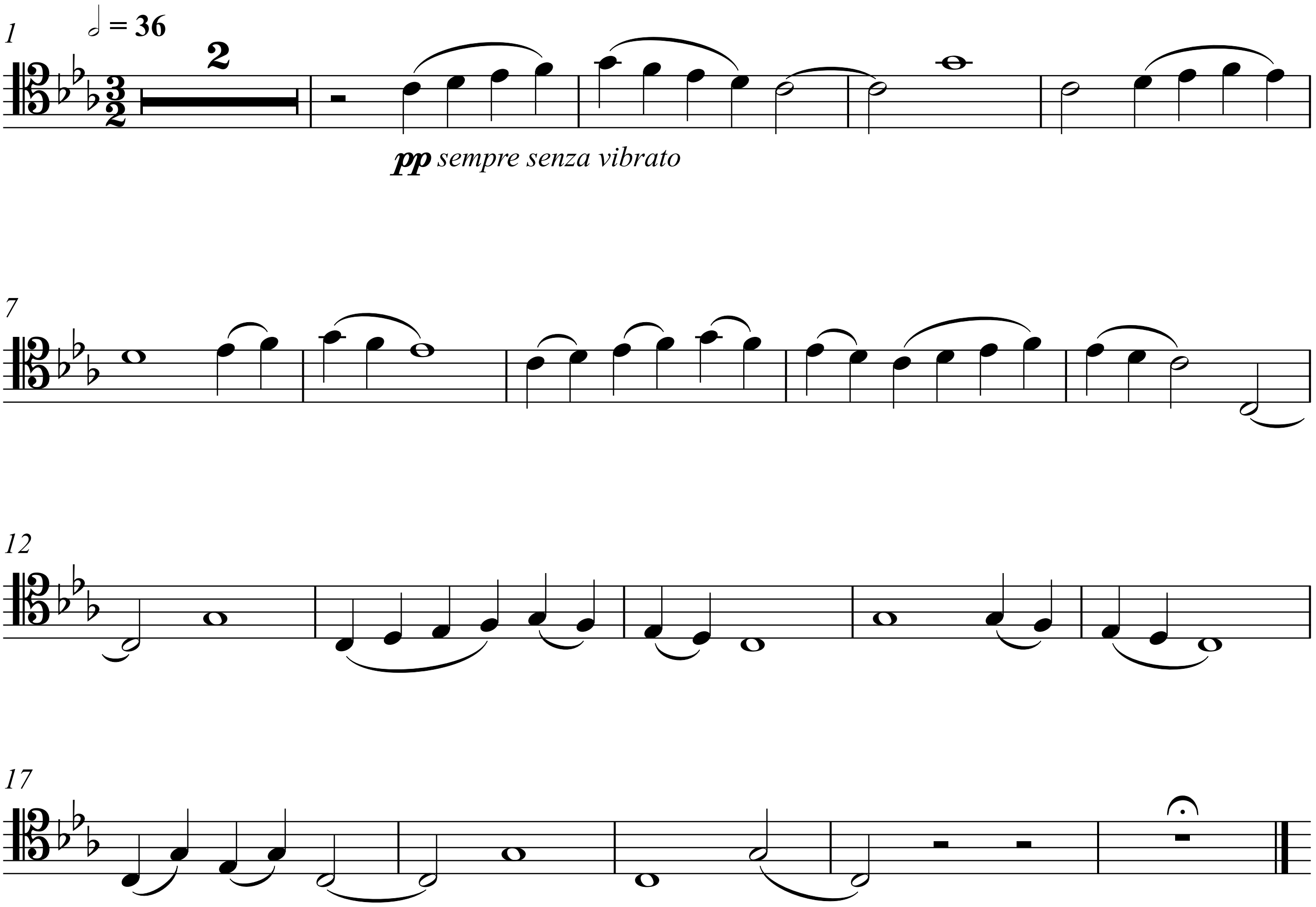


III - Para a África

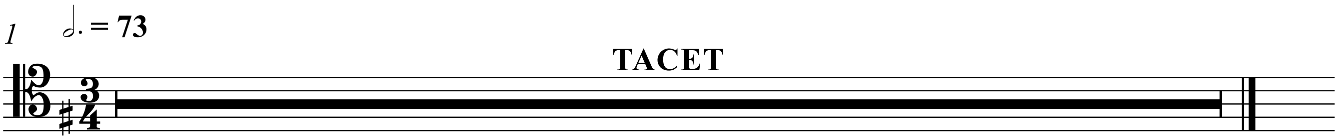
IV - Para a América do Norte

V - Para a Ásia

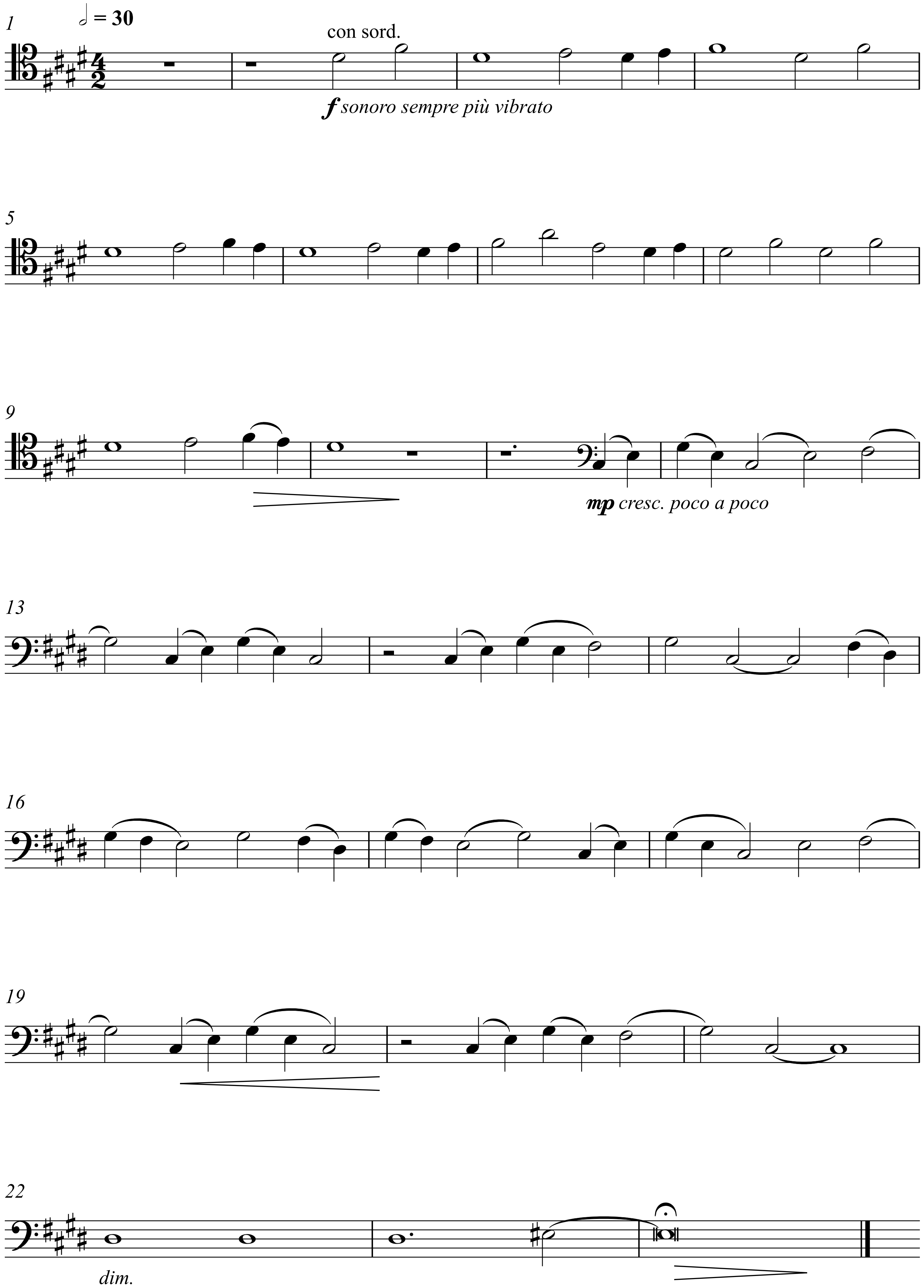
VI - Para a Austrália



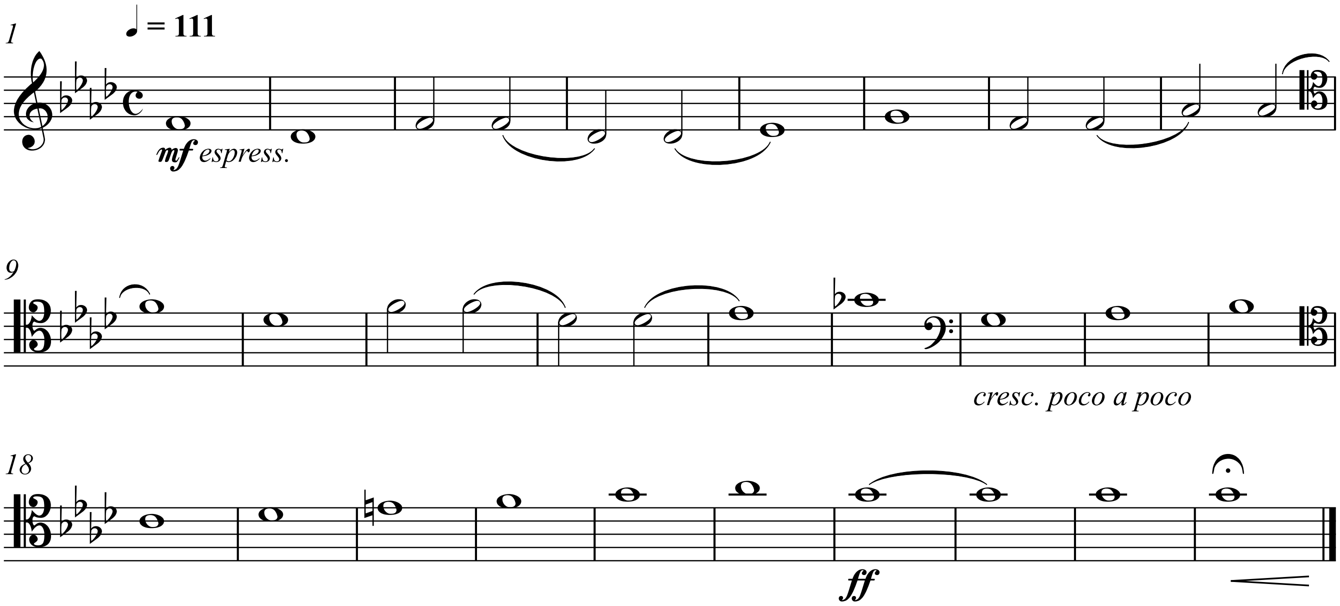
VII - Para a Europa



VIII - Para a Antártica



IX - Poslúdio pela União



Violoncello DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

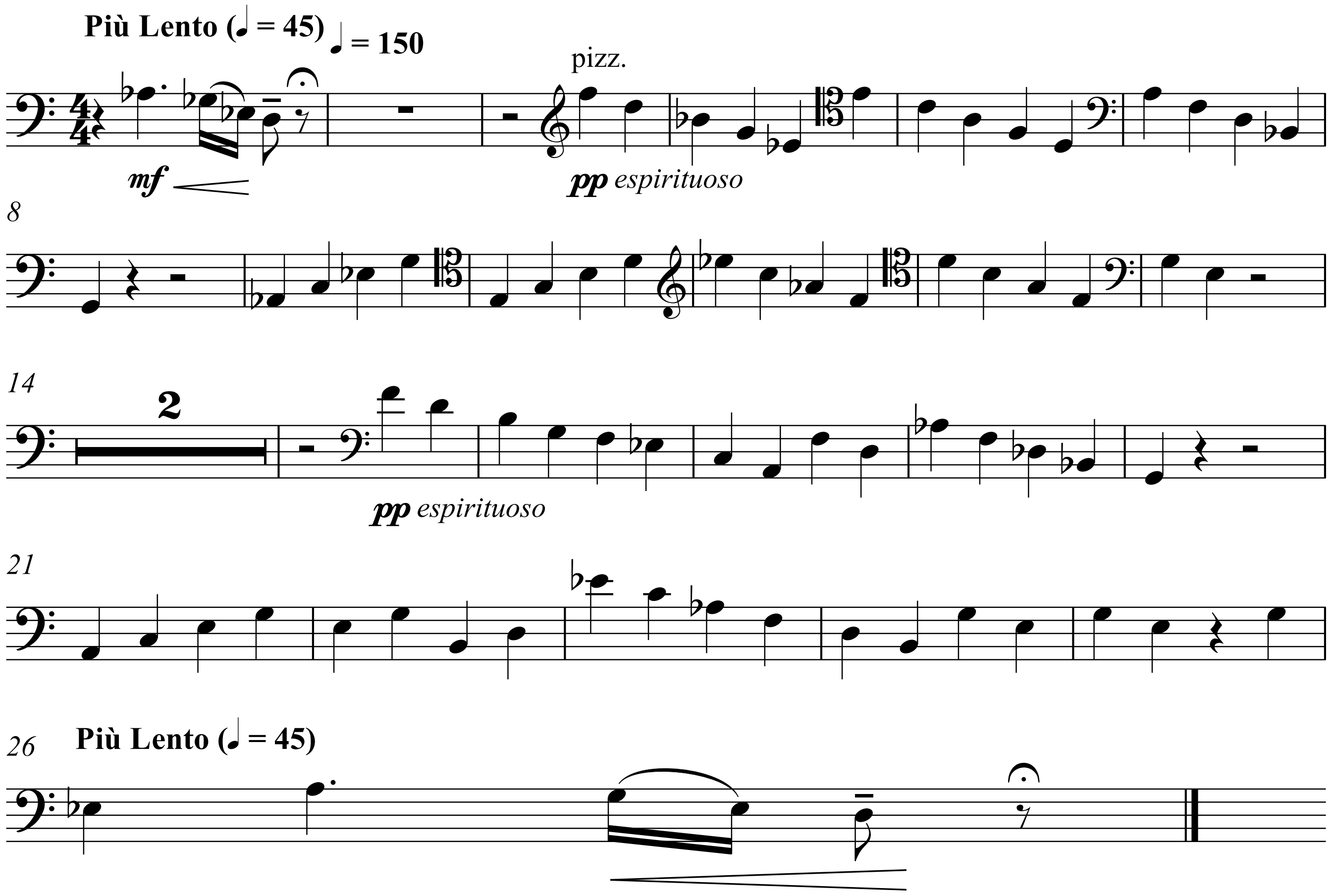
Samuel Cavalcanti Correia

Cello 2

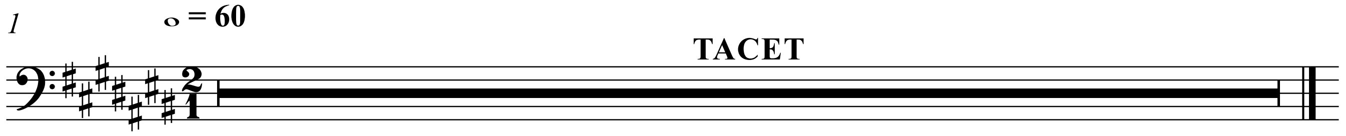
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)



II - Para a América Latina

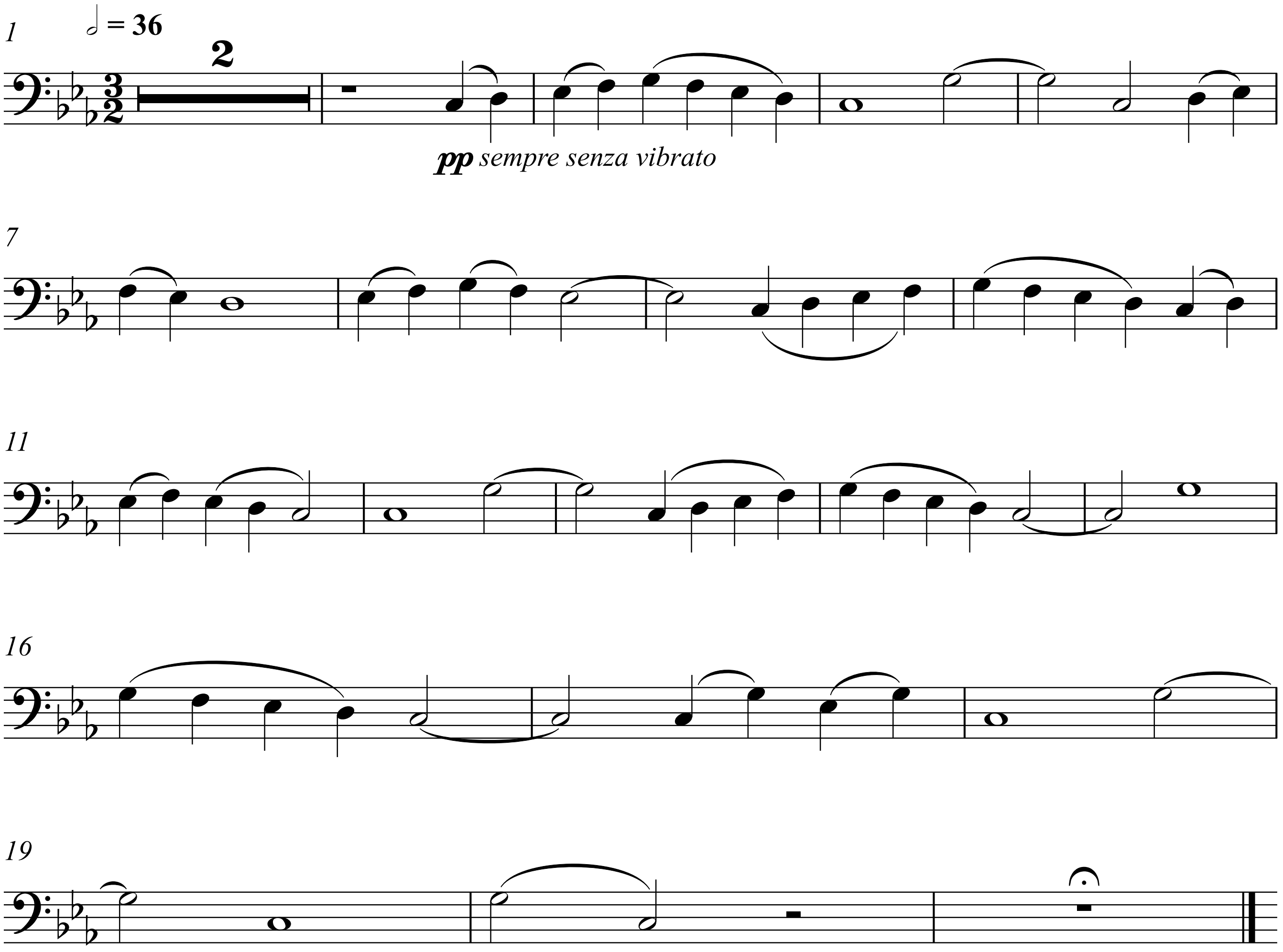


III - Para a África

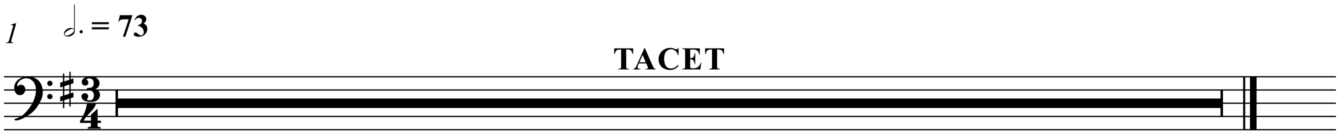
IV - Para a América do Norte

V - Para a Ásia

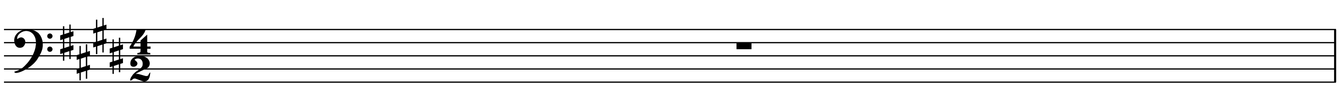
VI - Para a Austrália

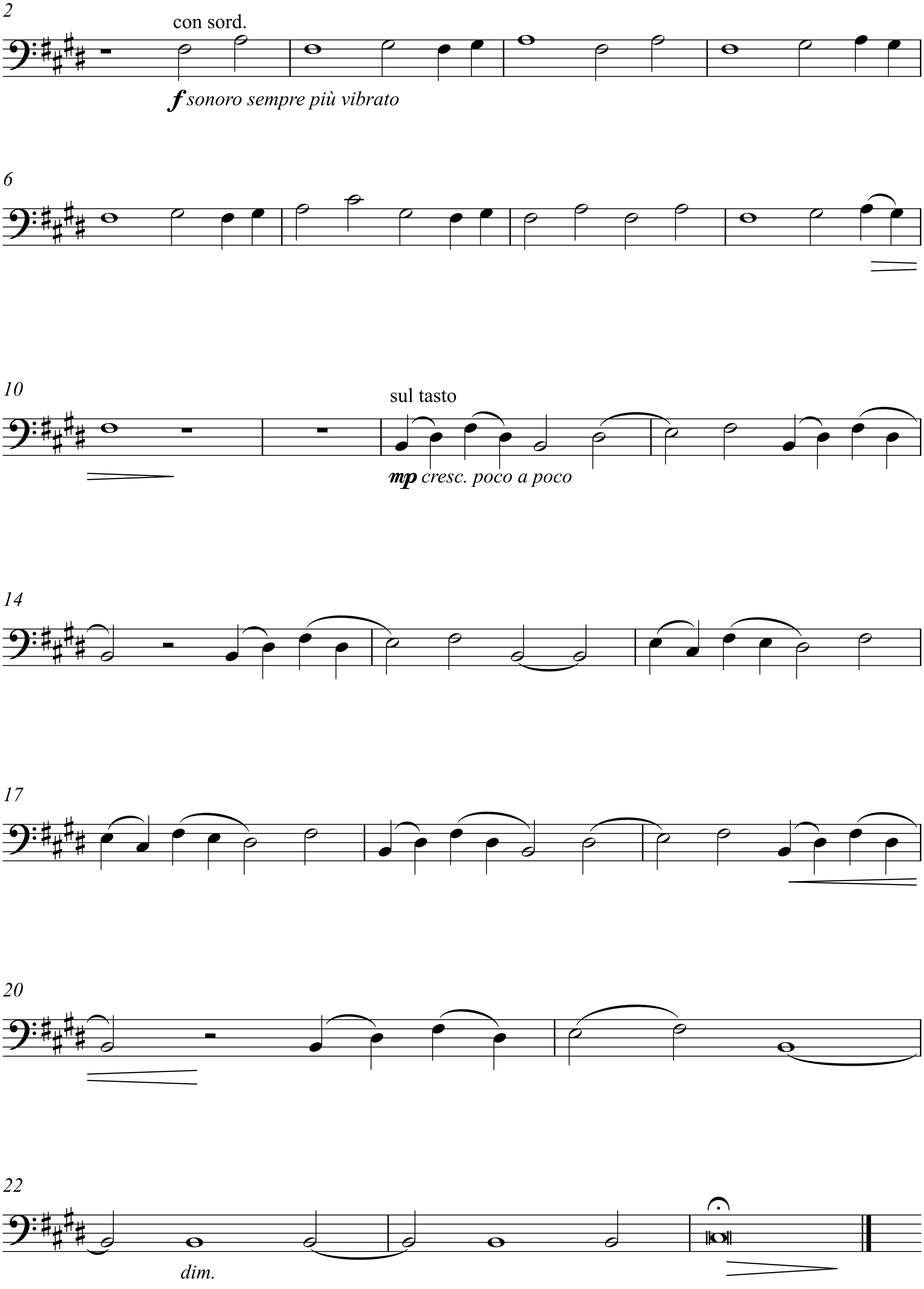


VII - Para a Europa

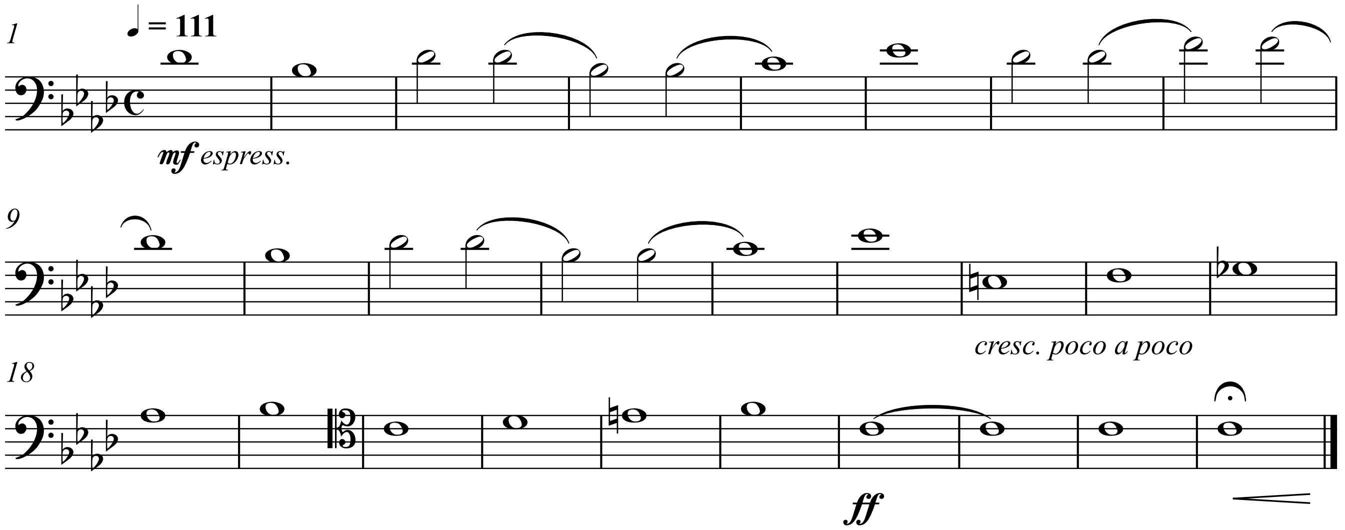


VIII - Para a Antártica




2
con sord.
f sonoro sempre più vibrato
6
10
sul tasto
mp cresc. poco a poco
14
17
20
22
dim.

IX - Poslúdio pela União



Violoncello DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

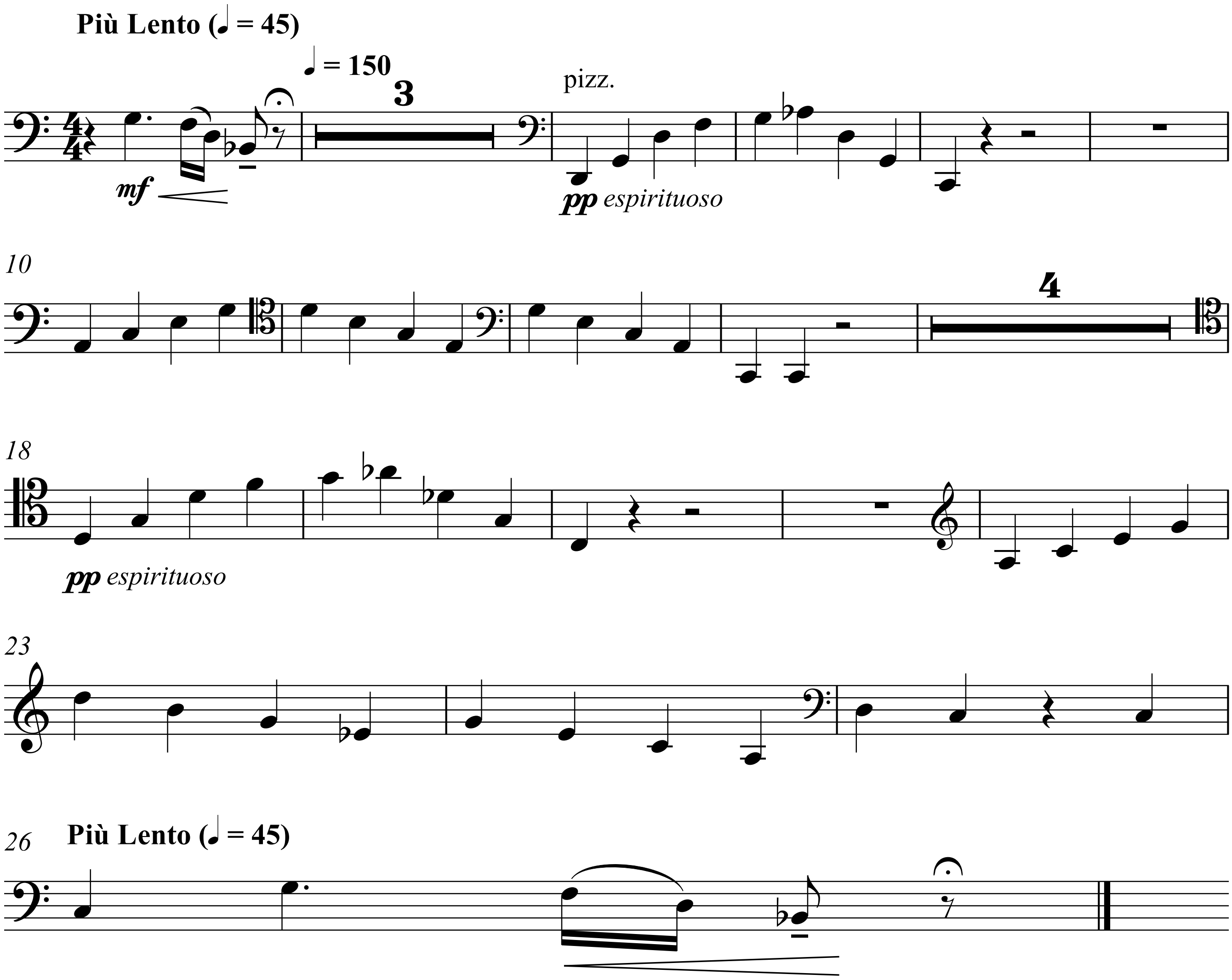
Samuel Cavalcanti Correia

Cello 3

Música para os Sete Continentes - Opus I

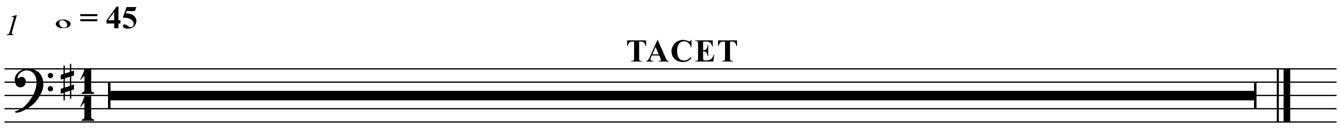
I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

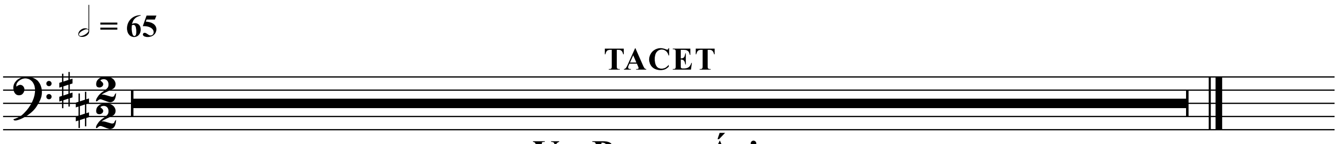


II - Para a América Latina

III - Para a África

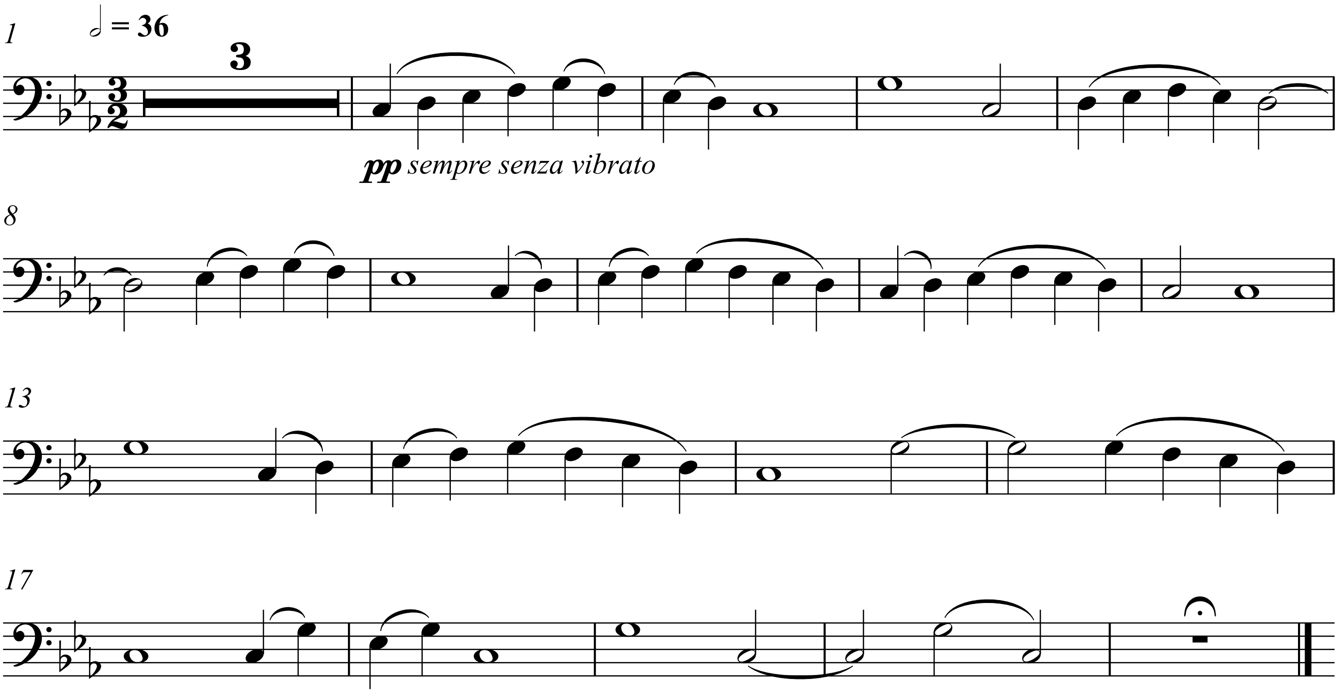


IV - Para a América do Norte

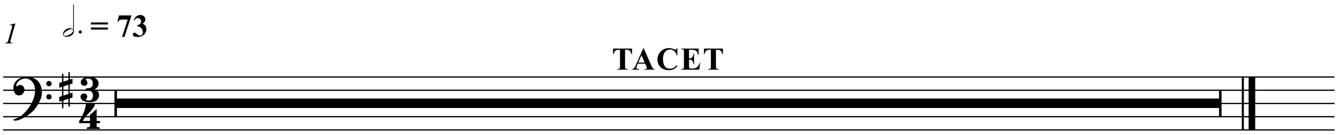


V - Para a Ásia

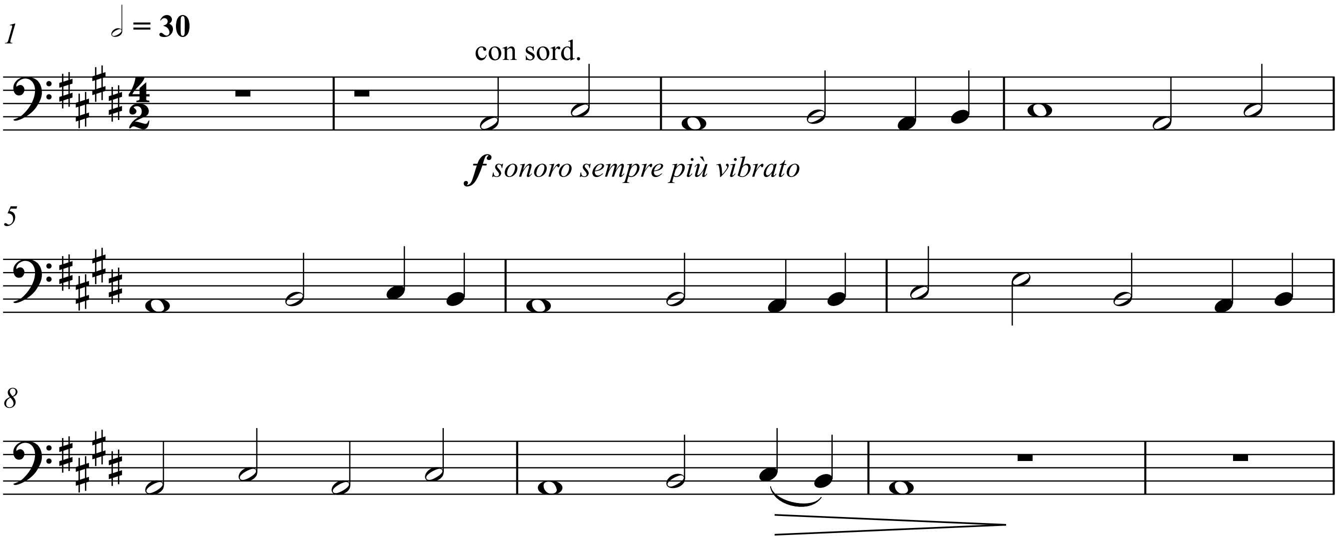
VI - Para a Austrália

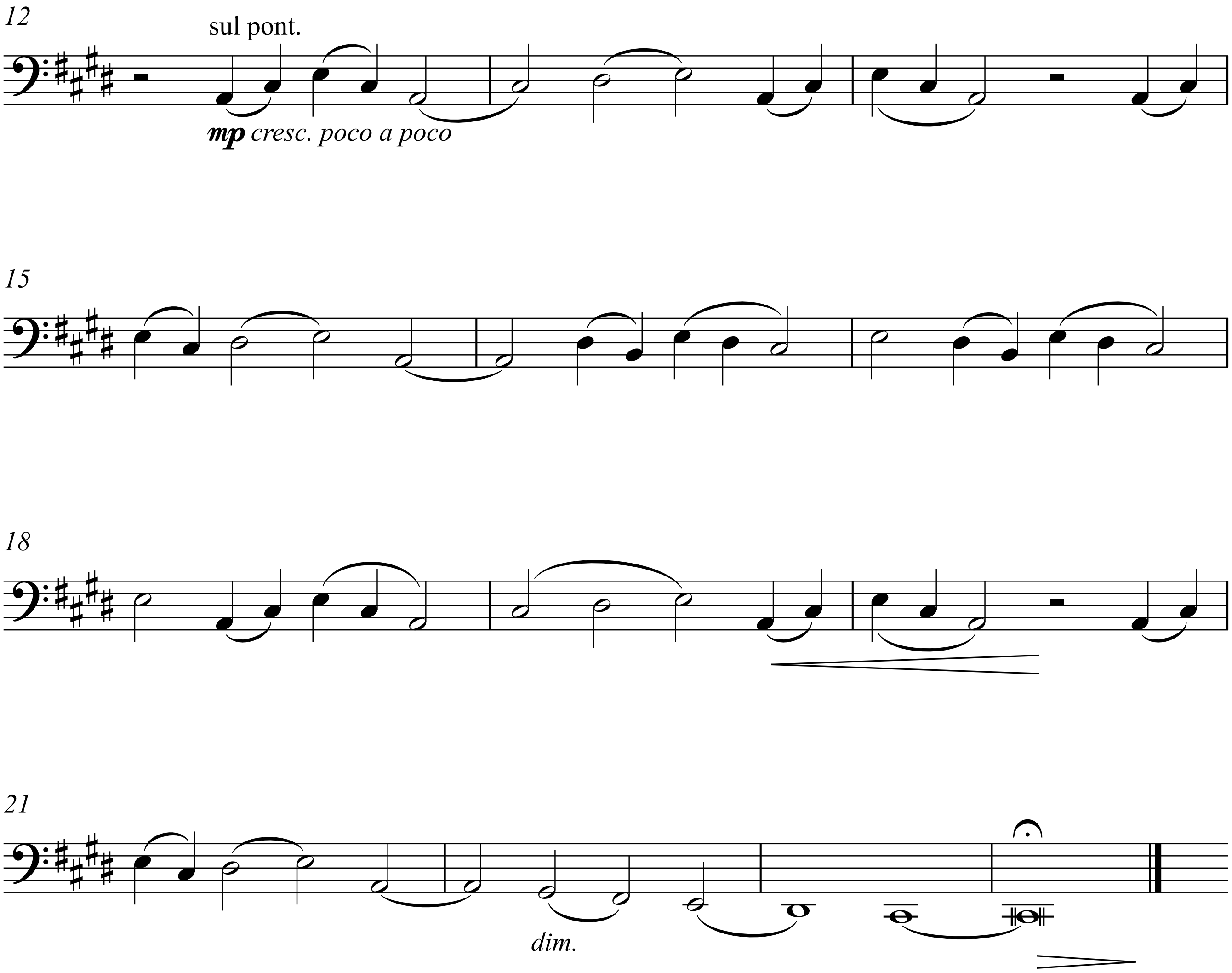


VII - Para a Europa

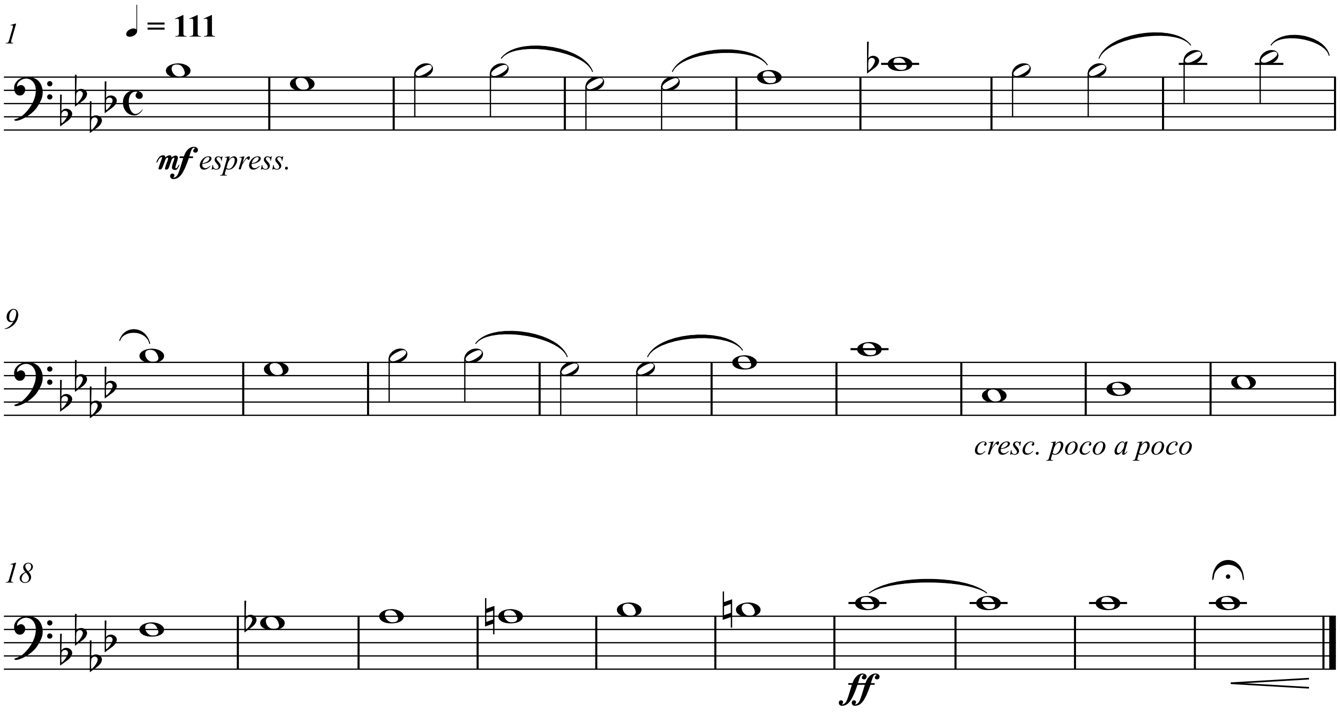


VIII - Para a Antártica





IX - Poslúdio pela União



Contrabass

DURAÇÃO APROXIMADA: 13' 50"

Música para Os Sete Continentes

Opus I

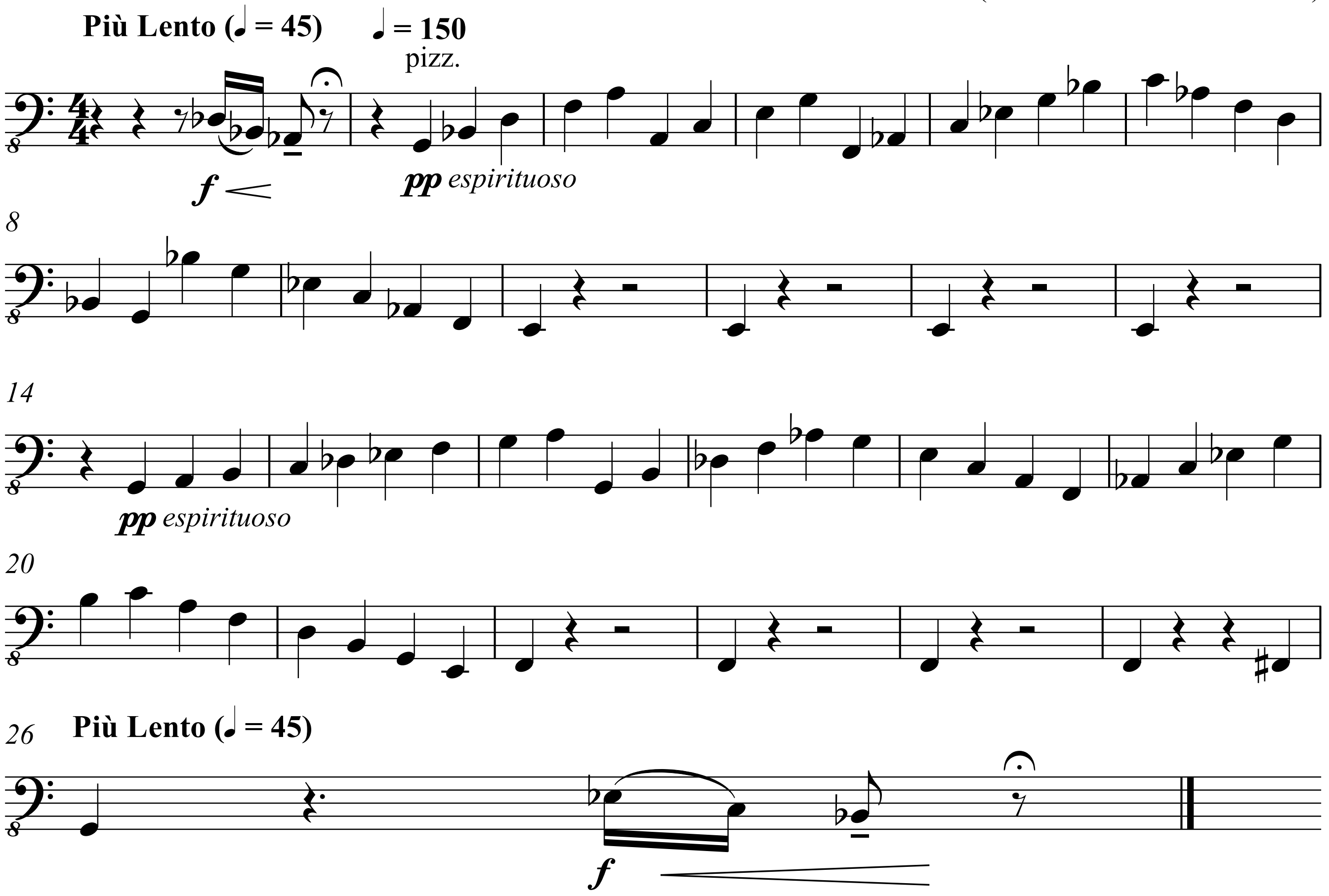
Samuel Cavalcanti Correia

Contrabaixo

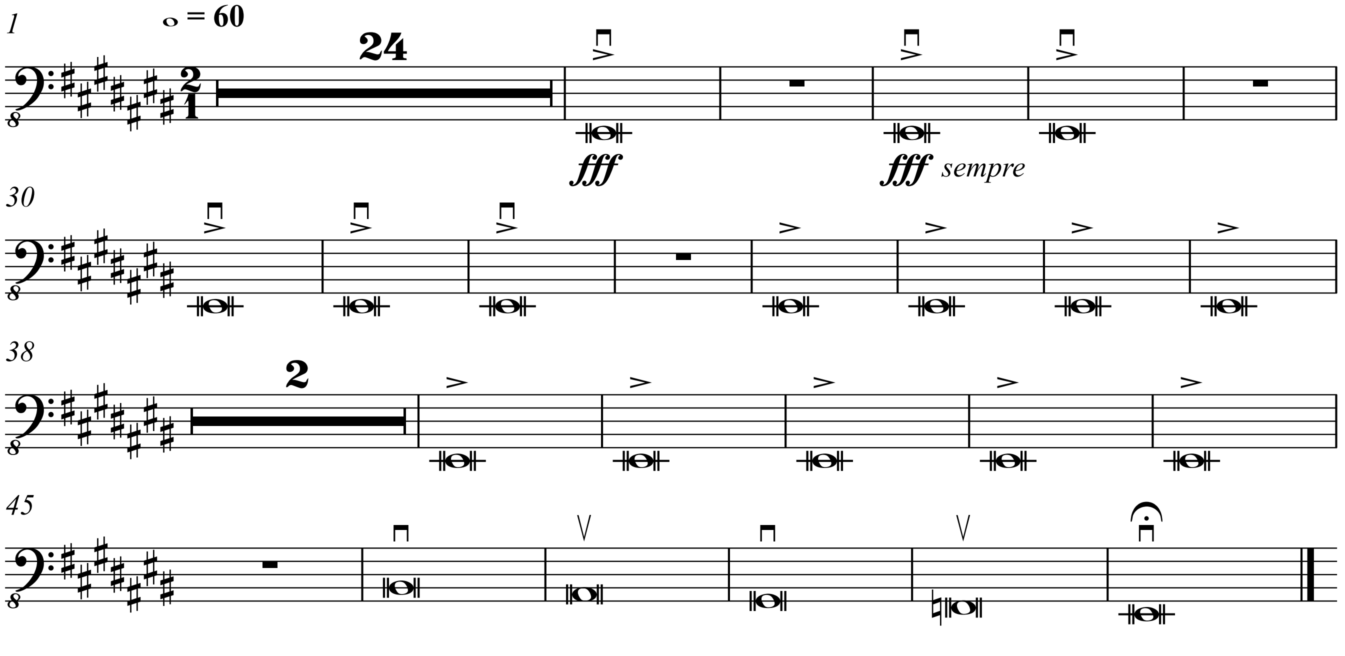
Música para os Sete Continentes - Opus I

I - Prelúdio pela Paz

Samuel Cavalcanti Correia
(Revisada em Abril de 2009)

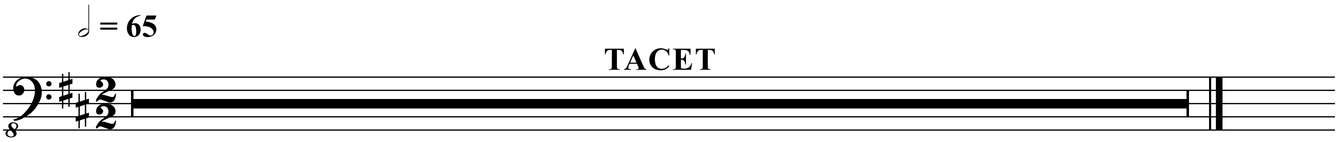


II - Para a América Latina



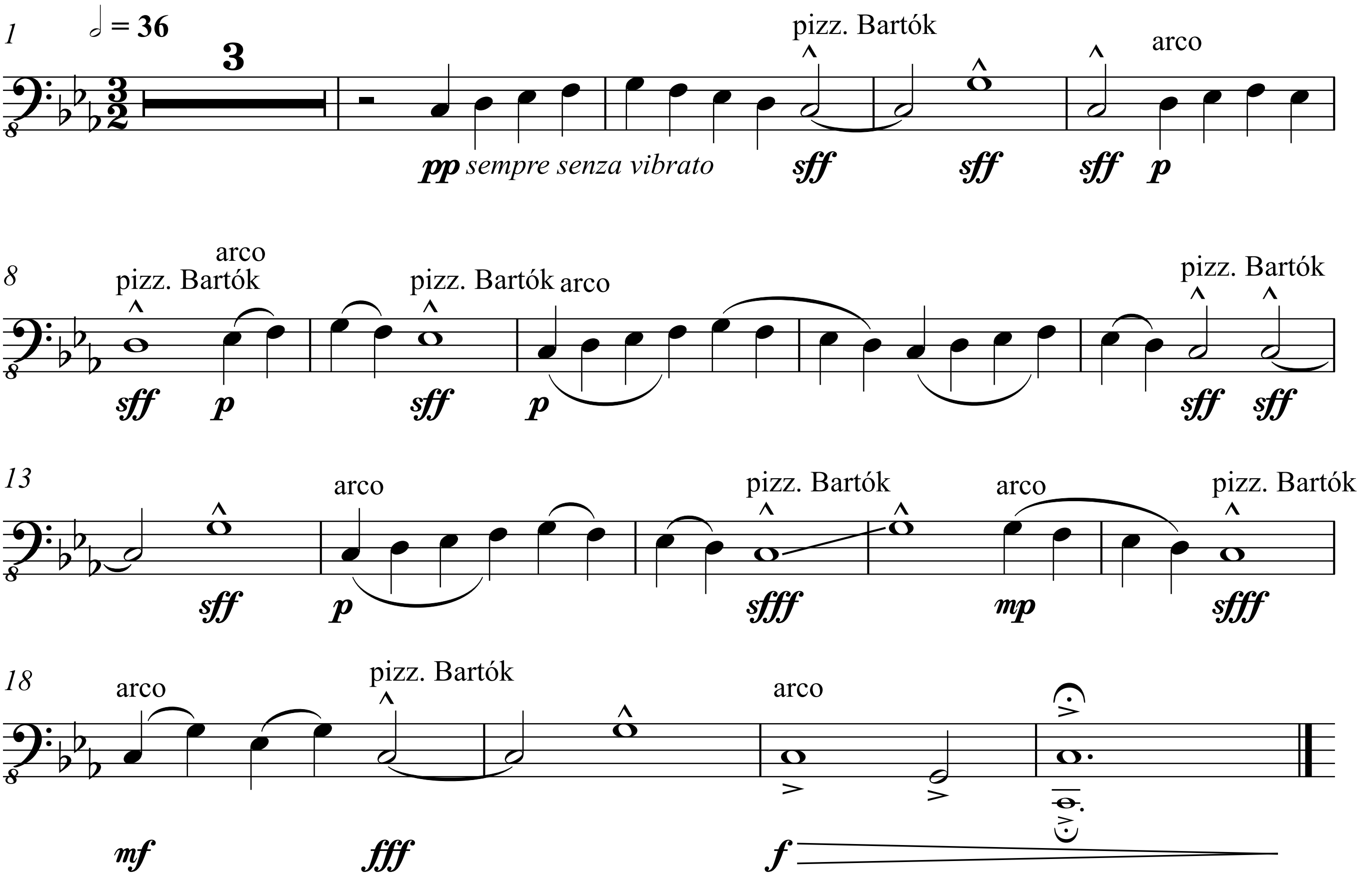
III - Para a África

IV - Para a América do Norte

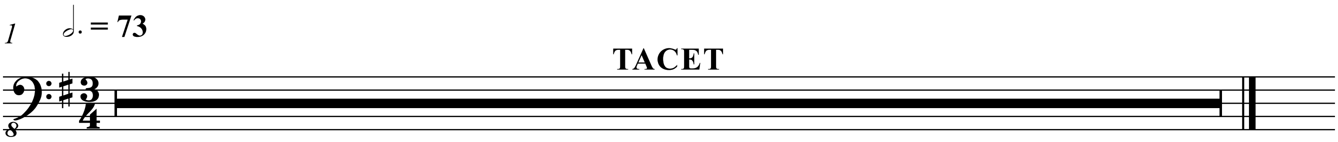


V - Para a Ásia

VI - Para a Austrália

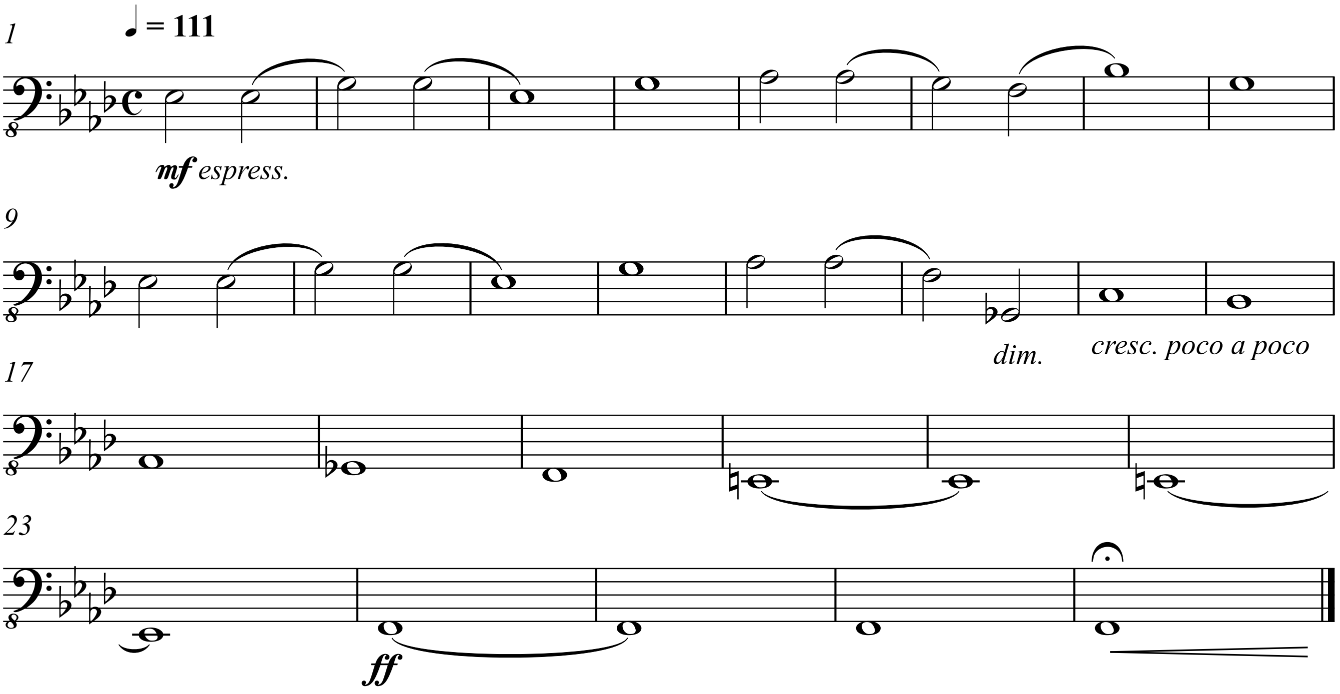


VII - Para a Europa



VIII - Para a Antártica

IX - Poslúdio pela União



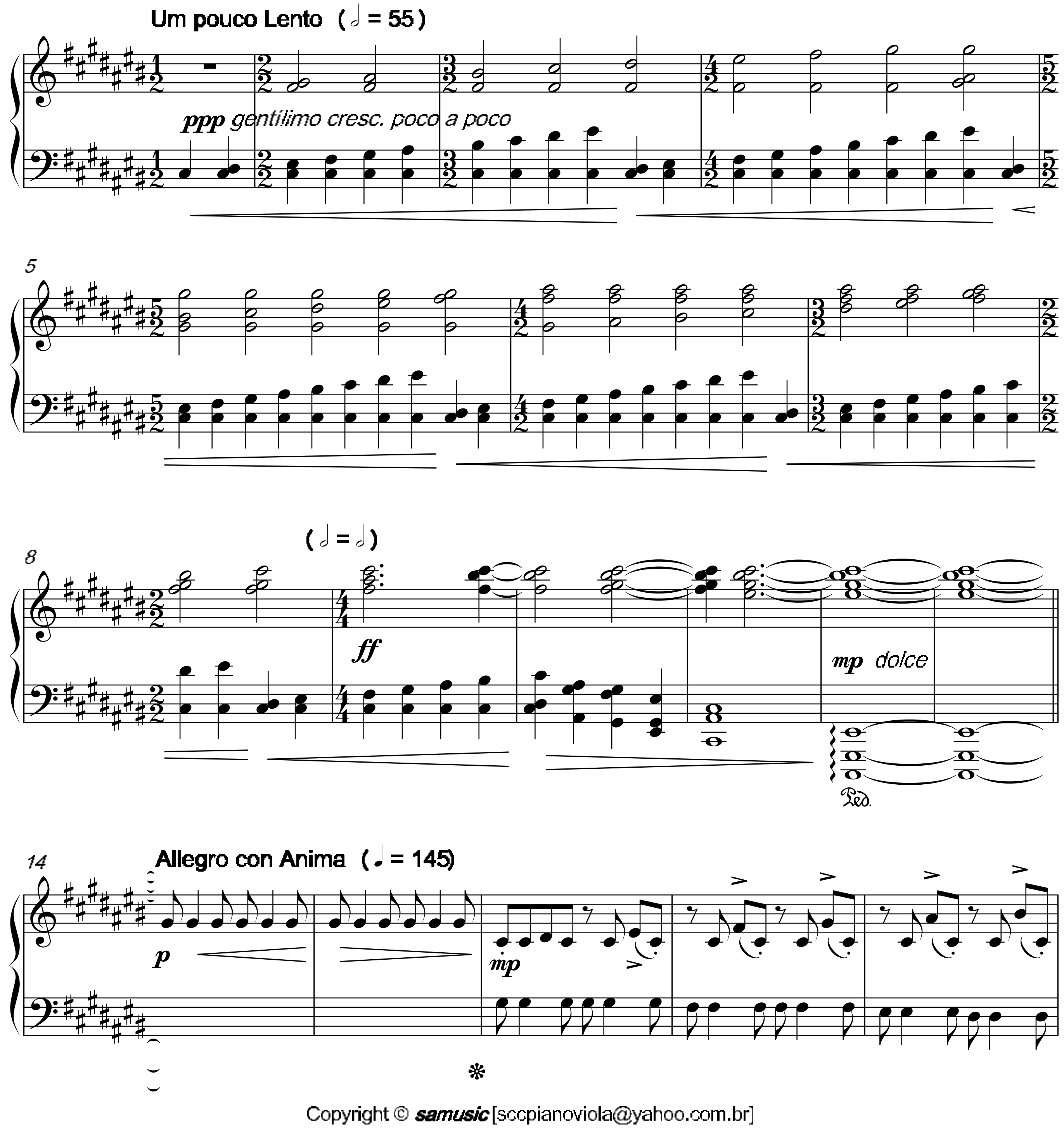
I *Tarantela Brasileira*
Opus 2

PARA SOLO DE PIANO

Ao amigo Maurílio Rafael

Duração aprox. 4' 5"

Samuel Cavalcanti Correia
(Revisado em Abril de 2009)



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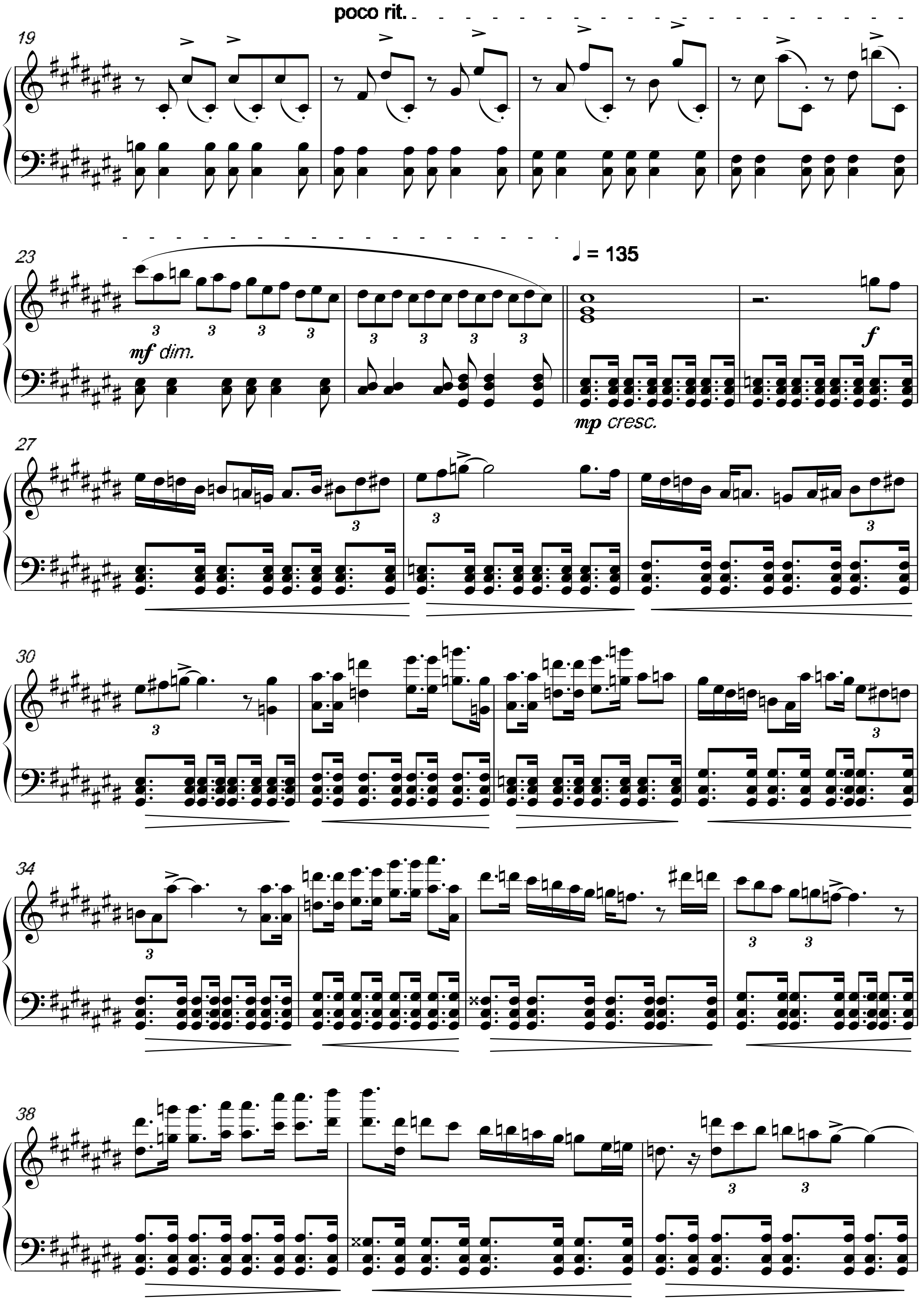
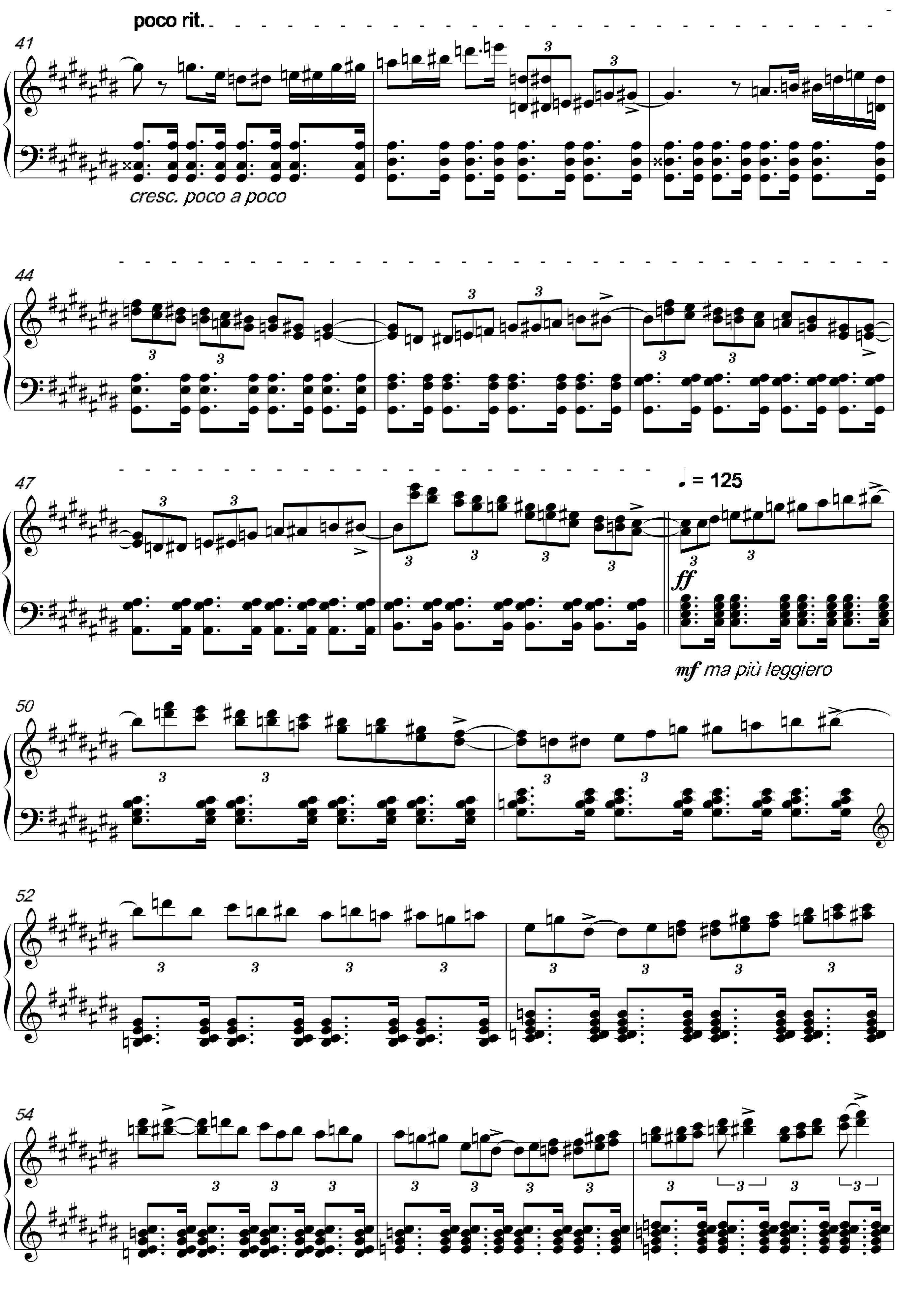
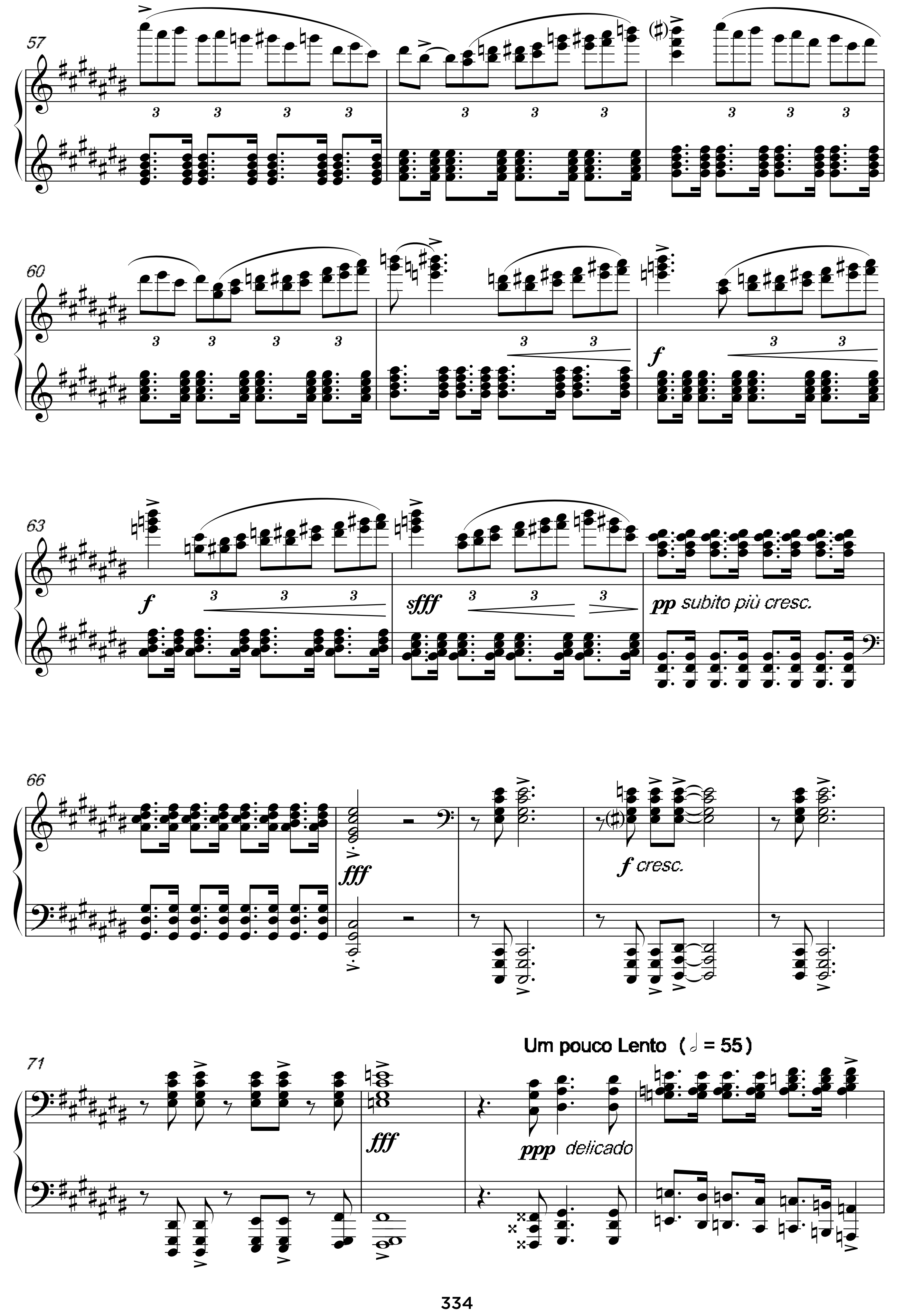
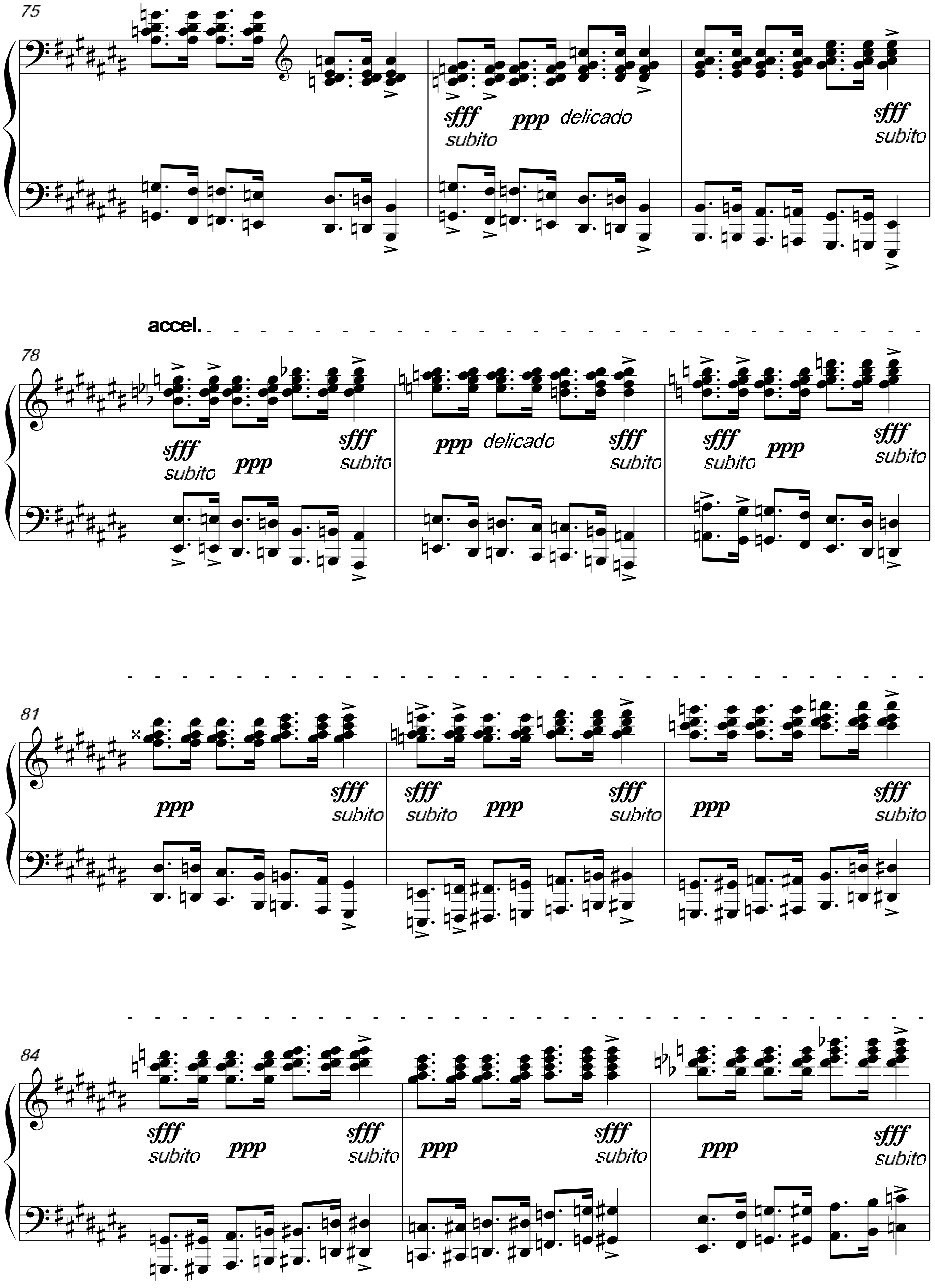
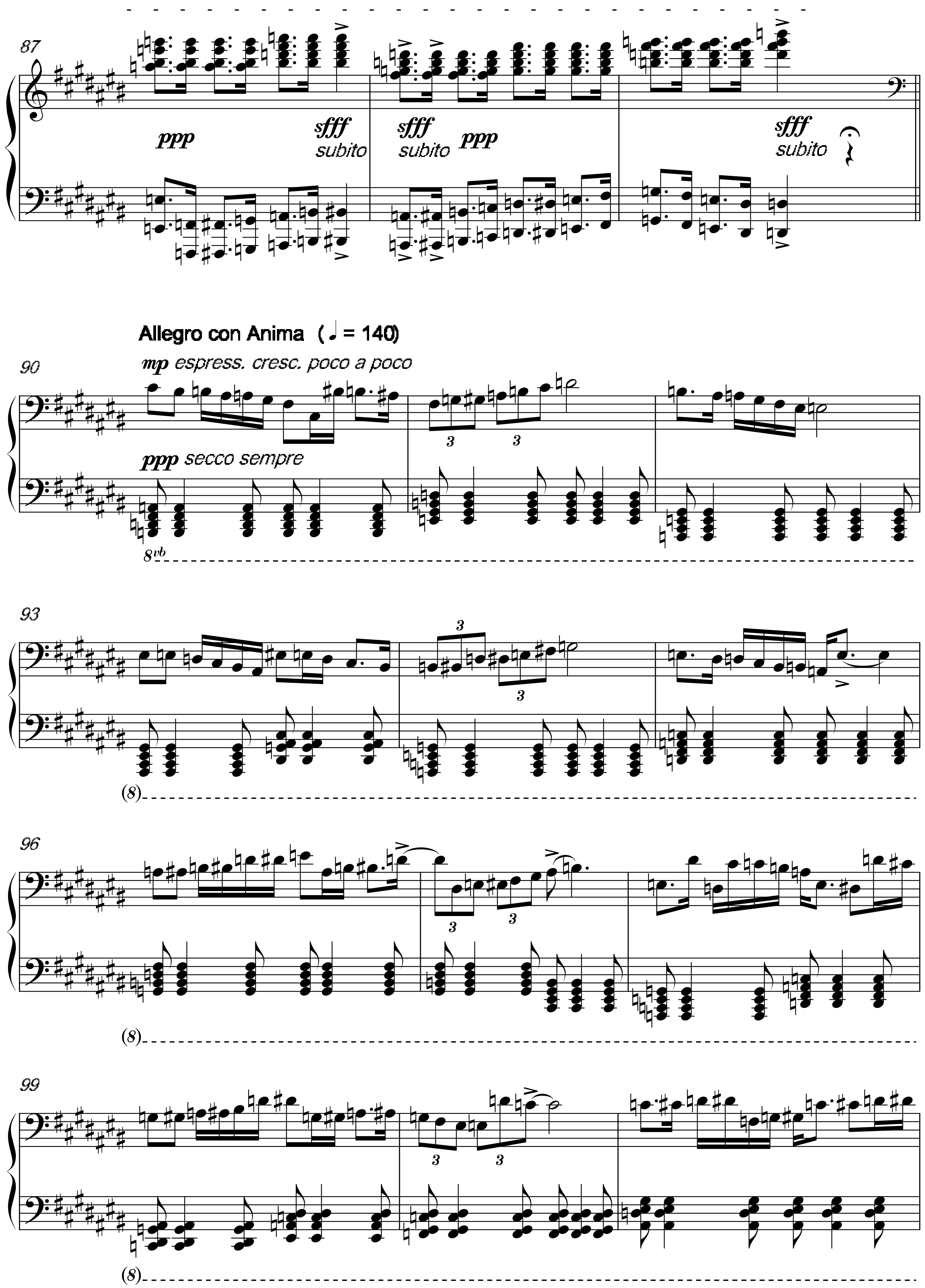
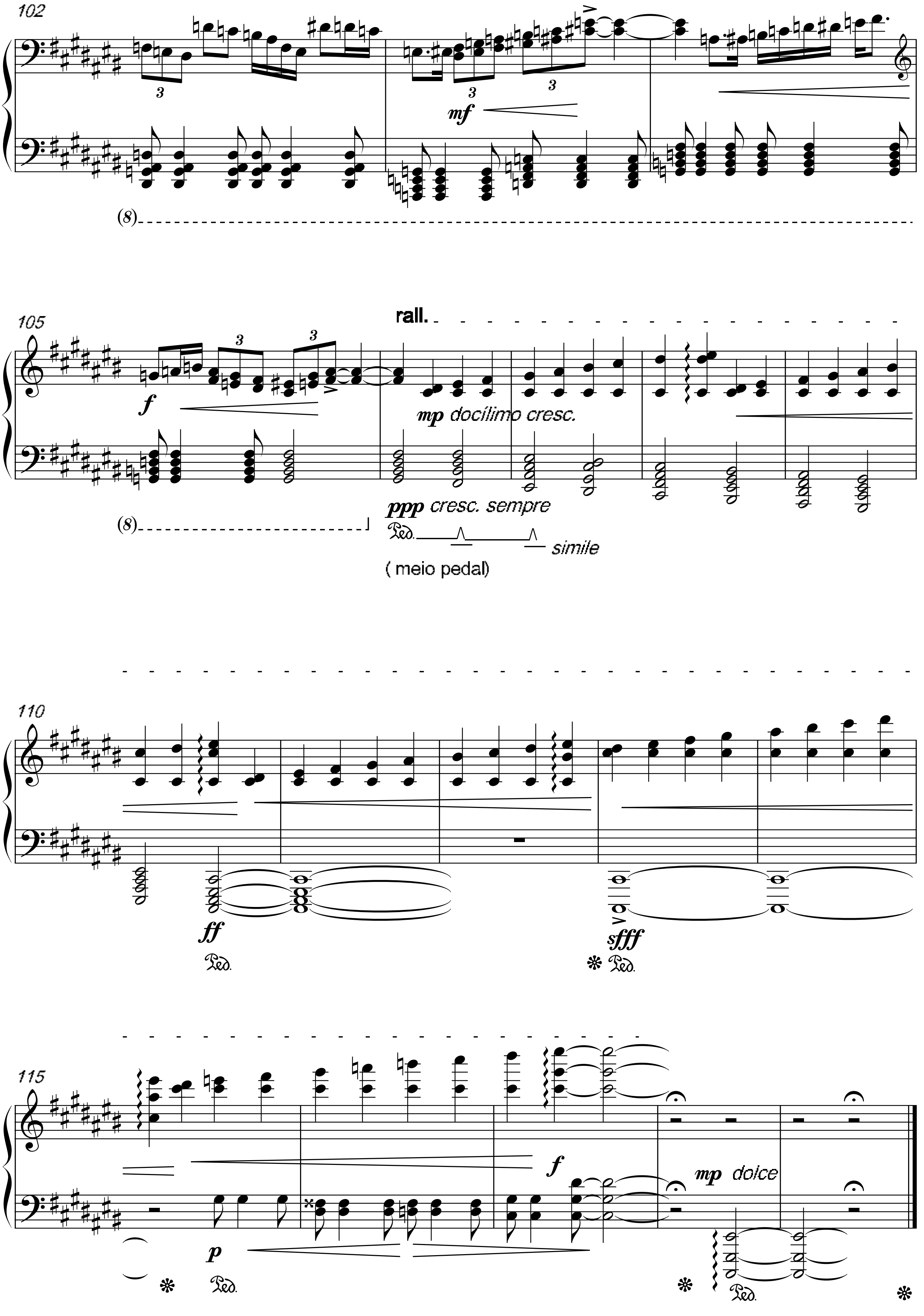

poco rit.
19
23
mf dim.
♩ = 135
f
mp cresc.
27
30
34
38


poco rit.
41
cresc. poco a poco
44
47
♩ = 125
ff
mf ma più leggiero
50
52
54


57
60
63
f
sfff
pp subito più cresc.
66
fff
f cresc.
71
fff
Um pouco Lento (𝅗𝅥 = 55)
ppp delicado


75
sfff
subito
ppp
delicado
sfff
subito
accel.
78
sfff
subito
ppp
sfff
subito
ppp
delicado
sfff
subito
sfff
subito
ppp
sfff
subito
81
ppp
sfff
subito
sfff
subito
ppp
sfff
subito
ppp
sfff
subito
84
sfff
subito
ppp
sfff
subito
ppp
sfff
subito
ppp
sfff
subito


87
ppp
sfff
subito
sfff
subito
ppp
sfff
subito
Allegro con Anima (♩ = 140)
90
mp espress. cresc. poco a poco
ppp secco sempre
8vb
93
(8)
96
(8)
99
(8)


102
mf
(8)
105
rall.
f
mp docílimo cresc.
ppp cresc. sempre
simile
(meio pedal)
110
ff
sfff
115
p
f
mp dolce

amicitate - *Opus* 3

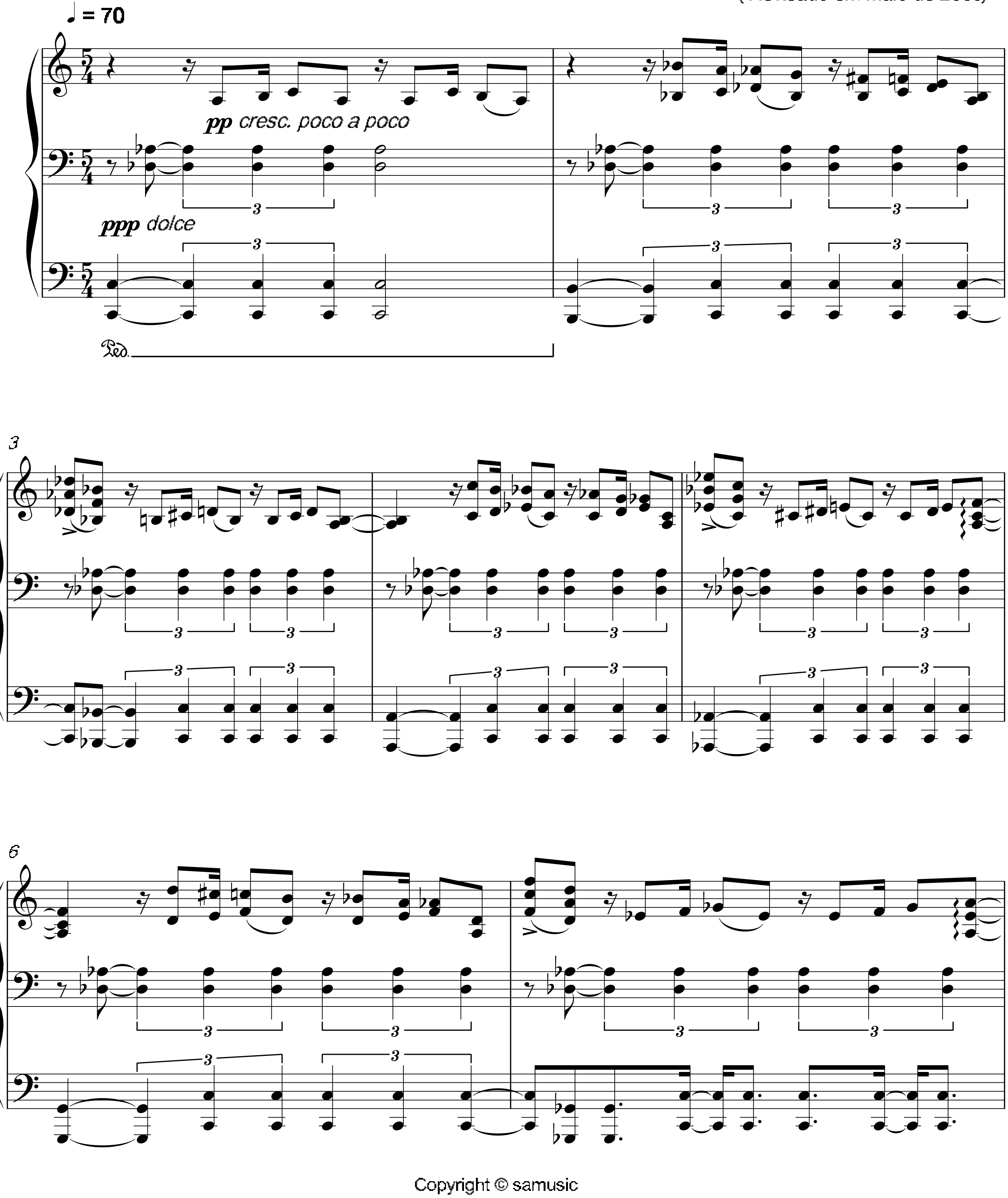
para três mãos ao piano

Ao caro amigo Maurílio Rafael

Duração aprox. 2' 52"

Samuel Cavalcanti Correia

(Revisado em Maio de 2009)



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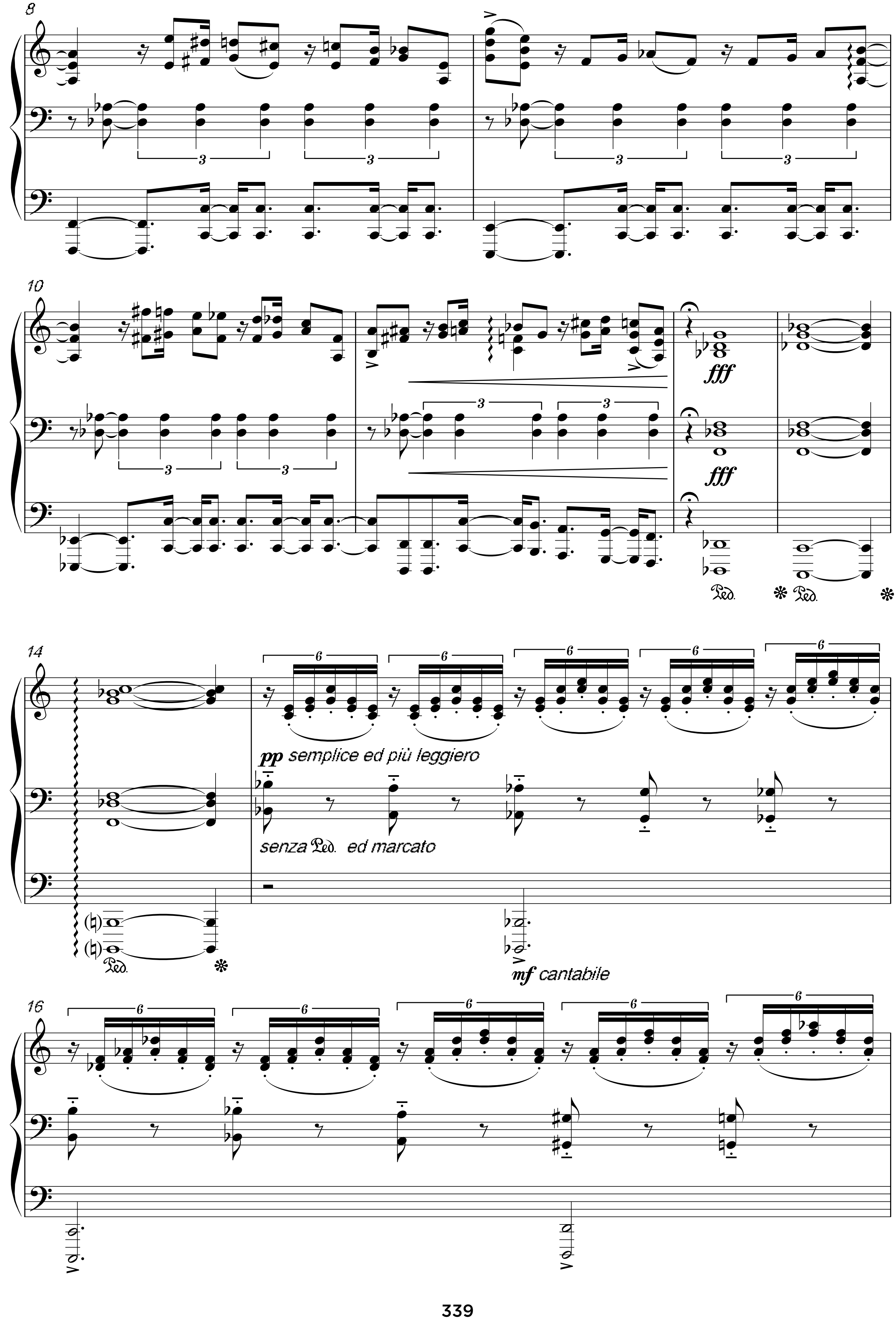
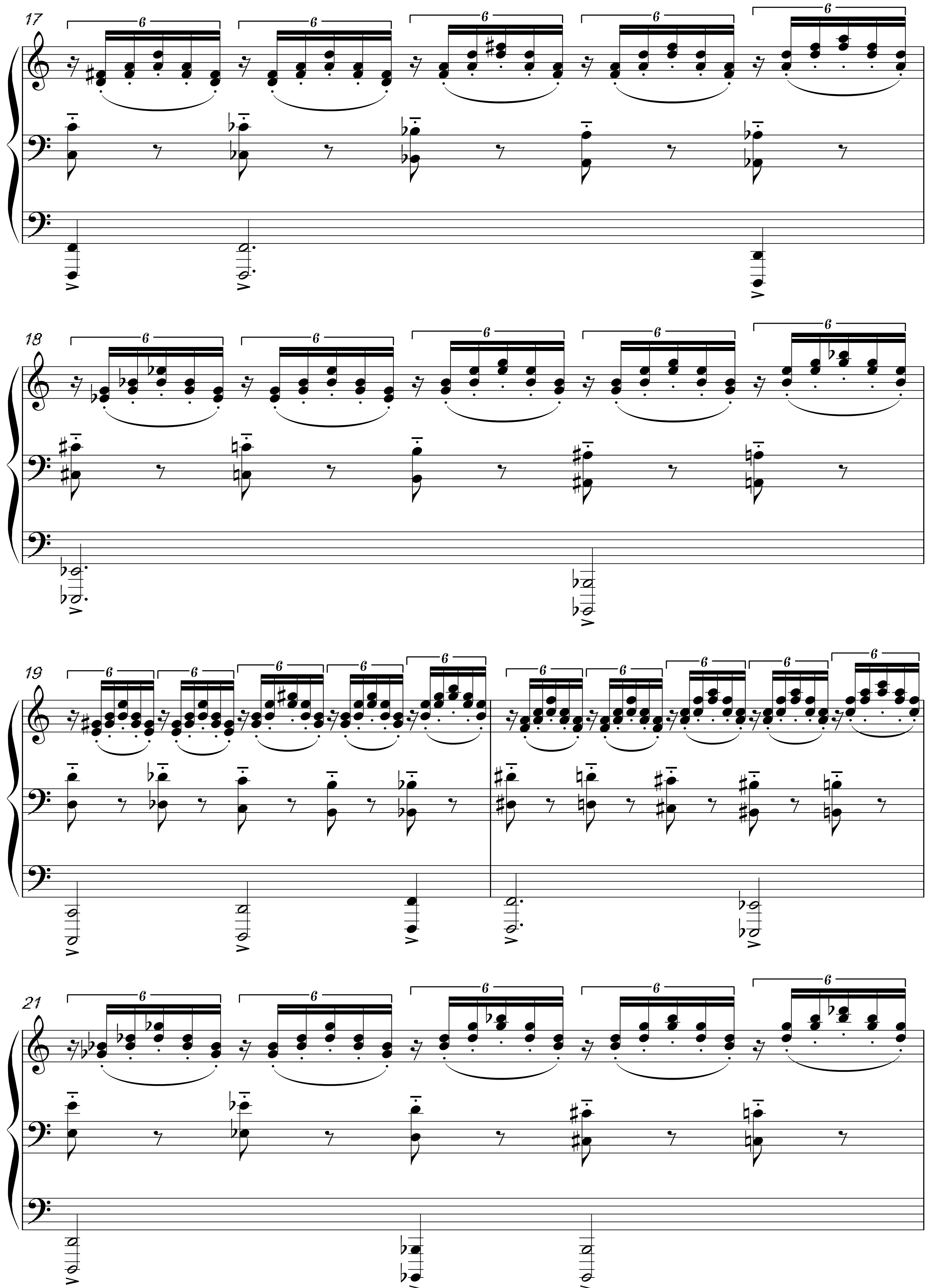
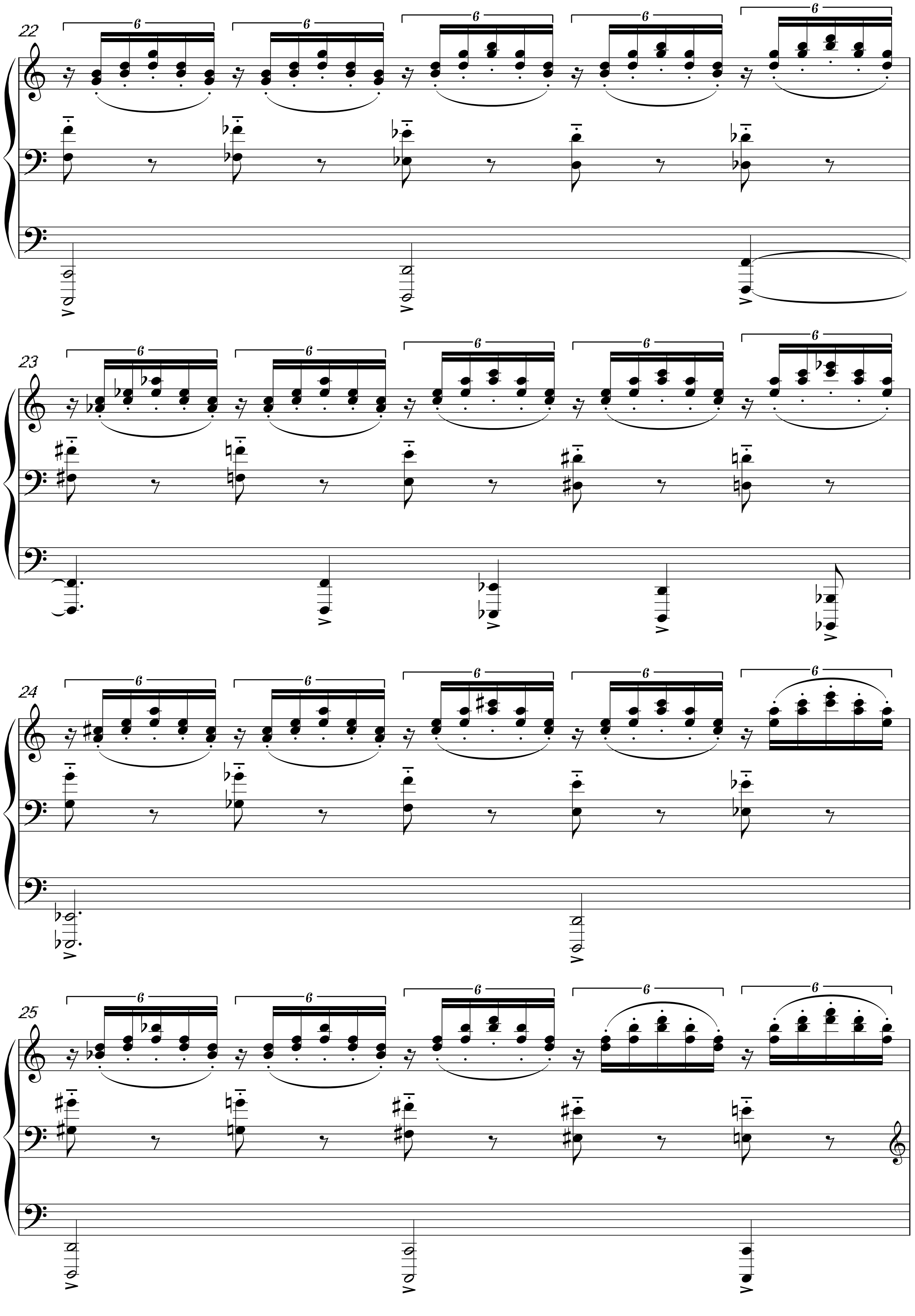
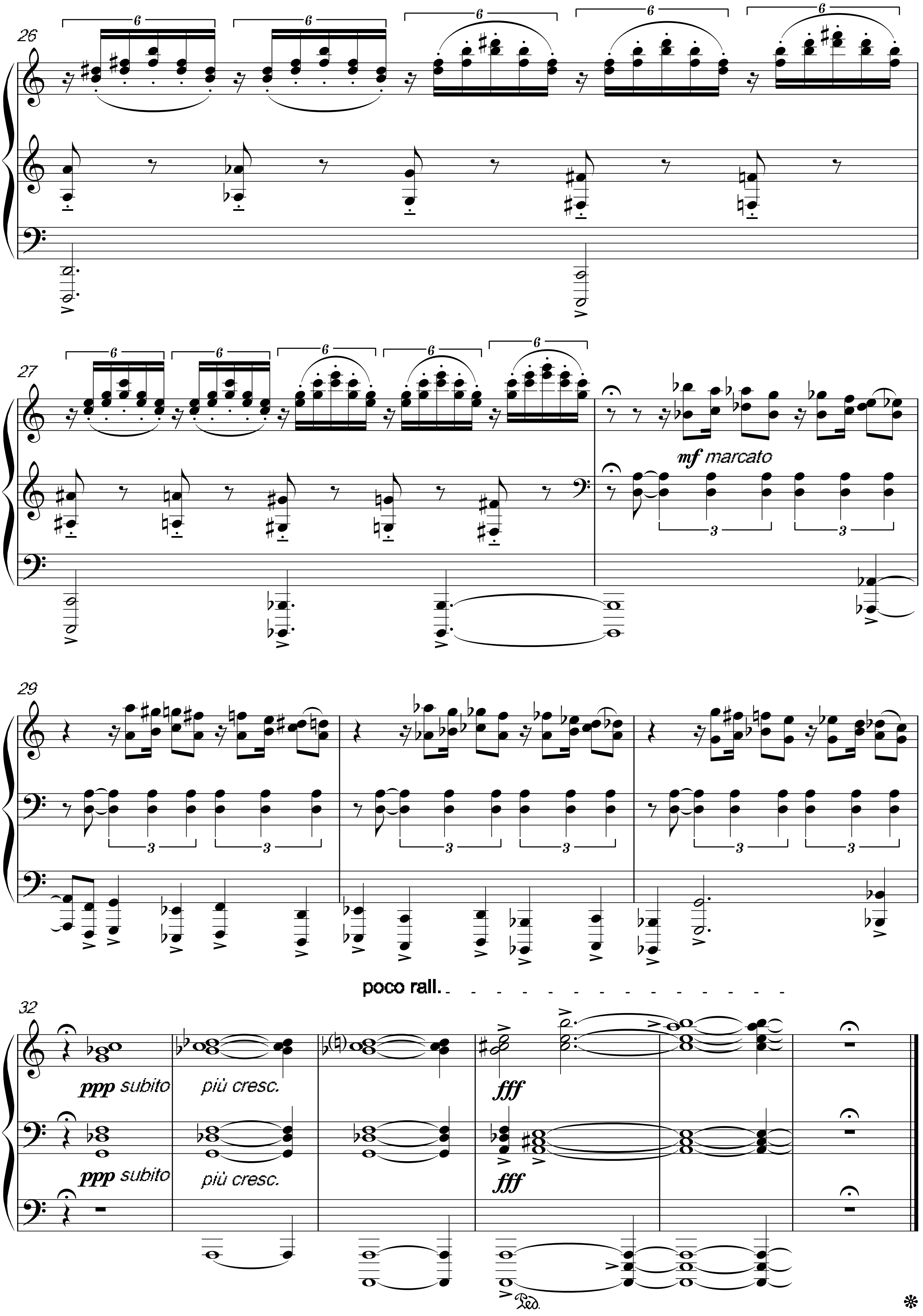

8
10
fff
fff
Ped. ✻ Ped. ✻
14
pp semplice ed più leggiero
senza Ped. ed marcato
Ped. ✻
mf cantabile
16


17
6
18
19
21


22
23
24
25


26
27
mf marcato
29
poco rall.
32
ppp subito
più cresc.
fff
ppp subito
più cresc.
fff
Ped.

Tauan Sposito

Ananke......344
Experimento 2......353
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Perene......375
Semper Simplice – Opus 4......399
Sob a Montanha, um Retrato do Tempo......442
Três Peças......515
Trio......531

Tauan Gonzalez Sposito
Ananke

para acordeom solo

Ananke

para acordeom solo

Tauan Gonzalez Sposito

novembro / dezembro 2016

circa 8'30'', com as seções opcionais
circa 7'00'', sem as seções opcionais

Première: 6 de fevereiro de 2017, por Miloš Katanić,
na Universidade de Música Anton Bruckner, Linz, Austria
Akkordeon Tage - Neue Akkordeonmusik im 21. Jahrhundert

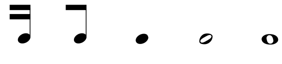
Faixa 1 do disco de estreia de Miloš Katanić, *The Breath,* lançado em 2018 pela Concordance Records.

Ananke é uma palavra grega que significa, de uma forma simplificada, "fatalidade". A ideia para essa composição (não necessariamente com essa instrumentação) surgiu enquanto eu lia o livro *Os Trabalhadores do Mar*, de Victor Hugo. Em seu prefácio, o autor nos fala sobre o *ananke* e seus significados em sua obra (*Os trabalhadores...; O Corcunda de Notre-Dame* e *Os Miseráveis).*

Em todos os nossos atos, causamos consequências futuras.
Alguns chamam isso de acaso; outros, *ananke.*

dedicado a Miloš Katanić

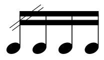
Instruções

 Senza tempo, métrica livre (da mais curta para a mais longa)

Pausas/respirações nas seções não métricas (curta, longa e muito longa)

Sinal de repetição

X'' Duração em segundos

 presto possibile

accelerando; ritardando

Ananke

para acordeom solo

dedicado a Miloš Katanić

Para ler antes da seção A:
(ler apenas o texto entre aspas)

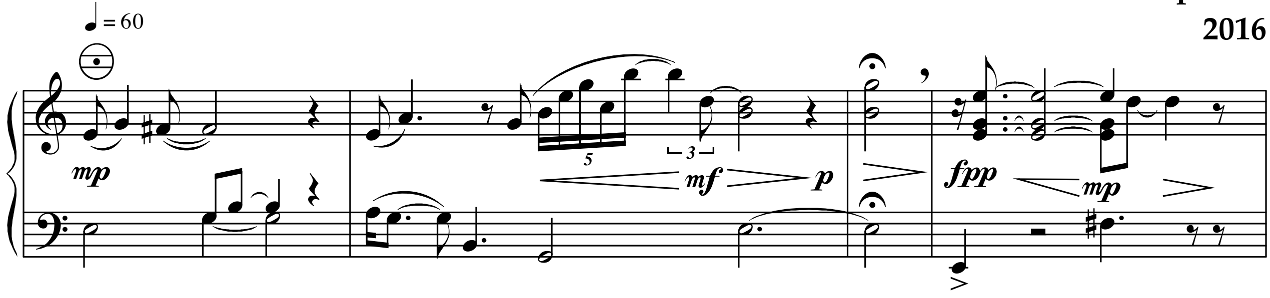
"La religion, la société, la nature, telles sont les trois luttes de l'homme.
Ces trois luttes sont en même temps ses trois besoins;
il faut qu'il croie, de là le temple; il faut qu'il crée, de là la cité;
il faut qu'il vive, de là la charrue et le navire.
Mais ces trois solutions contiennent trois guerres.
La mystérieuse difficulté de la vie sort de toutes les trois.
L'homme a affaire à l'obstacle sous la forme superstition,
sous la forme préjugé, et sous la forme élément.
Un triple ananké pèse sur nous, l'ananké des dogmes, l'ananké des lois,
l'ananké des choses [...]".

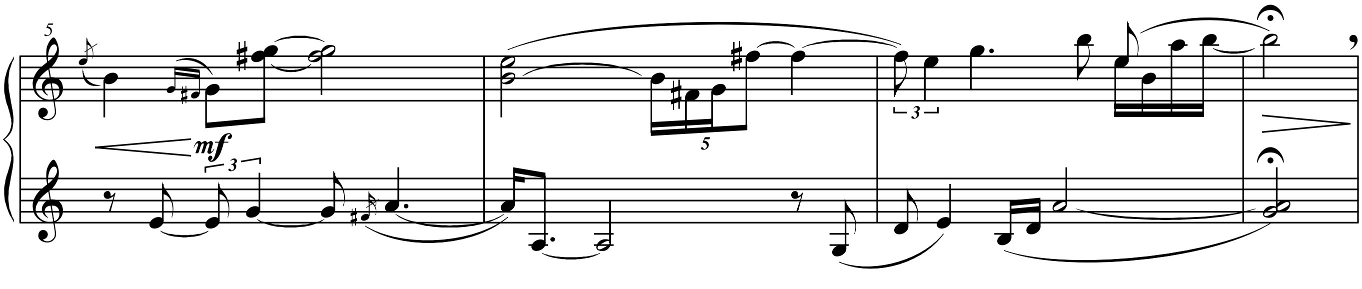
Victor Hugo, *Les Travailleurs de la Mer,* prefácio

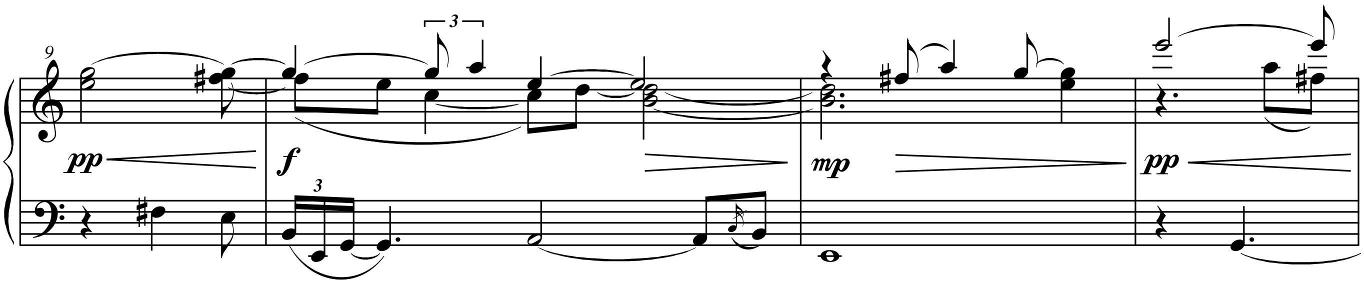
NOTE: ler em francês, na sua língua materna ou na linguagem do país em que esteja tocando;
enquanto está lendo, toque o botão do respiro do instrumento, de forma a remeter às ondas do oceano;
esses sons "oceânicos" devem começar antes da leitura e se encerrar após o final do texto;
essa seção é opcional.

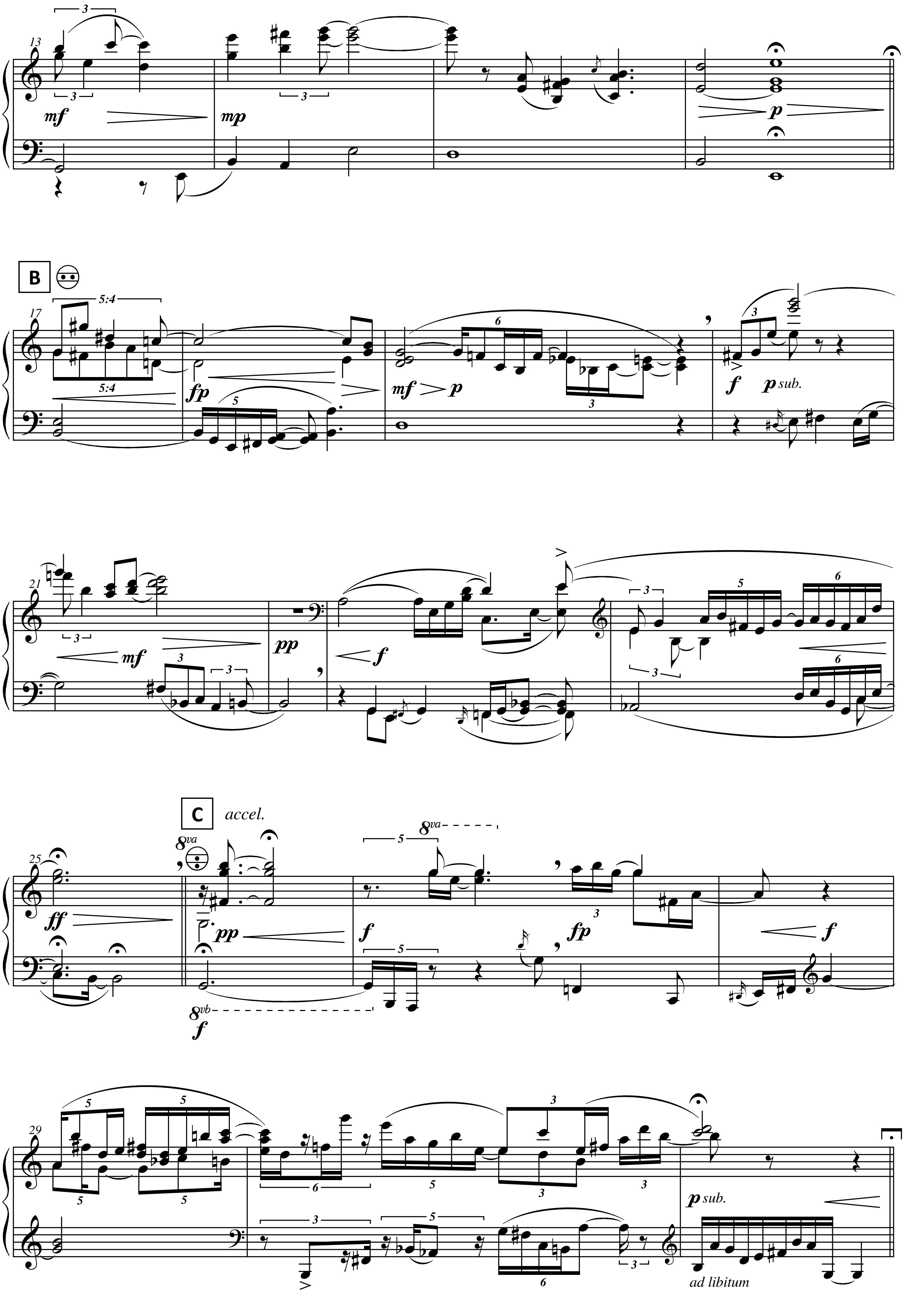
A **Íntimo, introspectivo**

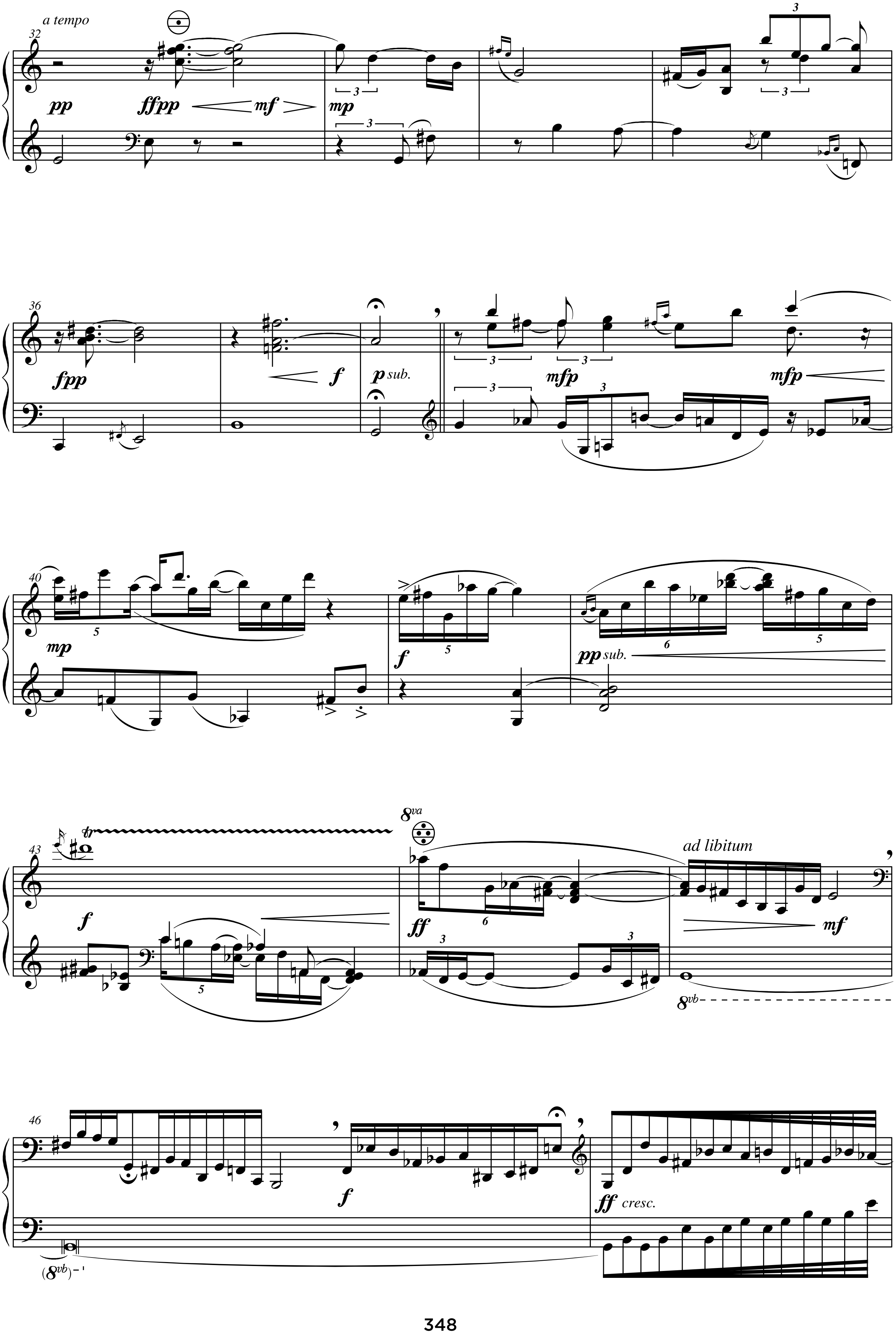
Tauan G. Sposito
2016

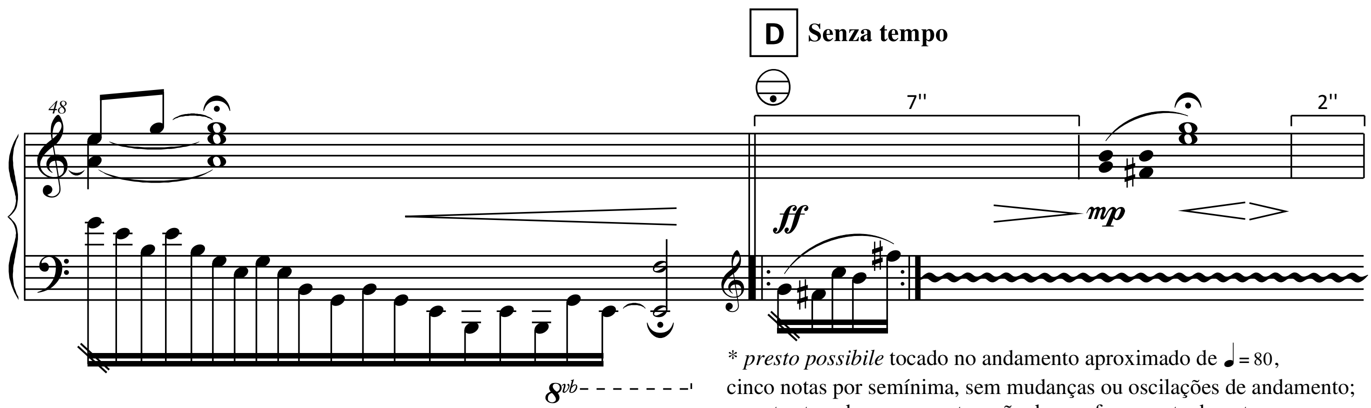




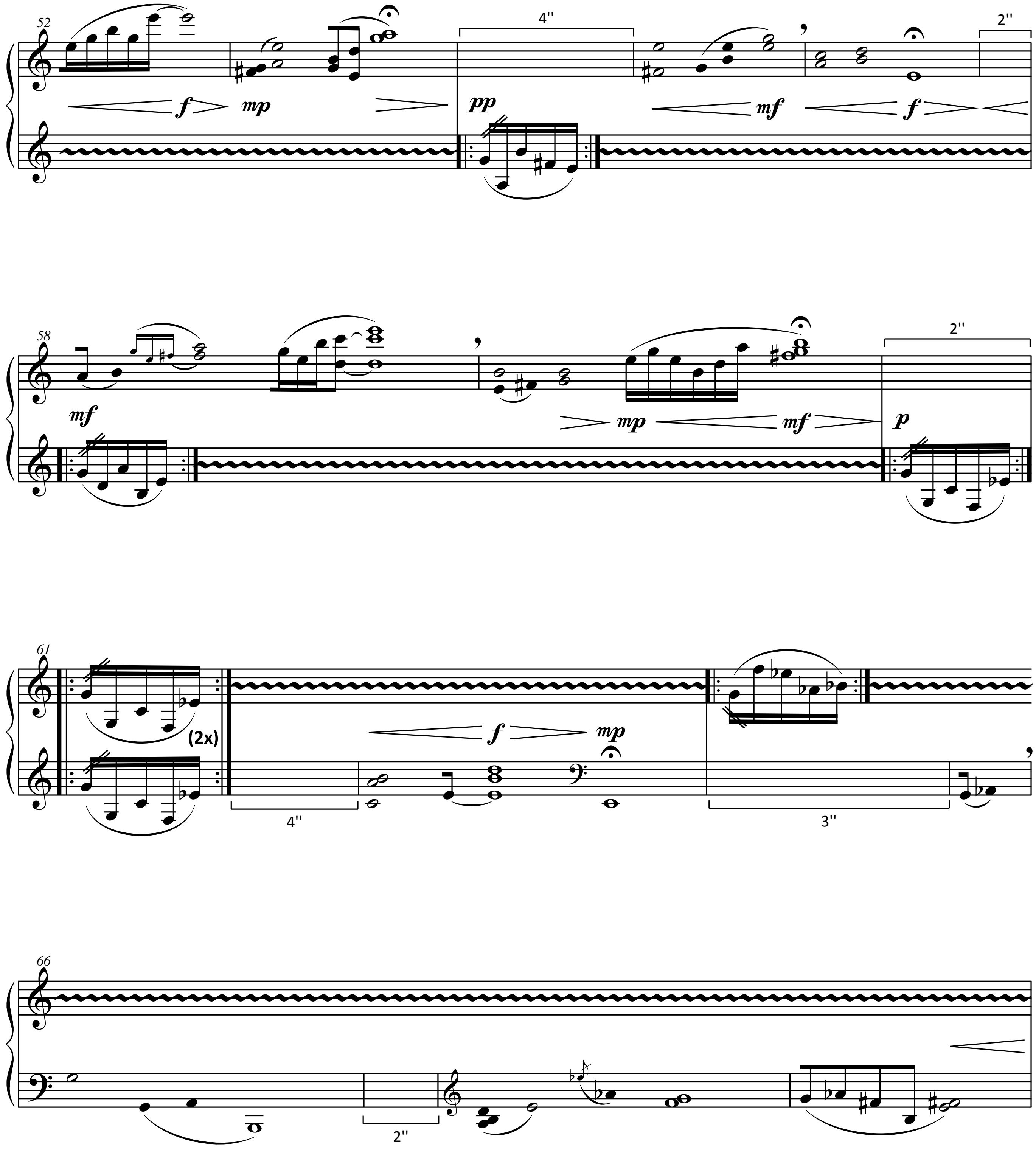


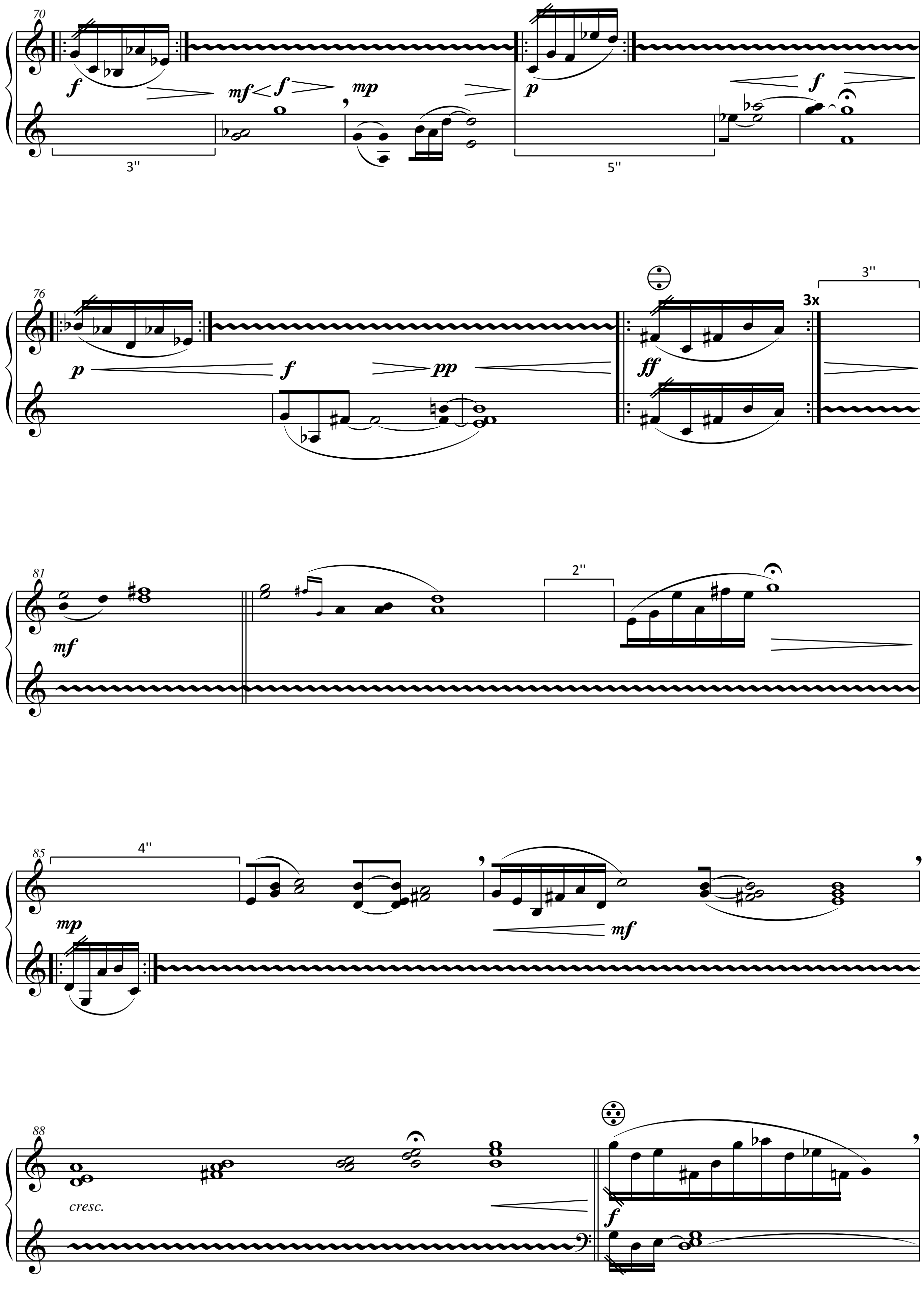

B
C
accel.
p sub.
ad libitum
8va
8vb

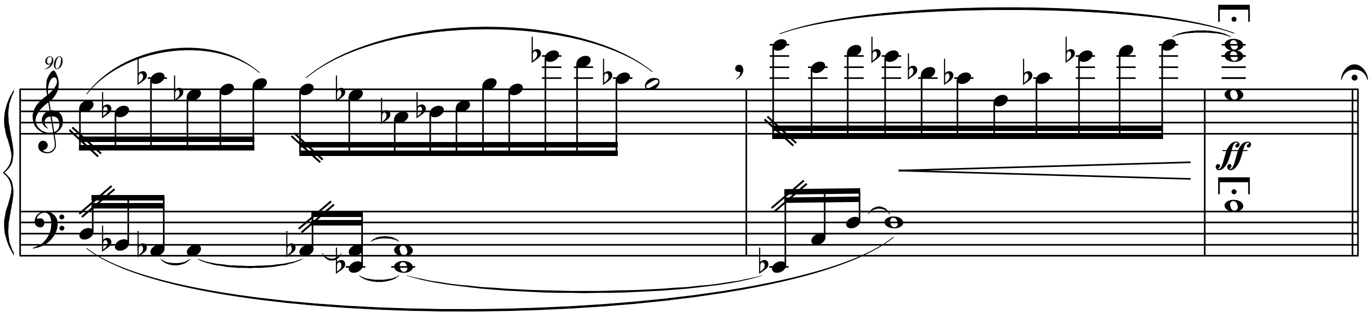

a tempo
32
pp
ffpp
mf
mp
36
fpp
f
p sub.
mfp
mfp
40
mp
f
pp sub.
43
f
8va
ff
ad libitum
mf
8vb
46
f
ff cresc.
(8vb)



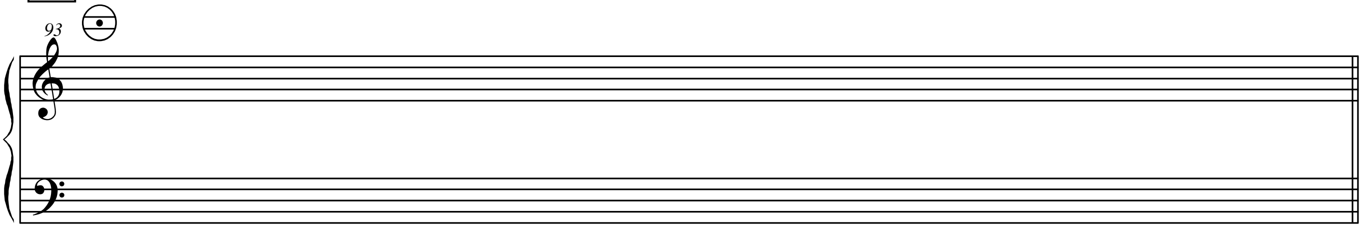
* *presto possibile* tocado no andamento aproximado de ♩= 80, cinco notas por semínima, sem mudanças ou oscilações de andamento; as notas tocadas com a outra mão devem fazer parte de outra concepção de tempo, não mecanicamente como no *presto possibile*, mas mais livre, calmo; notas com cabeça preta duram em torno de 1"




70
3''
5''
76
3x
3''
81
2''
85
4''
88
cresc.



E *seção improvisada opcional, intimista*



NOTE: improvise explorando o modo eólio em mi menor; o improviso é livre, devendo apenas respeitar o caráter intimista, em tempo moderado (você pode tocar algumas ideias rapidamente, mas não toda a improvisação); o acorde mais importante é o próprio Em, então, deve-se iniciar e concluir com este acorde (com ou sem inversões); a duração desta seção é de livre escolha.

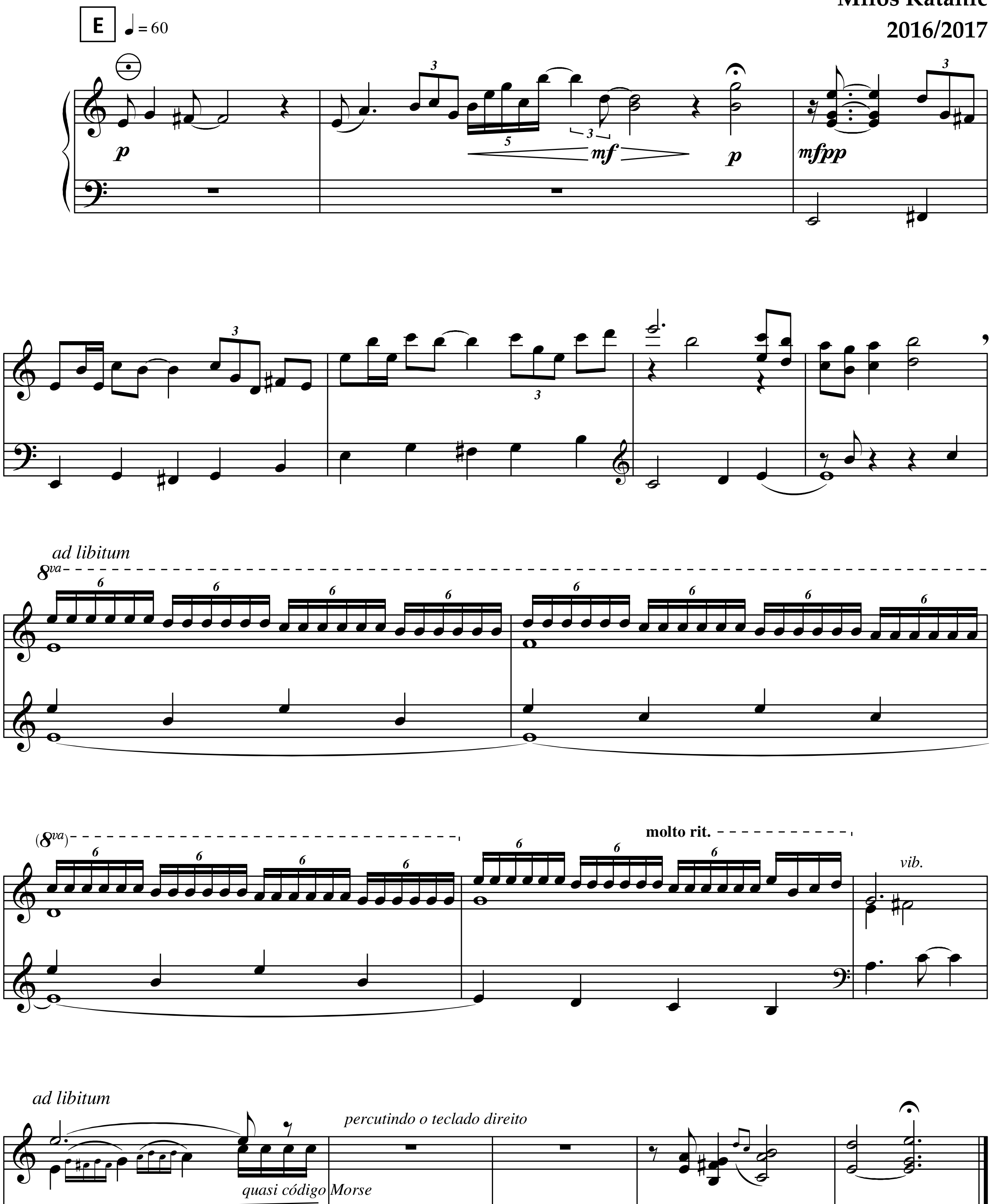
Para ler depois da seção E: "À ces trois fatalités qui enveloppent l'homme se mêle la fatalité intérieure, l'ananké suprême, le coeur humain".

como no prólogo;
quando terminar a leitura, espere 4" em silêncio.

Improviso para Ananke

seção opcional E

Miloš Katanić
2016/2017



Tauan Gonzalez Sposito

Experimento 2

para clarinete em B♭, dançarina e três instrumentistas

Experimento 2

para clarinete em B♭, dançarina e três instrumentistas

Tauan Gonzalez Sposito

fevereiro de 2017

Especificações dos integrantes: Clarinete em B♭
Percussão (11 instrumentos)
Corda friccionada, livre escolha (Corda 1)
Corda dedilhada ou pinçada, livre escolha (Corda 2)
Dançarina
(pode-se realizar a música com mais de uma dançarina)

estreada em 4 de julho de 2017, Instituto das Artes da UNESP, São Paulo - SP
Coletivo Capim Novo / Núcleo Enxertia

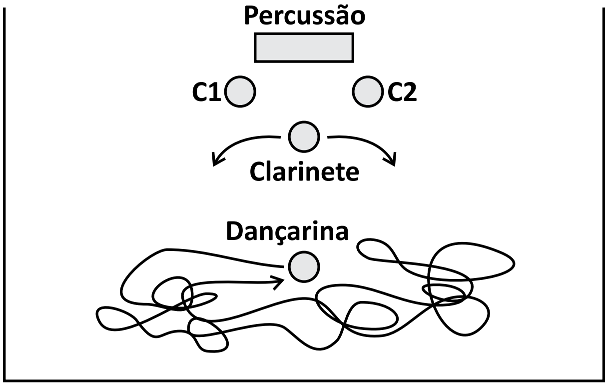
clarinete em Bb | Gustavo Nunes
dançarinas | Luana Nery e Bia Rangel
violino | Nathalia Oliveira
contrabaixo | Fernanda Pavanelli
percussão | Rafael Costa

Os "Experimentos" são um projeto de uma série de obras experimentais de música de câmara, com a possibilidade de interações de outras áreas das artes, e com grande exploração de sonoridades das técnicas estendidas e mesmo experimentações a partir das notações musicais não convencionais. Composições com grande nível de liberdade aos intérpretes, com improvisos, métrica e alturas indefinidas.

dedicado ao Núcleo Enxertia

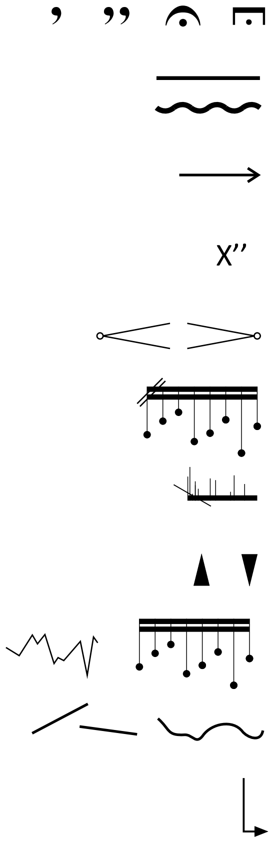
Instruções

Disposição dos instrumentistas no palco



Os movimentos do clarinete assinalados dizem respeito apenas ao momento em que começa a dança. Isto se dá na seção D

Ritmos e alturas são apenas indicações proporcionais;
em cada interpretação, o resultado será de alguma forma, diferente.



Pausas/cesuras nas partes não-métricas (de curta a longa)

Continuar o procedimento

Transição gradual e contínua

X'' Duração em segundos

crescendo dal niente; decrescendo al niente

Presto possibile

Sons percussivos em ritmo aleatório

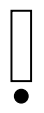
Nota aleatória mais aguda / mais grave

Notas aleatórias

Tipos de glissando

Tocar depois de

Clarinete

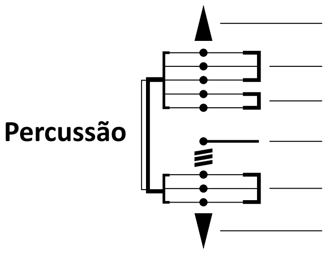
 Multifônico (livre escolha)

Frulato ou flutter-tonguing

↑ ↓ Inspirar e expirar (através da boquilha)

Tocar uma nota qualquer de modo que soe um ou mais harmônicos superiores, e não sua altura real

Instrumentos de percussão de alturas indefinidas, relativas ao local na pauta



Instrumento metálico (mais agudo) de som sustentado
Instrumentos metálicos de som um pouco menos sustentado
Instrumentos metálicos de som seco
Instrumento que tilinte ou chacoalhe (caxixi, pau de chuva, molho de chaves, etc.)
Instrumentos de membrana
Instrumento metálico (mais grave) de som sustentado

Corda 1

(A) Arco

(AO) Arco *(modo ordinario)*

(P) *Pizzicato*

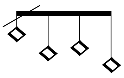
(SP) *Sul ponticello*

(ST) *Sul tasto*

(SV) *Senza vibrato*

Movimentos circulares com o arco, abafando as cordas com a mão esquerda

Glissando com harmônicos naturais

 Improviso com harmônicos (naturais e artificiais); ritmo aleatório

Sinal de pressão e intensidade do arco (*écrasé*)

Corda 2

Raspar unha ou mão nas cordas, no sentido de seu comprimento (tremolo)

 Raspar unha ou mão nas cordas, no sentido de seu comprimento

Tambura: golpear as cordas do instrumento com a palma da mão direita, próximo ao cavalete

Acorde aleatório

■ Percutir o tampo do instrumento

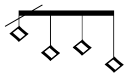
⊗ Golpear as cordas com os dedos da mão esquerda, sem pinçar as cordas com a direita

\+ Pinçar a corda com dedo da mão esquerda

 Pizzicato

 Abafar as cordas com a mão esquerda e tocar com a mão direita (quase rasgueado)

Desafinar a corda (afrouxar e esticar novamente)

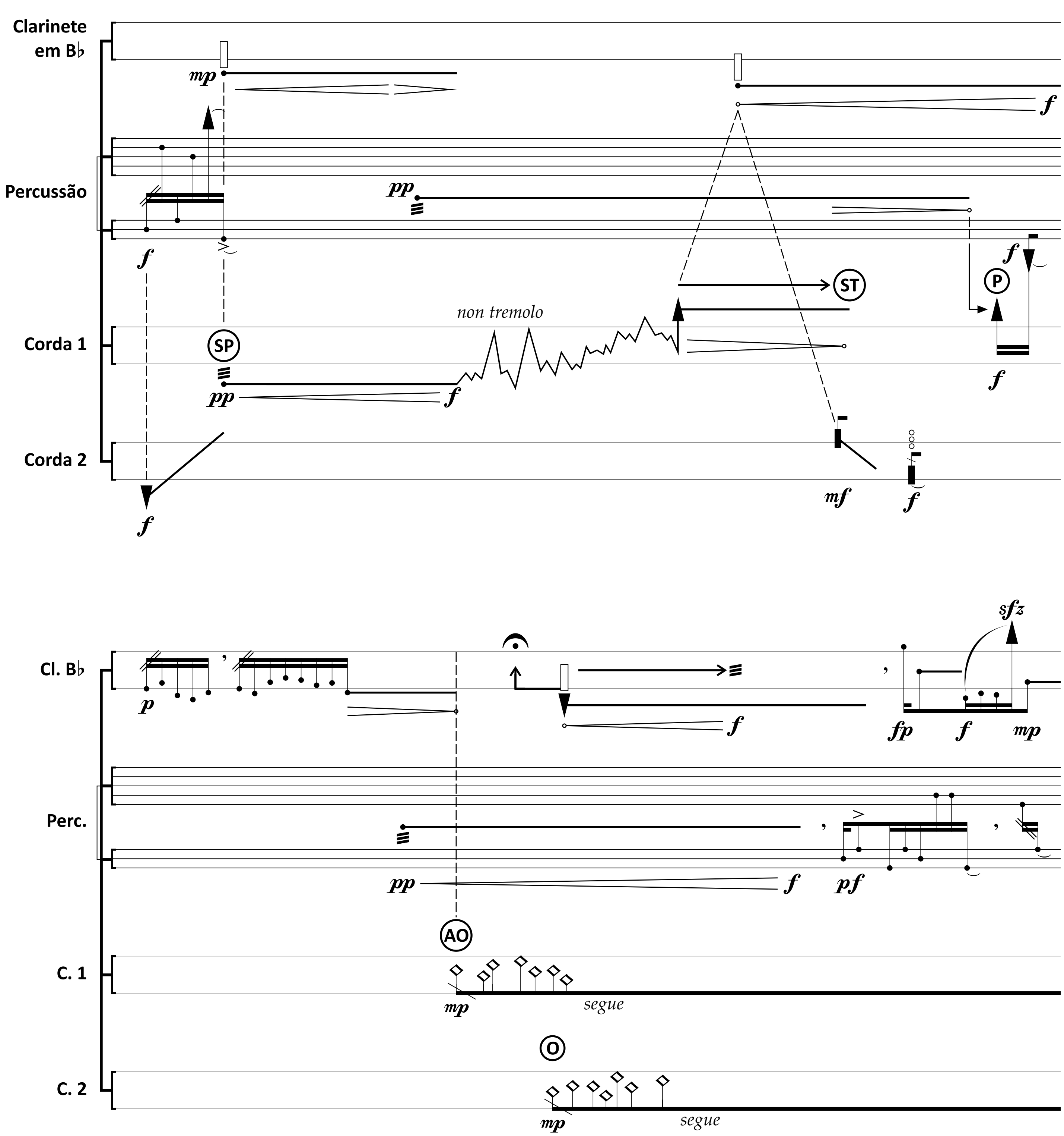
 Improviso com harmônicos (naturais ou artificiais); ritmo aleatório

Experimento 2

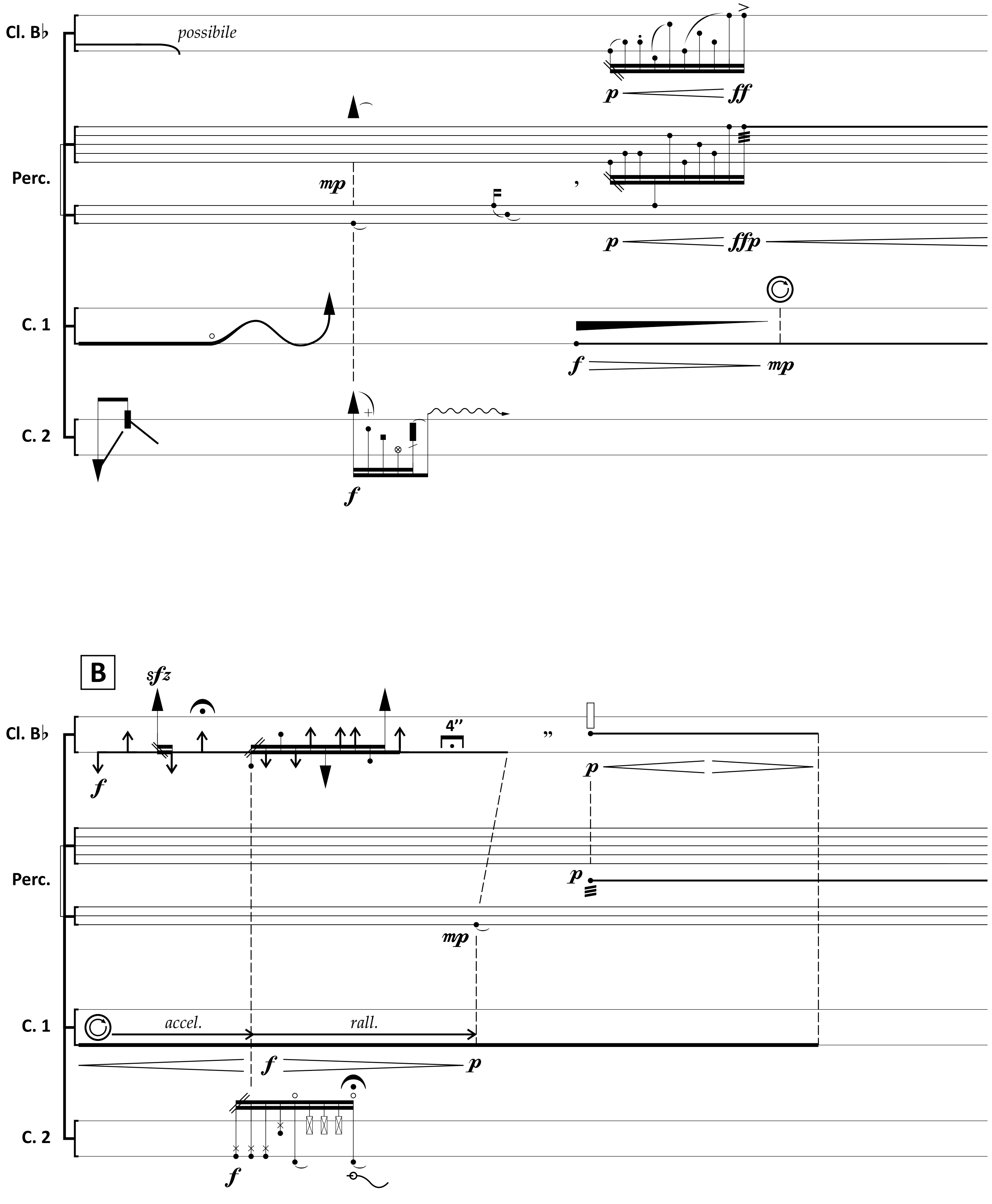
para clarinete em B♭, dançarina e três instrumentistas

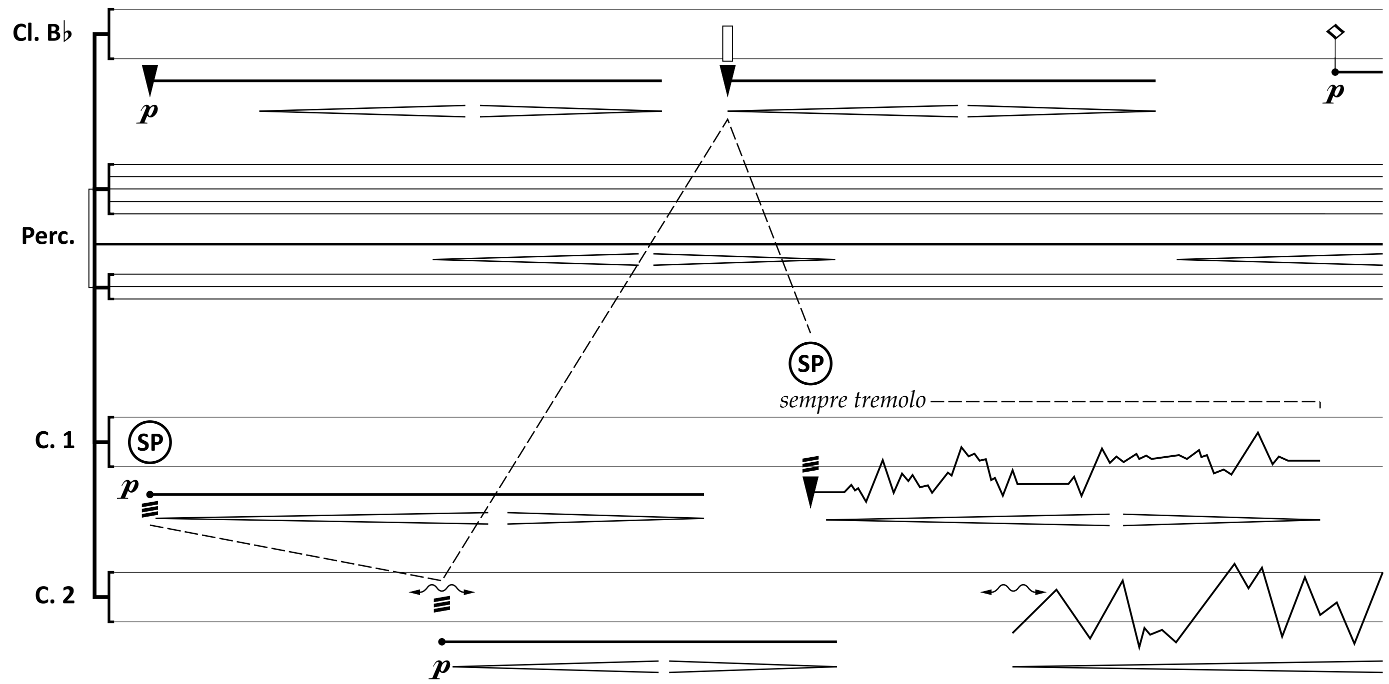
Tauan G. Sposito
2017

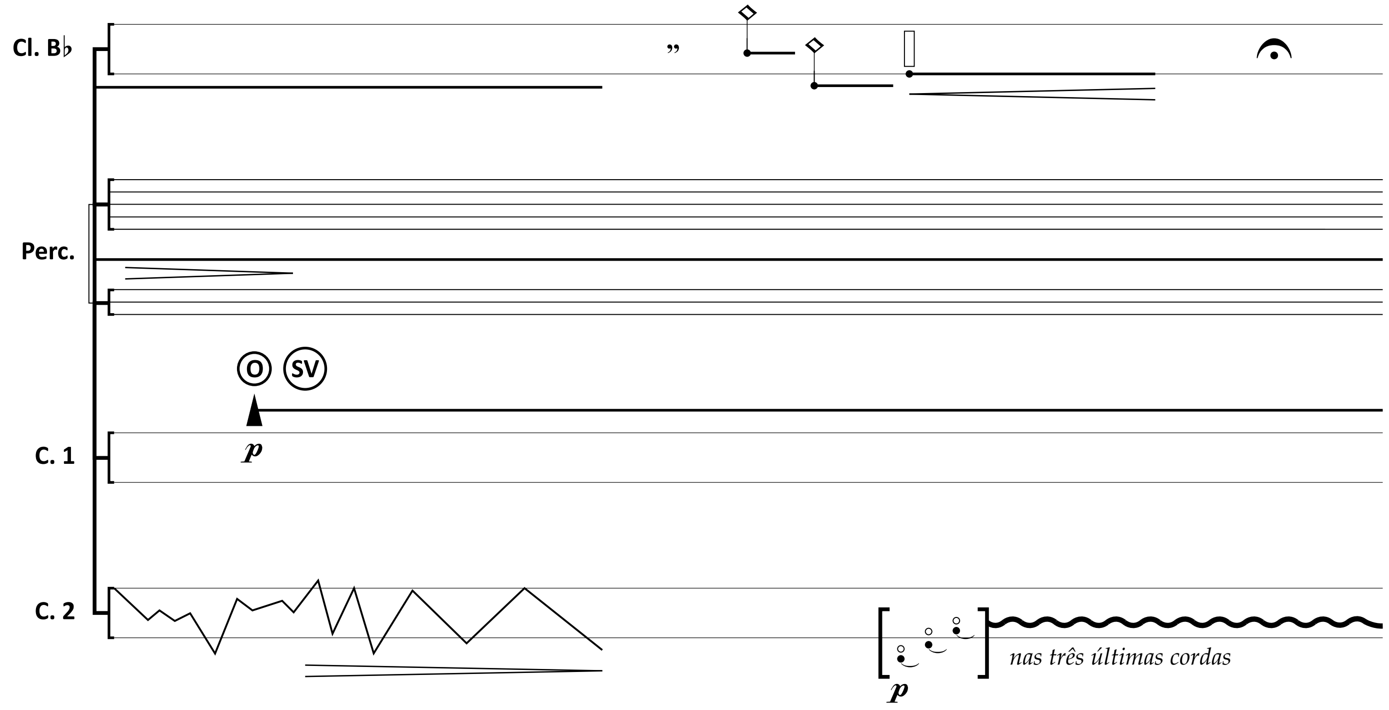
A

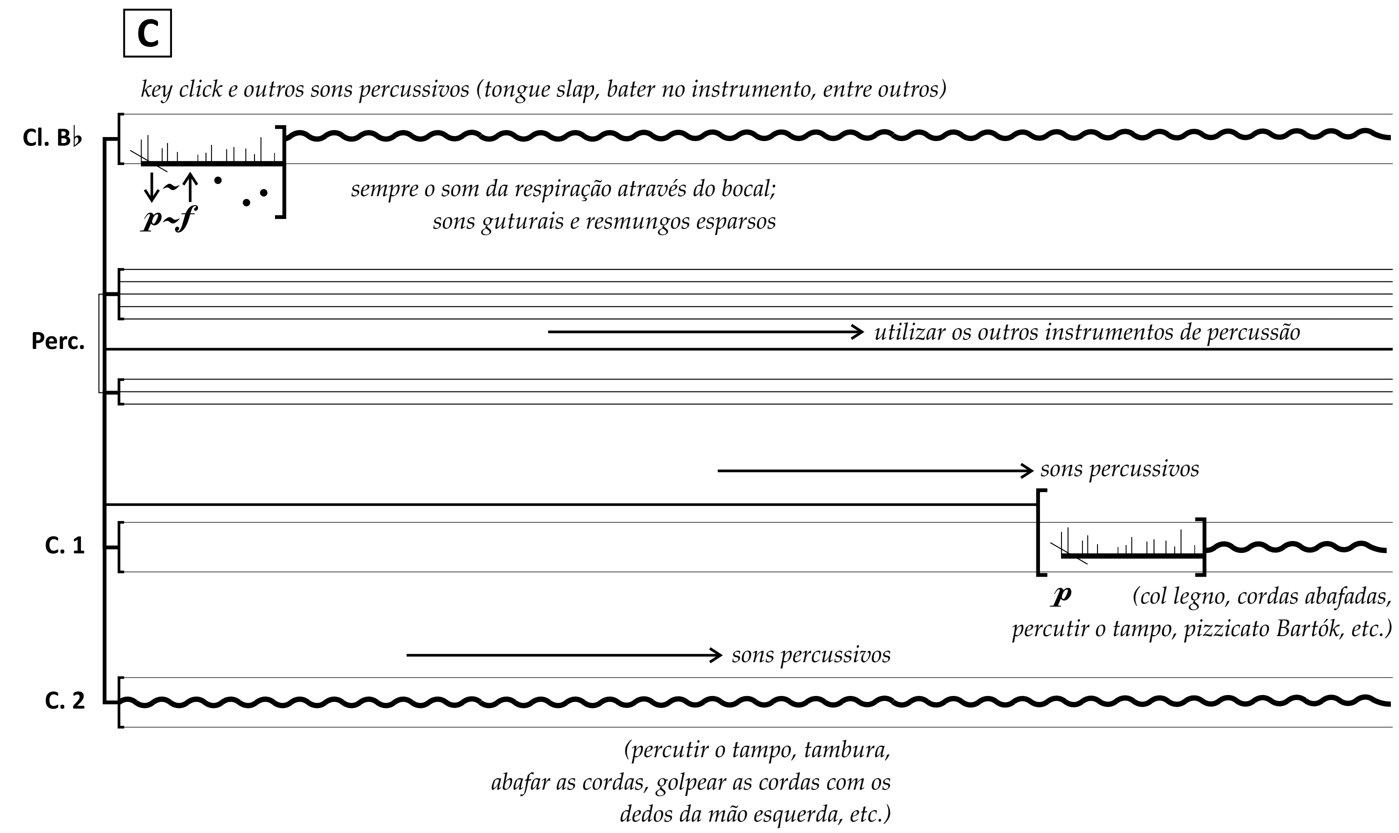


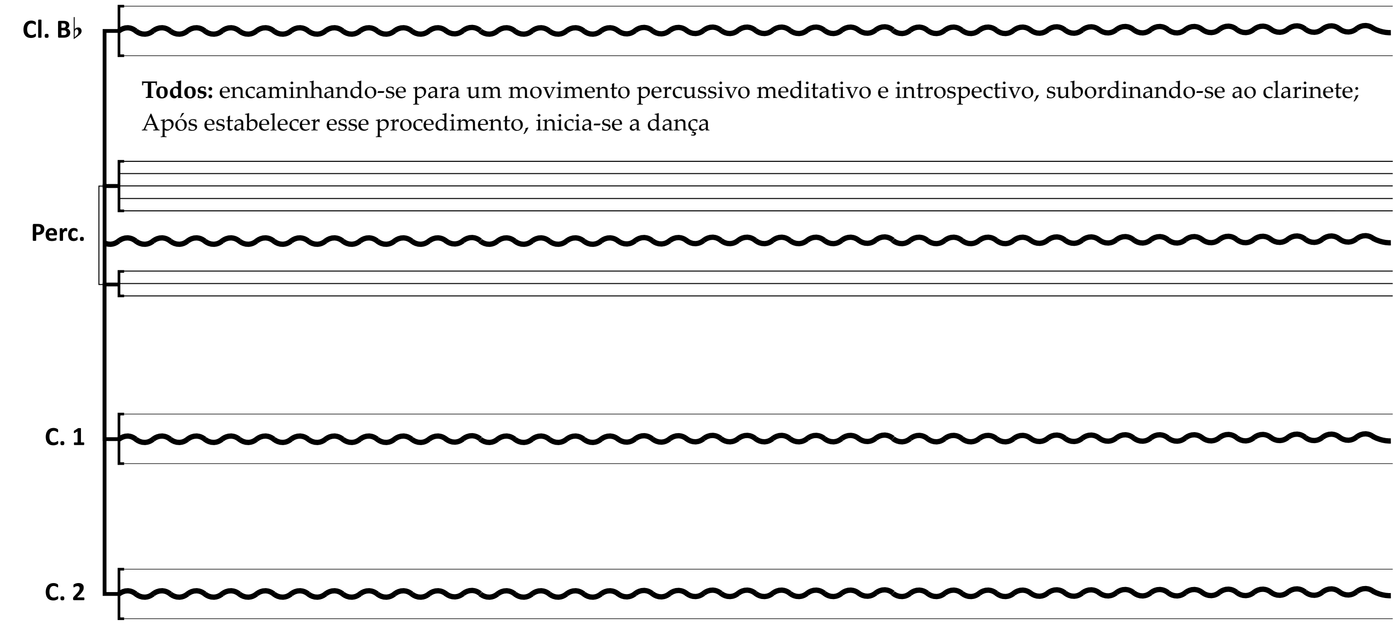
experimento 2




Cl. B♭
p
Perc.
SP
sempre tremolo
C. 1
SP
p
C. 2
p


Cl. B♭
Perc.
O
SV
p
C. 1
C. 2
p
nas três últimas cordas


C
key click e outros sons percussivos (tongue slap, bater no instrumento, entre outros)
Cl. B♭
p~f
sempre o som da respiração através do bocal;
sons guturais e resmungos esparsos
Perc.
utilizar os outros instrumentos de percussão
sons percussivos
C. 1
p
(col legno, cordas abafadas,
percutir o tampo, pizzicato Bartók, etc.)
sons percussivos
C. 2
(percutir o tampo, tambura,
abafar as cordas, golpear as cordas com os
dedos da mão esquerda, etc.)


Cl. B♭
Todos: encaminhando-se para um movimento percussivo meditativo e introspectivo, subordinando-se ao clarinete;
Após estabelecer esse procedimento, inicia-se a dança
Perc.
C. 1
C. 2

D **inicia-se a dança**

Instruções

1. A dançarina deve se posicionar deitada de bruços, à frente do grupo instrumental, mesmo antes de entrarem no palco. A iluminação, se possível, deve ser pouca e nesse primeiro momento, não evidenciar a dançarina.

A música inicia, e ela se mantém imóvel, deitada.

2. Apenas quando todos os instrumentistas chegarem à parte , com os procedimentos percussivos, a dançarina deve esperar por um momento para se levantar, calmamente. Ela não deve olhar diretamente para os instrumentistas, e sim se direcionar ao público.

Inicia-se a dança, improvisada.

A música, a partir deste ponto, se torna subordinada aos movimentos da dança, tornando-se uma espécie de soundpainting onde a dançarina é a compositora.

A dança consiste em três tipos de comportamentos do corpo:

A) Movimentos suaves, lentos
B) Movimentos agressivos, rápidos
C) Falta de movimento

3. A dançarina se direciona aos instrumentistas, olhando para o clarinete, que começa a se movimentar pelo palco também, de forma a se estabelecer uma relação entre os movimentos da dançarina e do clarinetista.

Ao clarinetista: improviso livre.
À dançarina: movimentos com a cabeça, braços e pernas, sem se deslocar por toda a área do palco.
À percussão: "obecer" aos movimentos das pernas e dos pés da dançarina.
Às cordas 1 e 2: "obedecer" aos movimentos da cabeça, braços e mãos da dançarina.

4. Aos poucos, os instrumentistas vão voltando aos sons percussivos, sendo o último instrumento a retornar a esses sons o clarinete (a ordem dos outros fica a livre escolha).

O clarinetista deve voltar também à sua posição original no palco.

A dançarina se dirige brevemente ao público e, por fim, se joga ou se posiciona novamente de bruços, no mesmo ponto do início da música.

Depois, os instrumentistas devem ir decrescendo ao nada.

Silêncio e congelamento dos movimentos de todos por 5 segundos.

Fim.

Tauan Gonzalez Sposito

Nostalgia

para violino e piano

Nostalgia

para violino e piano

Tauan Gonzalez Sposito

dezembro de 2011 a junho de 2012

duração aproximada: 7'40''

estreada em 22 de novembro de 2012, 21:00h, Auditório Luzamor, Maringá - PR
violino: Tauan Gonzalez Sposito
piano: Ticiano Biancolino

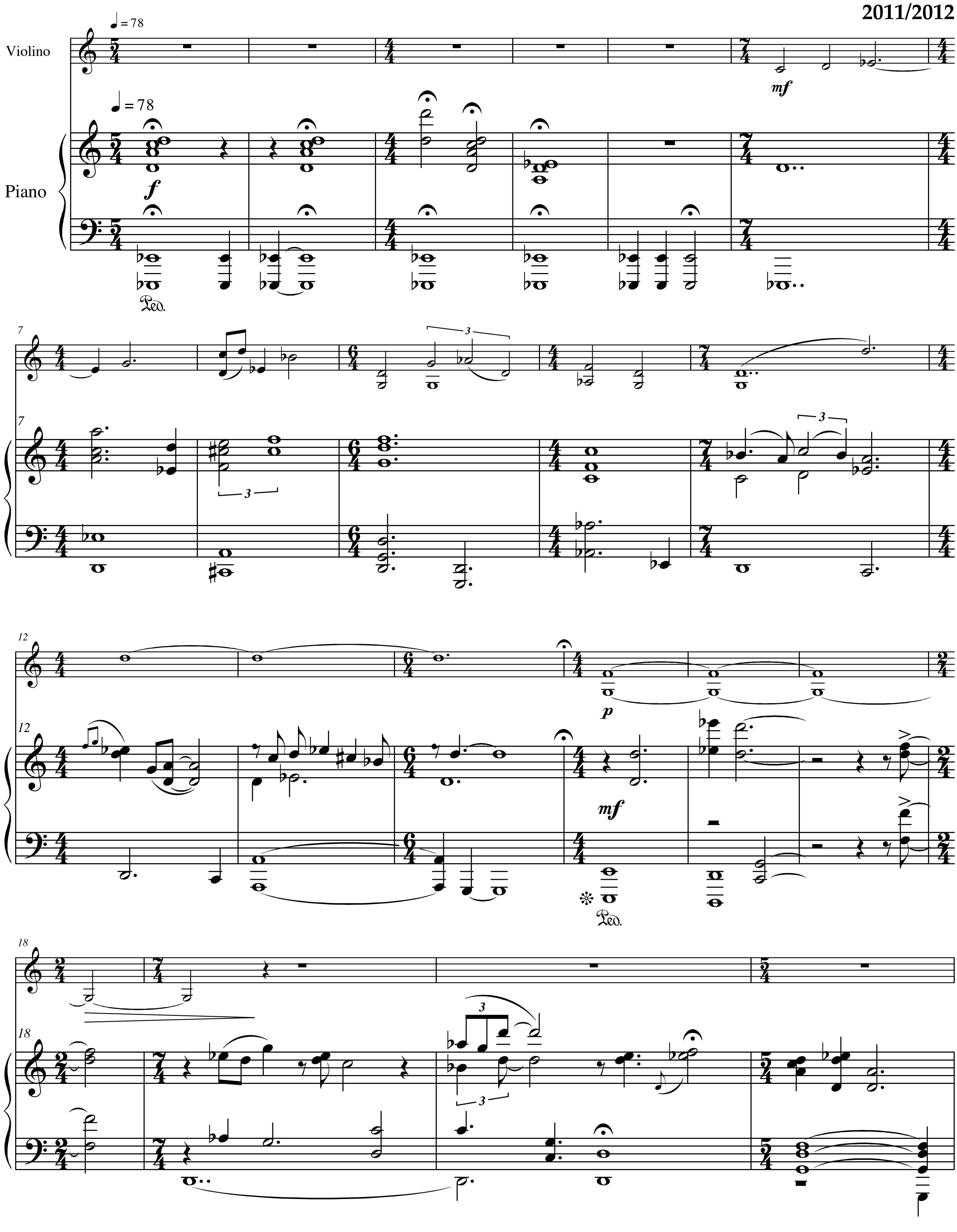
lembranças da infância...

Nostalgia

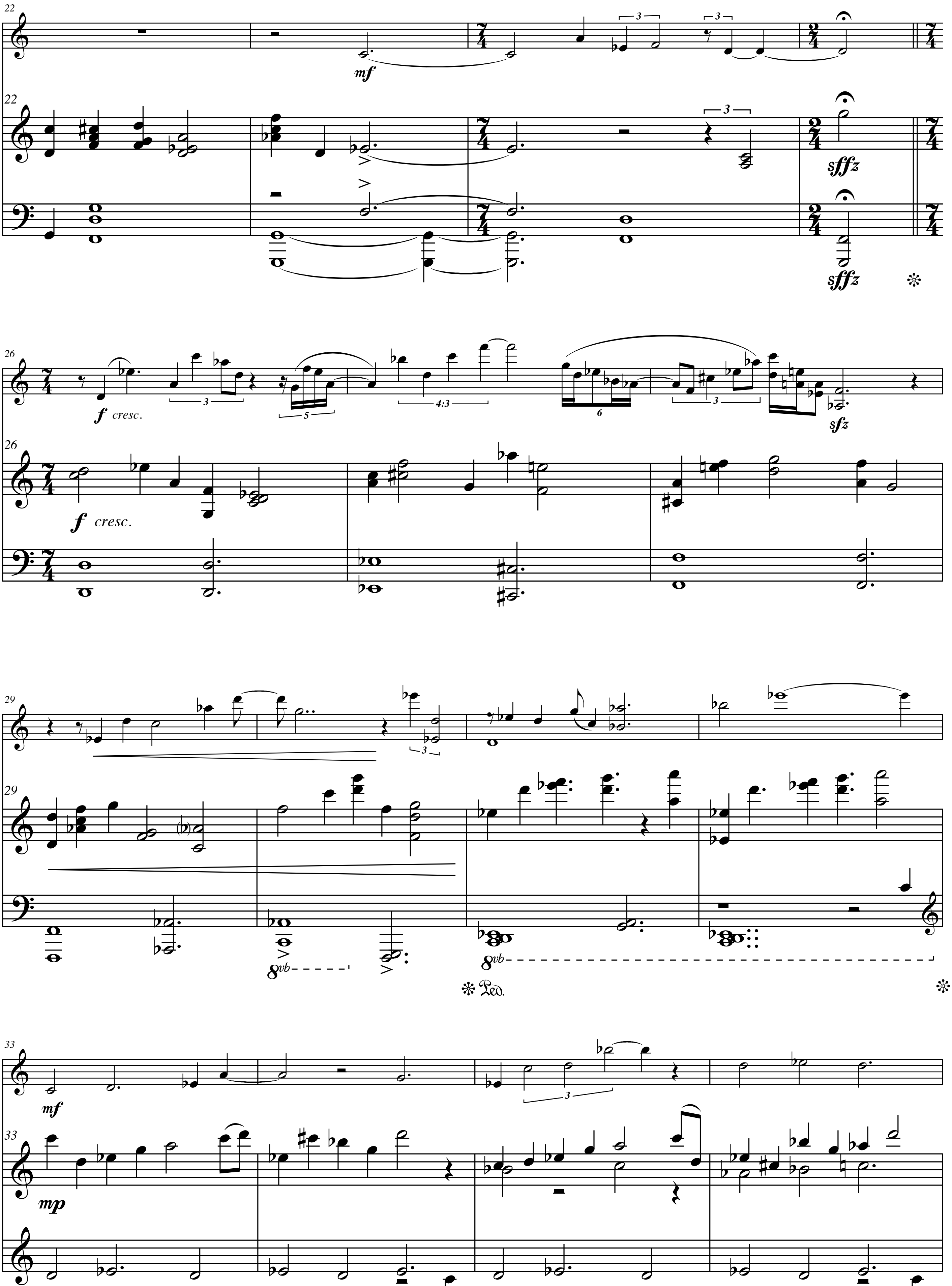
para violino e piano

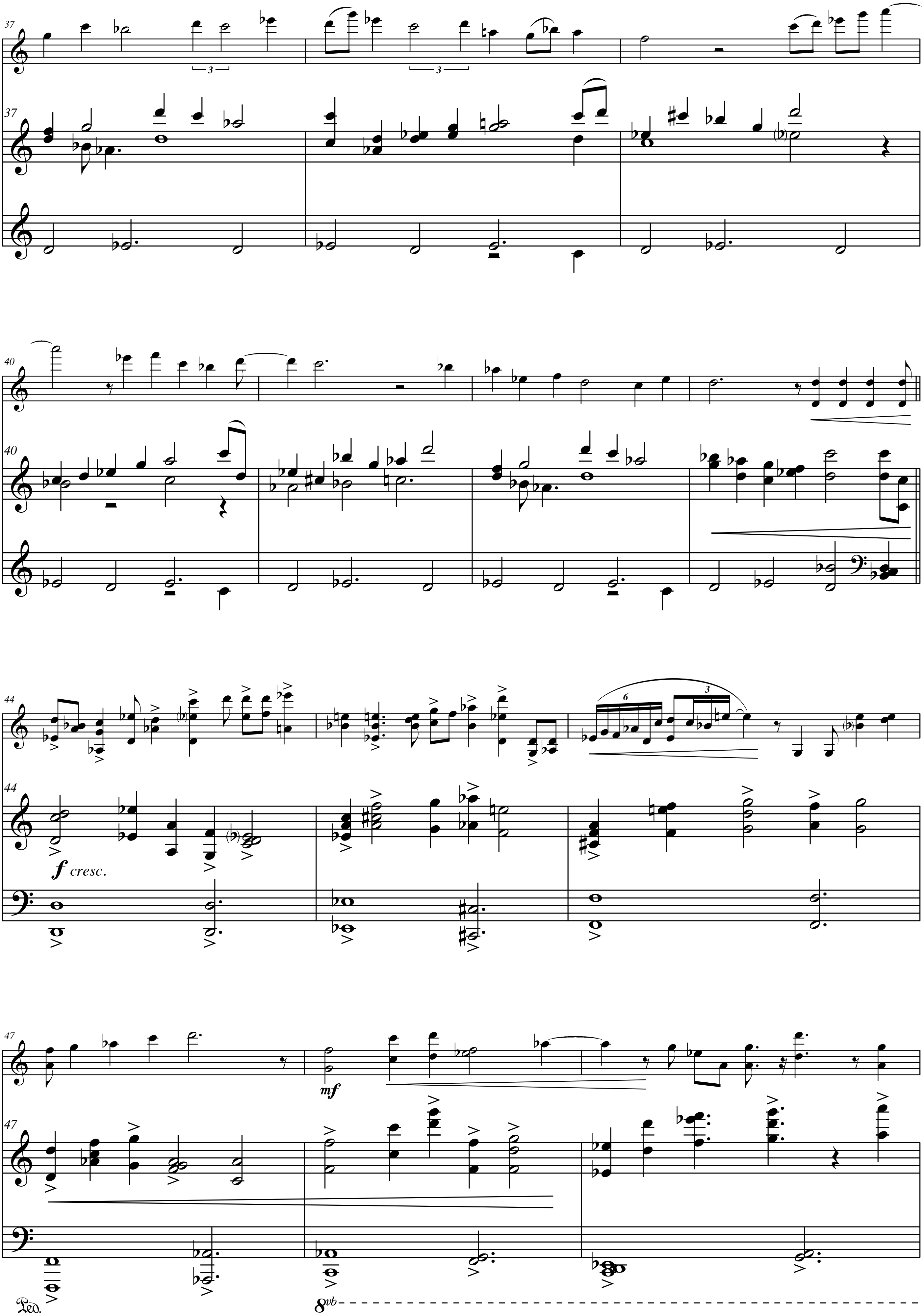
Tauan G. Sposito

2011/2012

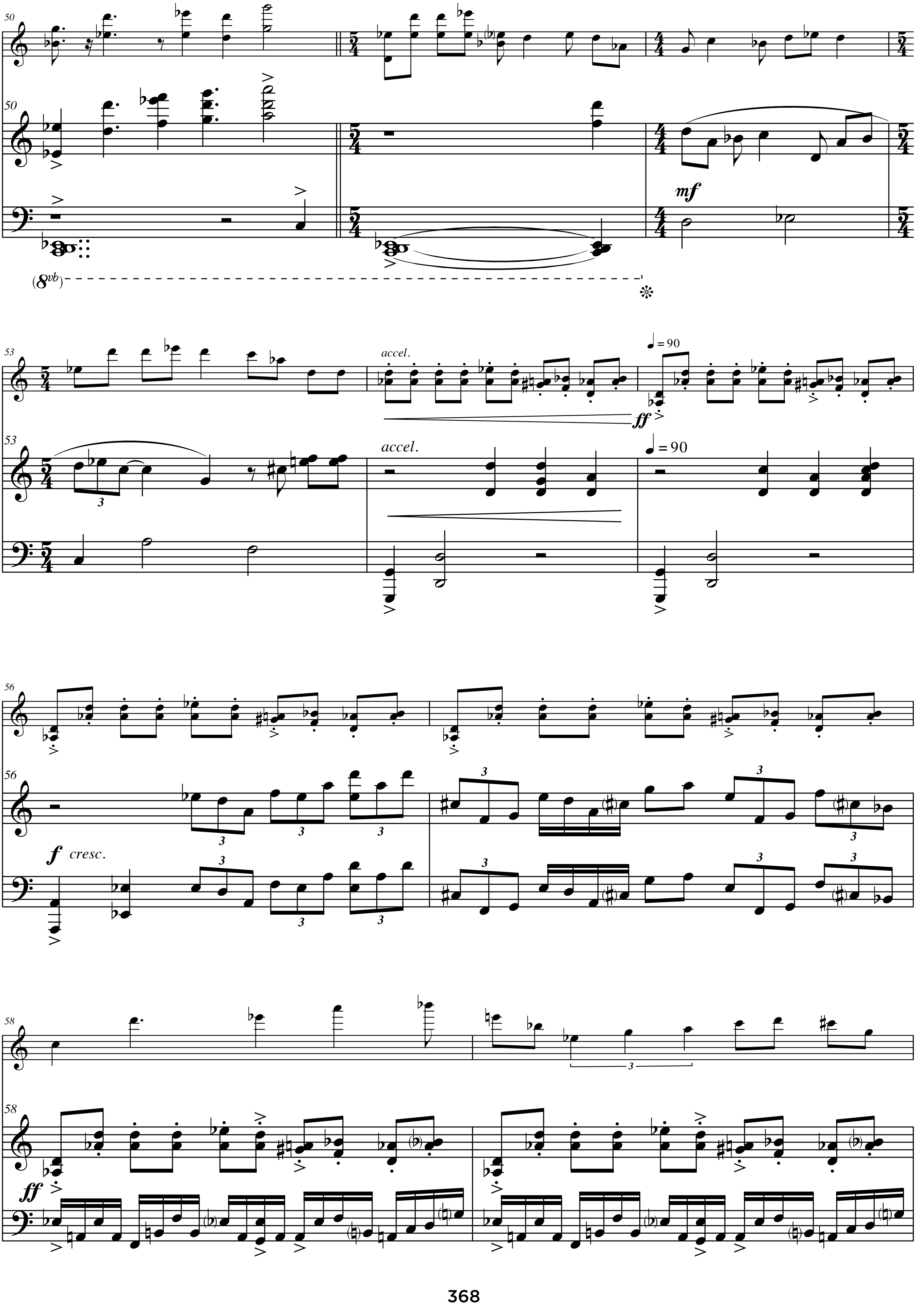


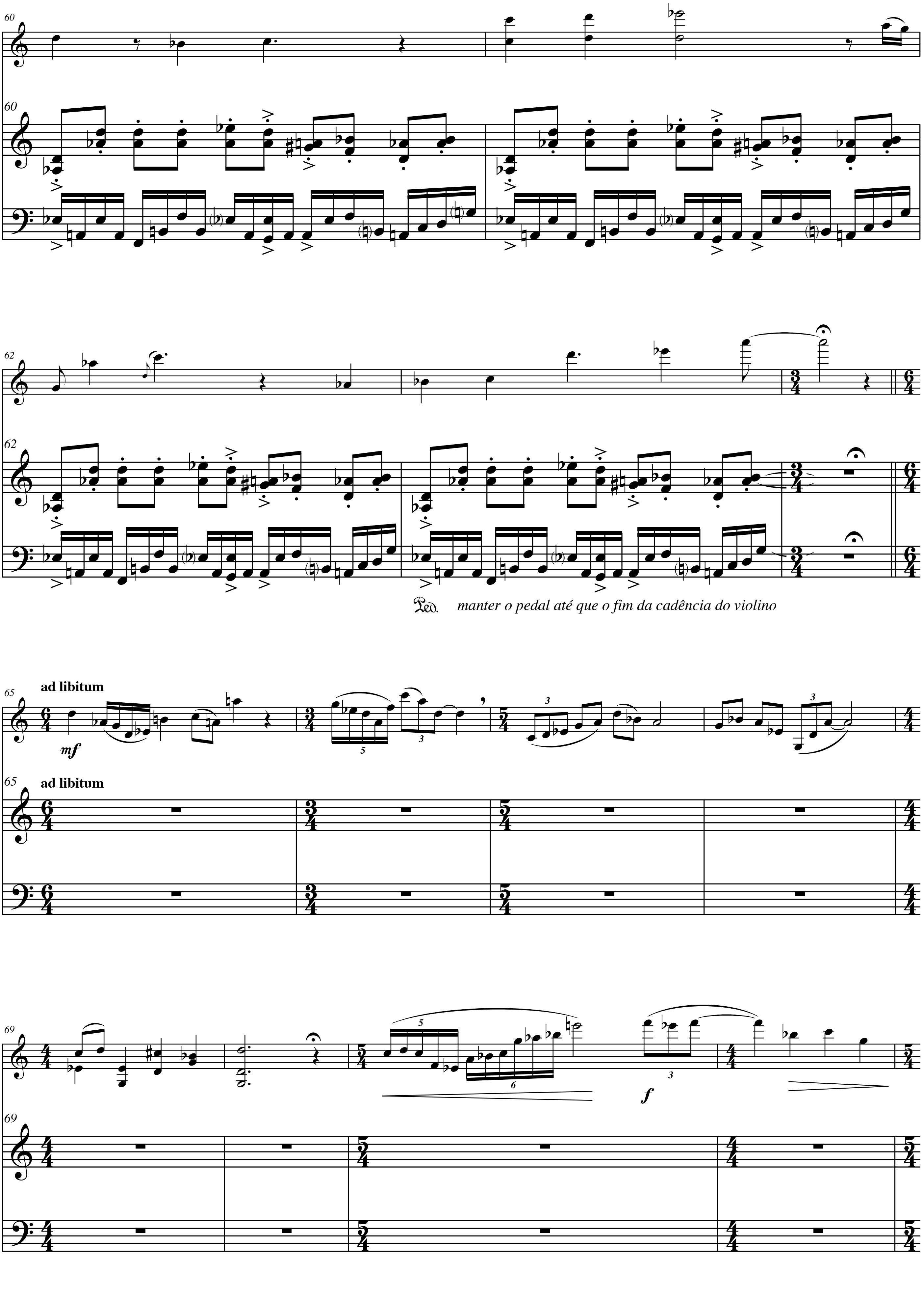
nostalgia



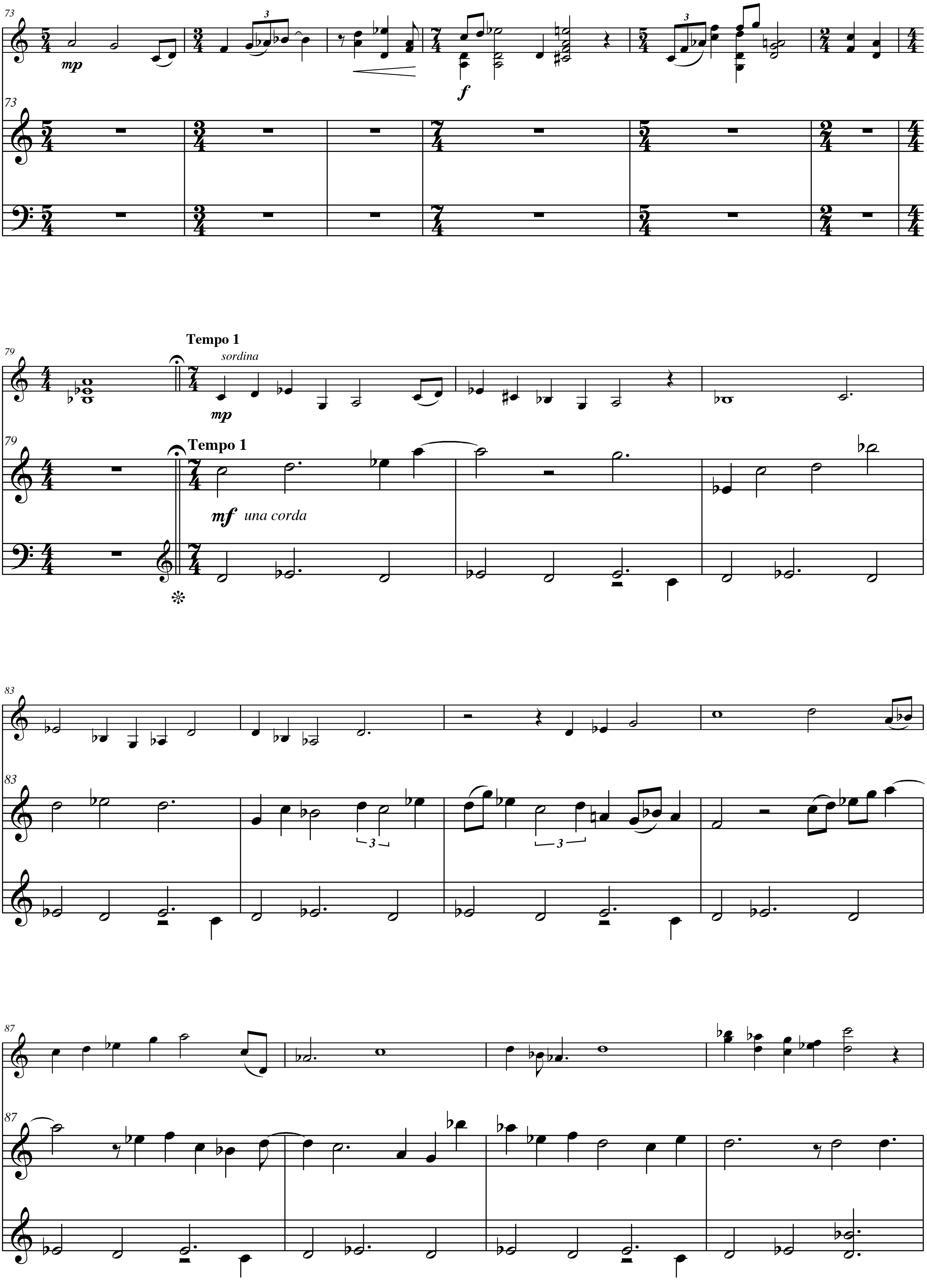

37
40
44
f cresc.
47
mf
Ped.
8vb

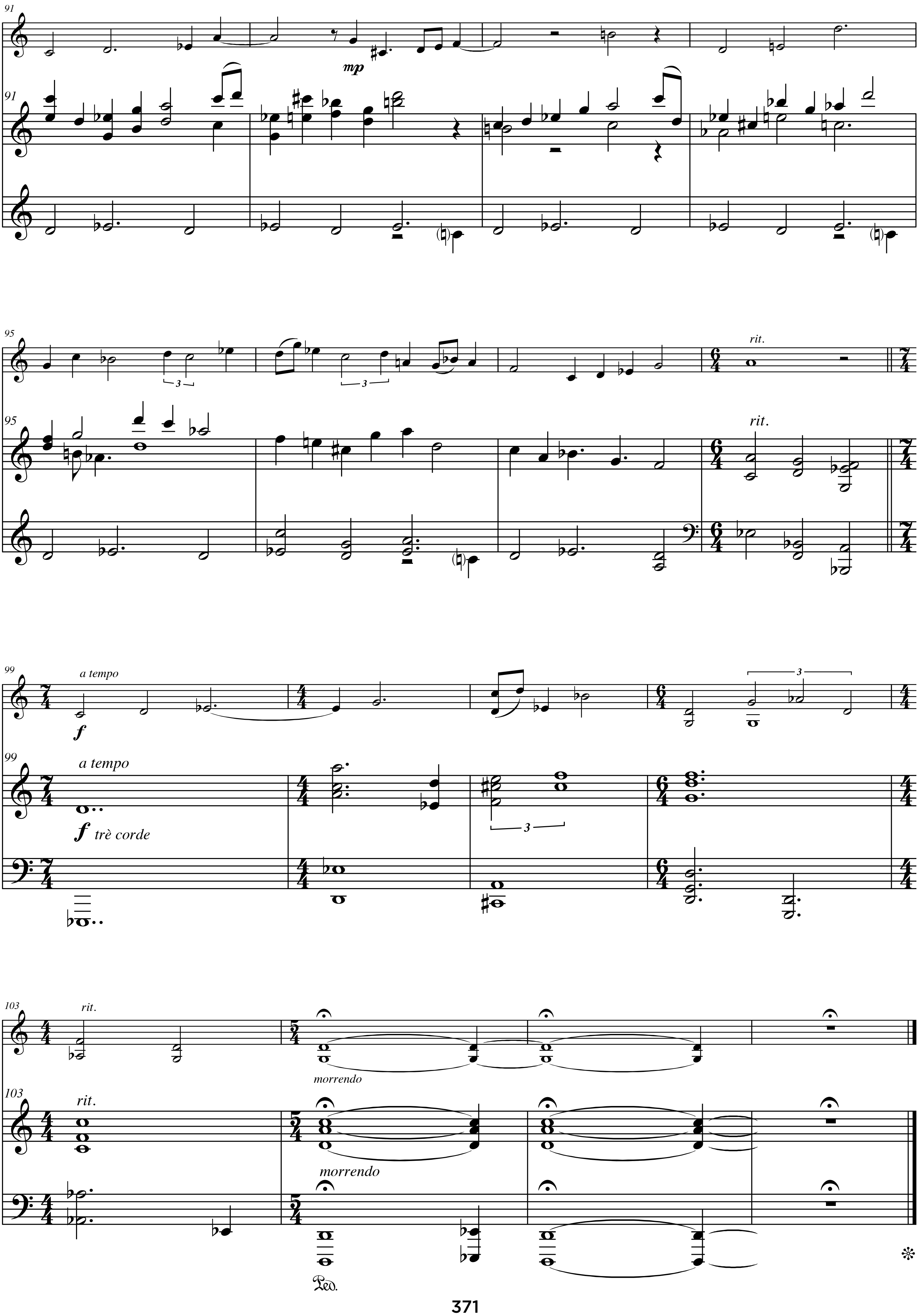
nostalgia




60
60
62
62
manter o pedal até que o fim da cadência do violino
65
ad libitum
mf
65
ad libitum
69
f
69

nostalgia


73
mp
f
73
79
Tempo 1
sordina
mp
79
Tempo 1
mf una corda
83
83
87
87

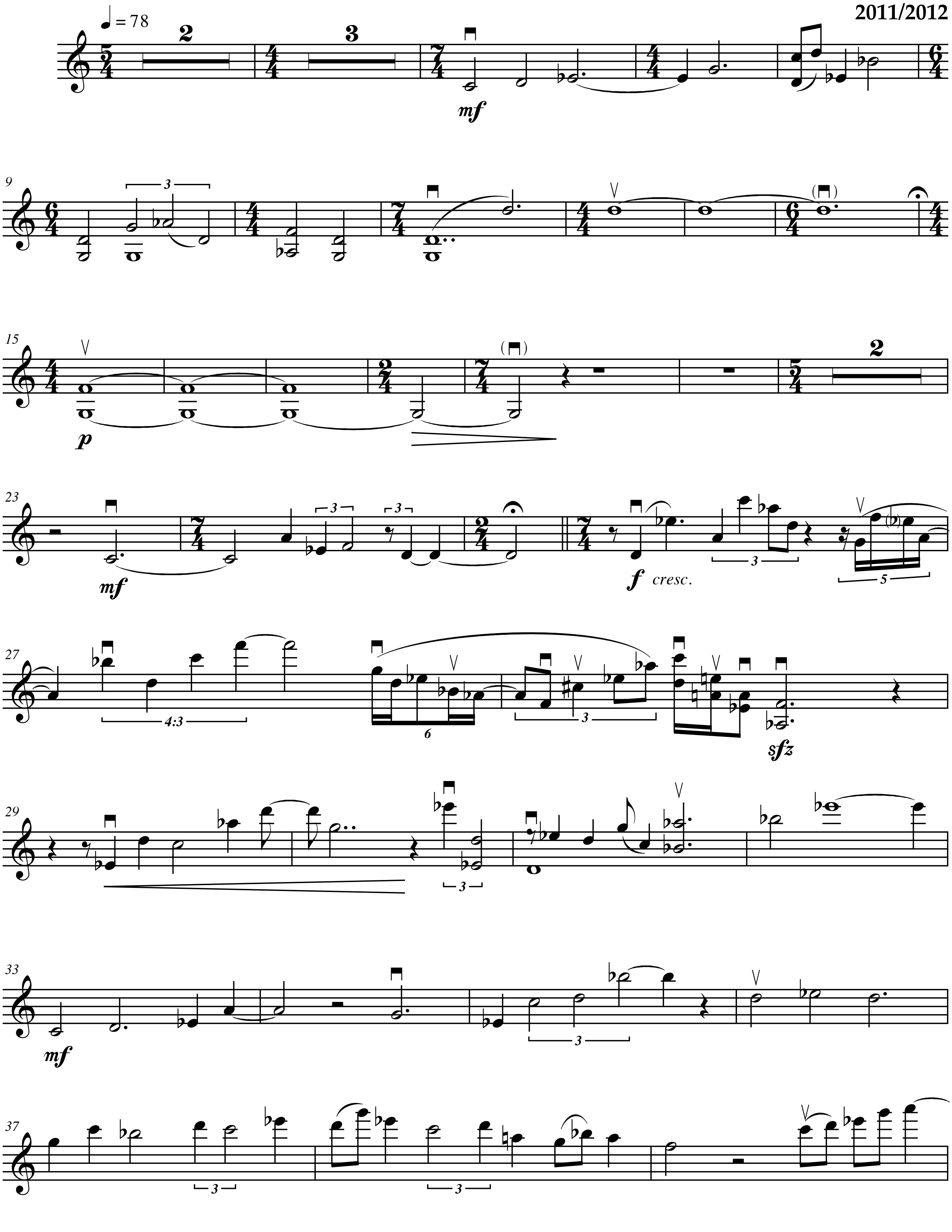

91
mp
91
95
95
rit.
rit.
99
a tempo
f
99
a tempo
f trè corde
103
rit.
morrendo
103
rit.
morrendo

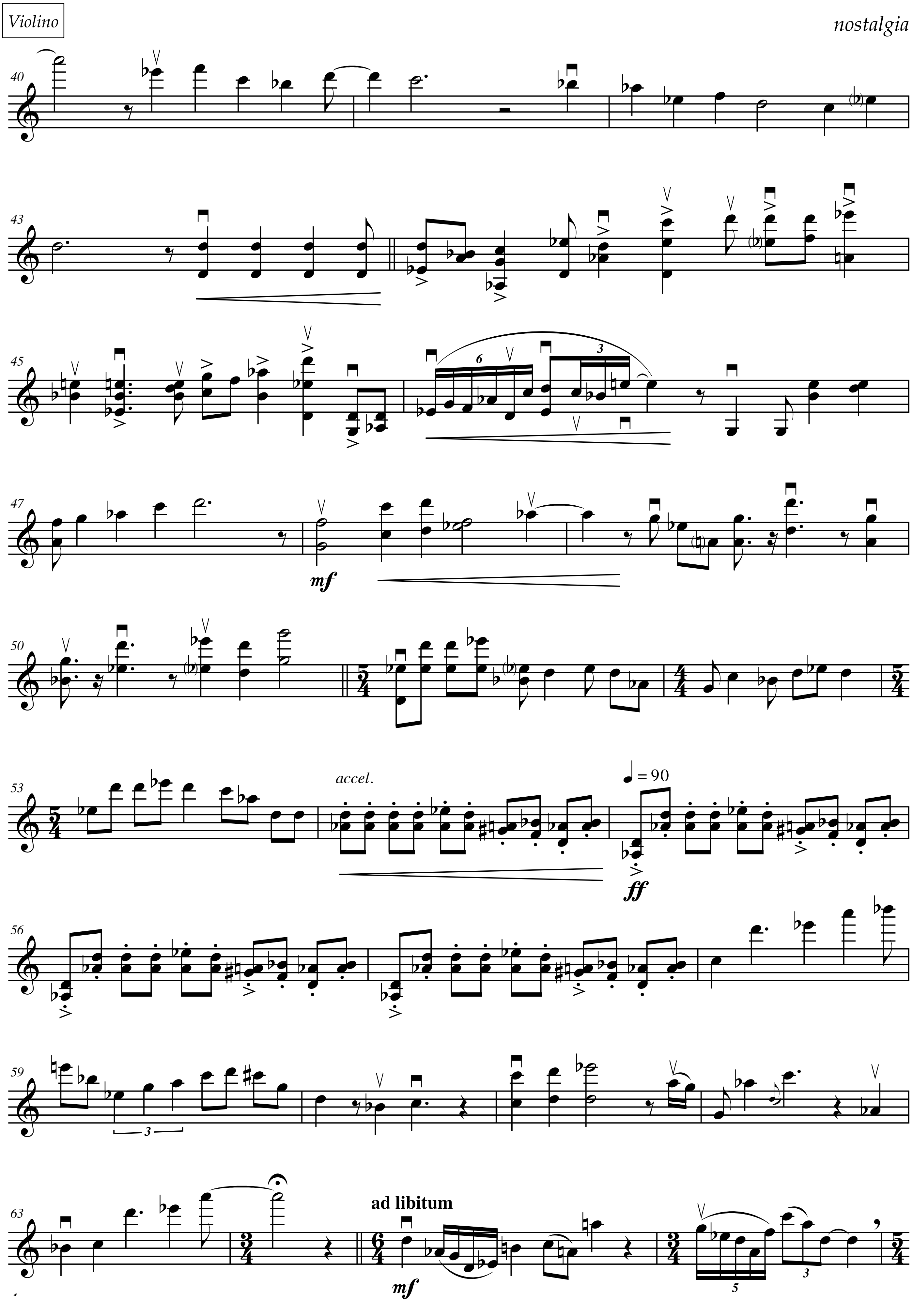
Violino

Nostalgia

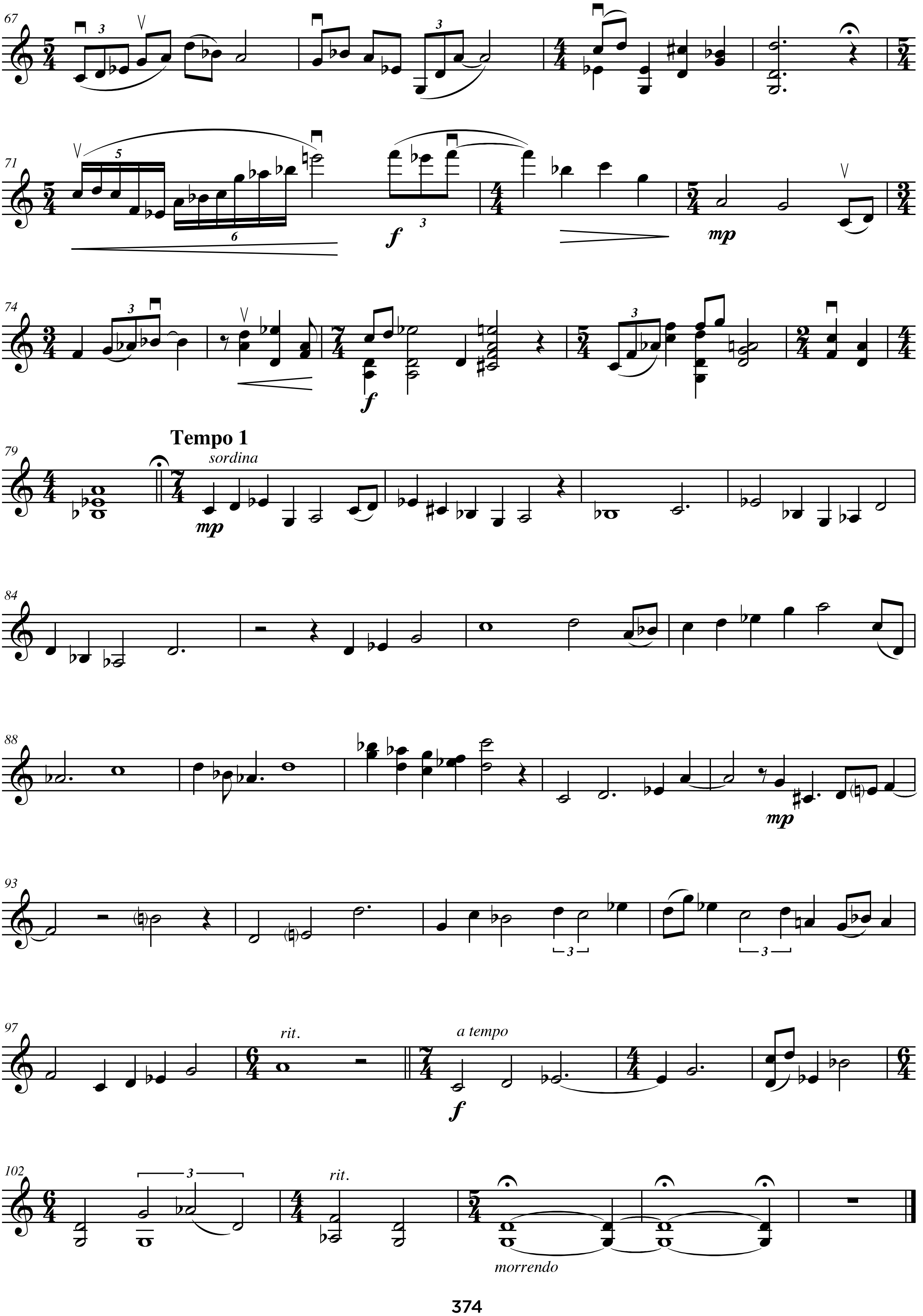
para violino e piano

Tauan G. Sposito
2011/2012




Violino
nostalgia
accel.
= 90
ad libitum
mf
ff

Violino



Tauan Gonzalez Sposito

Perene

para orquestra de cordas

Perene

para orquestra de cordas

Tauan Gonzalez Sposito

fevereiro / maio de 2014

duração aproximada: 10'15''

estreada em 18 de agosto de 2015, Teatro Oficina da UEM, Maringá - PR
Orquestra de Câmara da UEM
Regência: Rael B. G. Toffolo

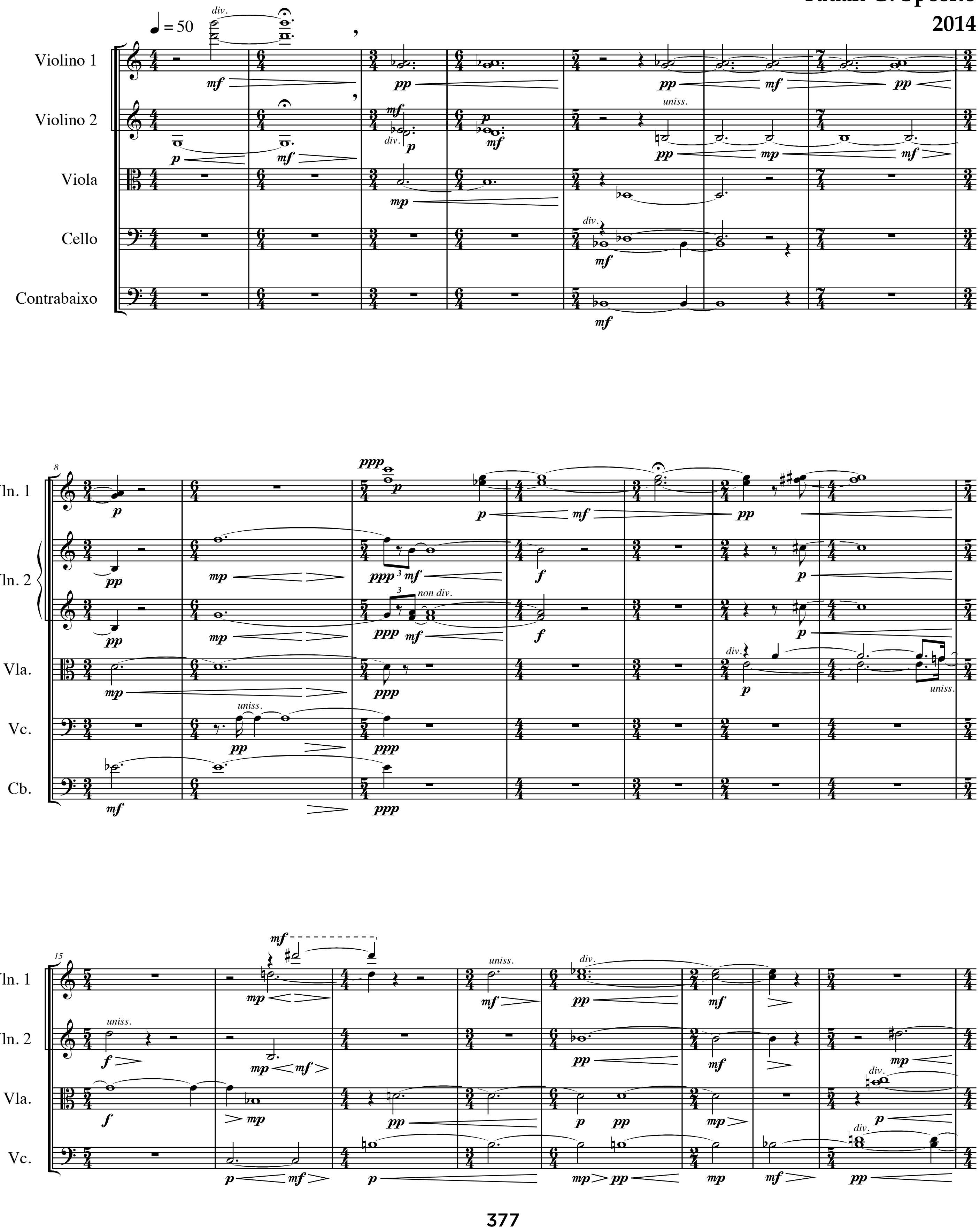
Em *Perene* – escrita especialmente para a Orquestra de Câmara da UEM em 2014,
meu intuito foi, como uma forma de agradecimento,
me referir à perenidade de Deus e de Sua obra.
As notas sustentadas por tempos longos foram um recurso para
(apenas) mencionar essa eternidade. Através de intensidade e timbre,
busquei explorar ao máximo o posicionamento dos diferentes naipes
da orquestra e transmitir uma música serena,
constante e que passasse uma mensagem de calma e tranquilidade.
Certos elementos musicais se destacam em alguns momentos,
de maneira a chamar a atenção para um aspecto do cotidiano:
apesar da turbulência do dia a dia, que nos impede de perceber
as coisas ao nosso redor, devemos diminuir o ritmo e
olhar para simplicidade da vida.

Full Score

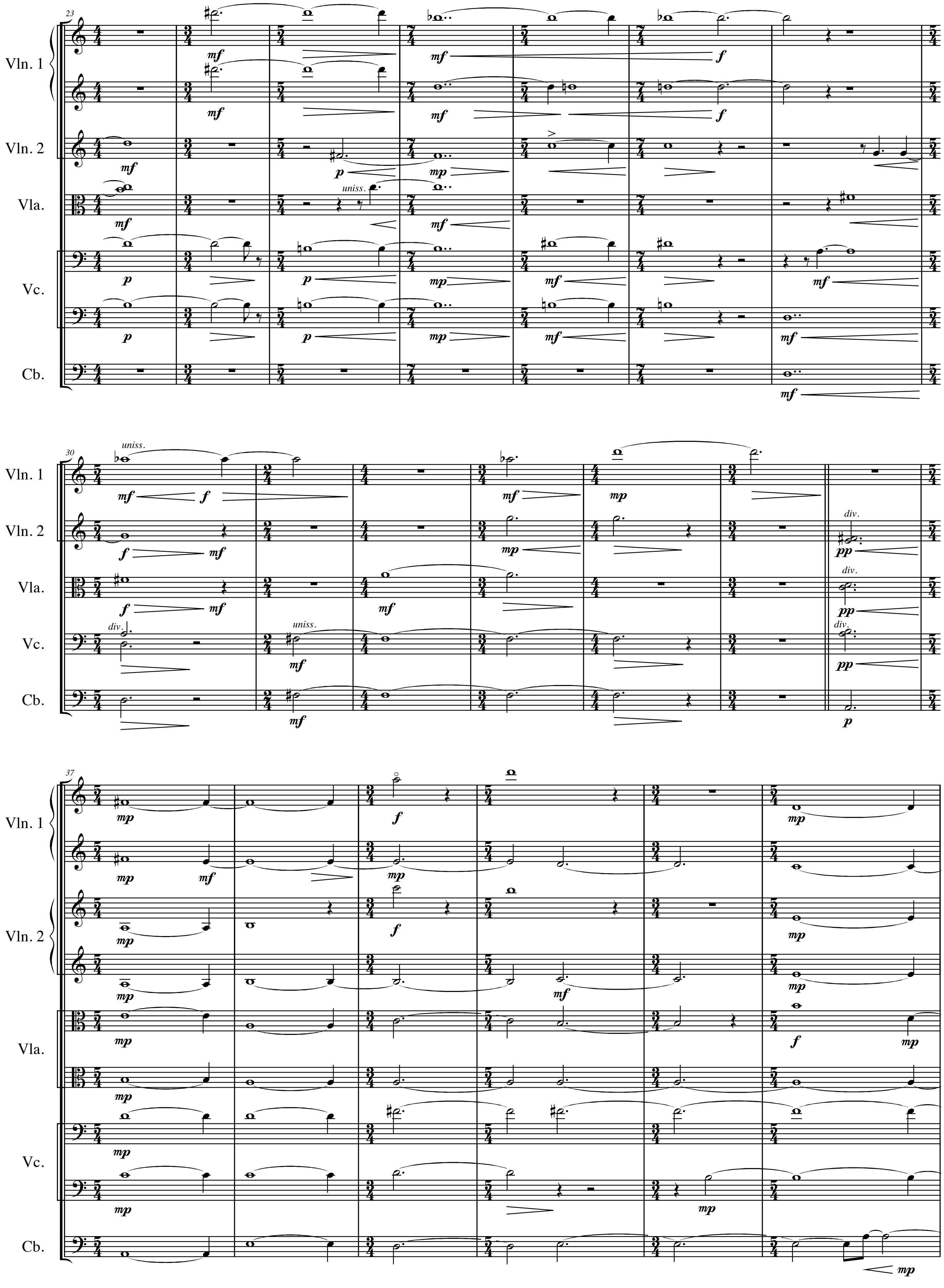
Perene

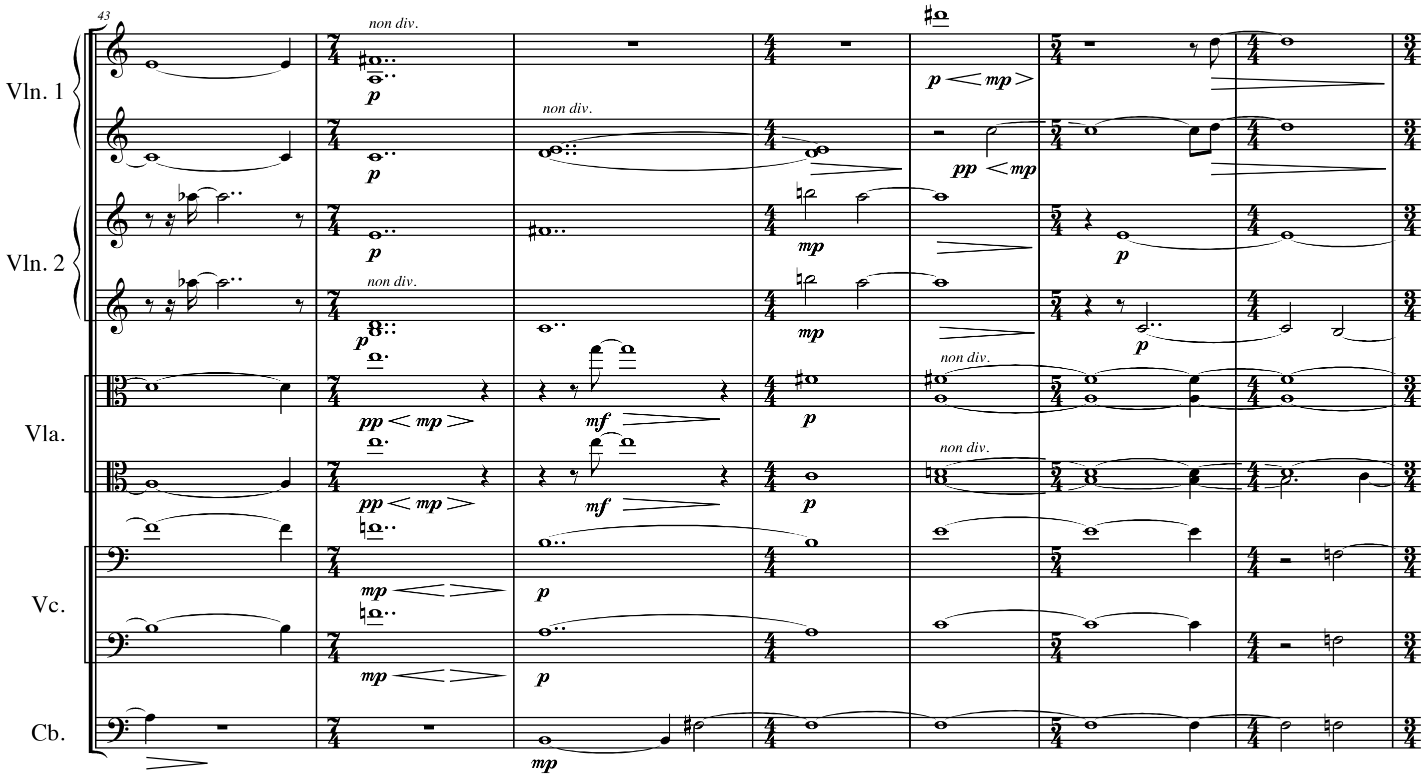
para orquestra de cordas

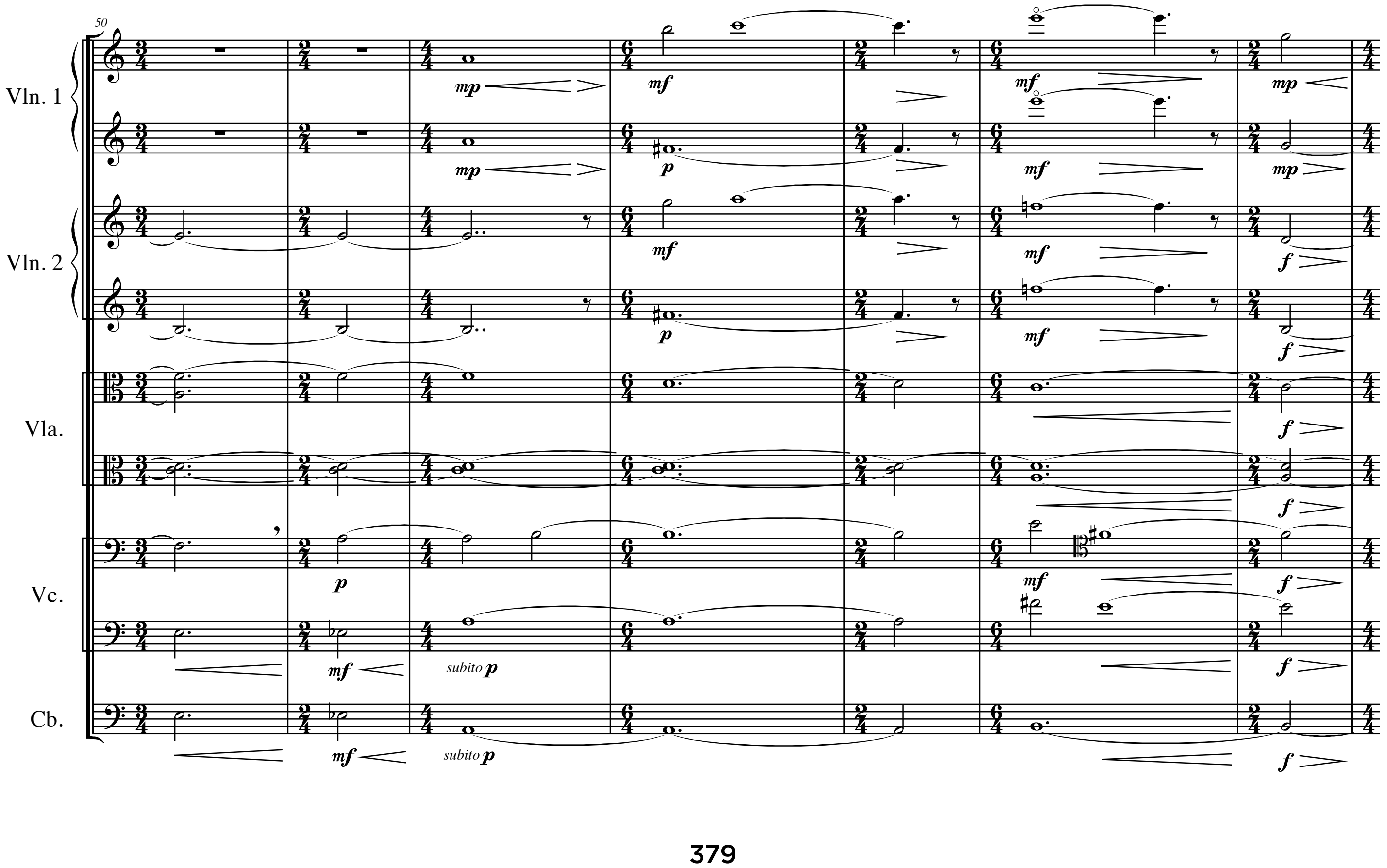
Tauan G. Sposito
2014



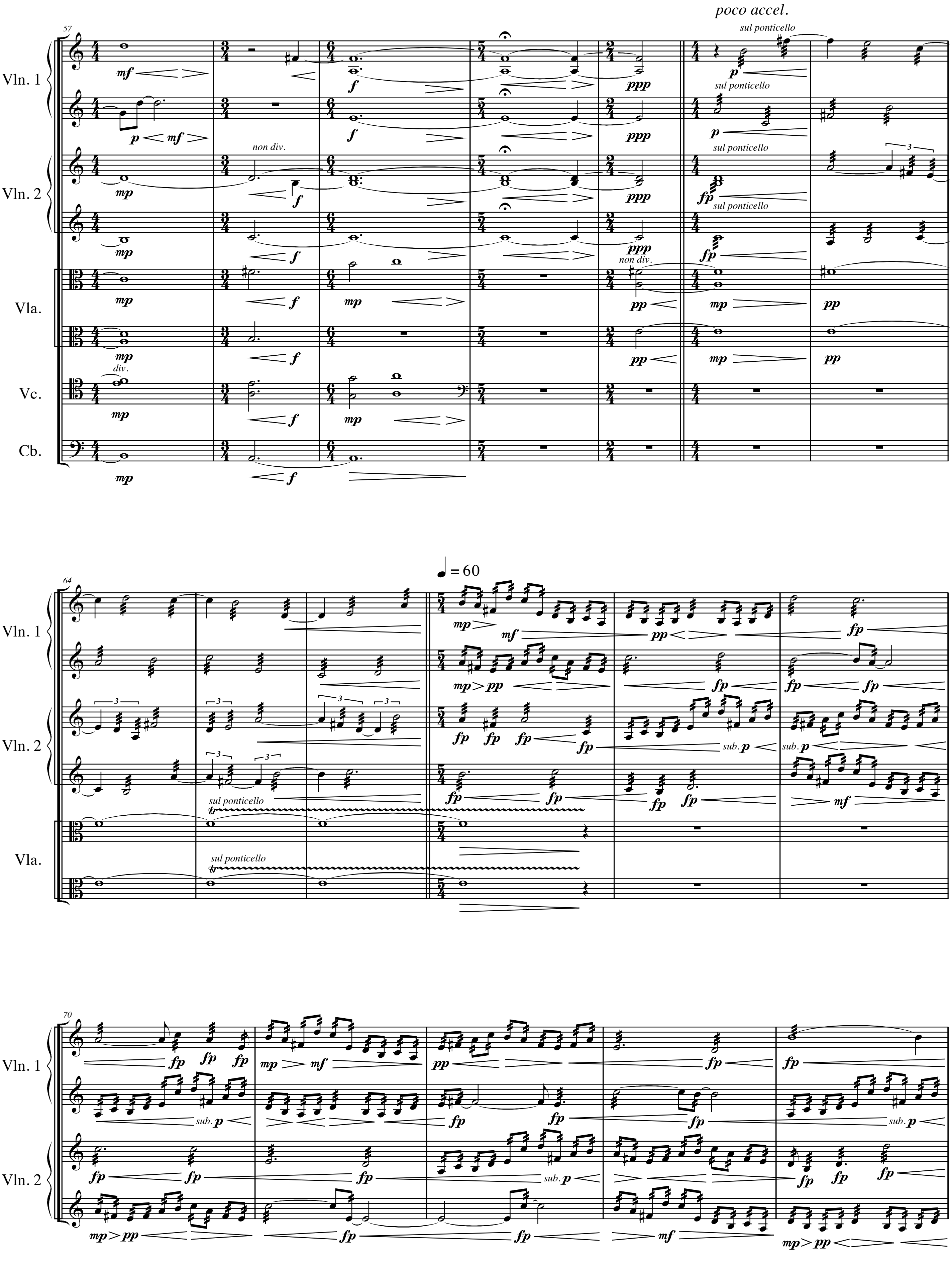
perene

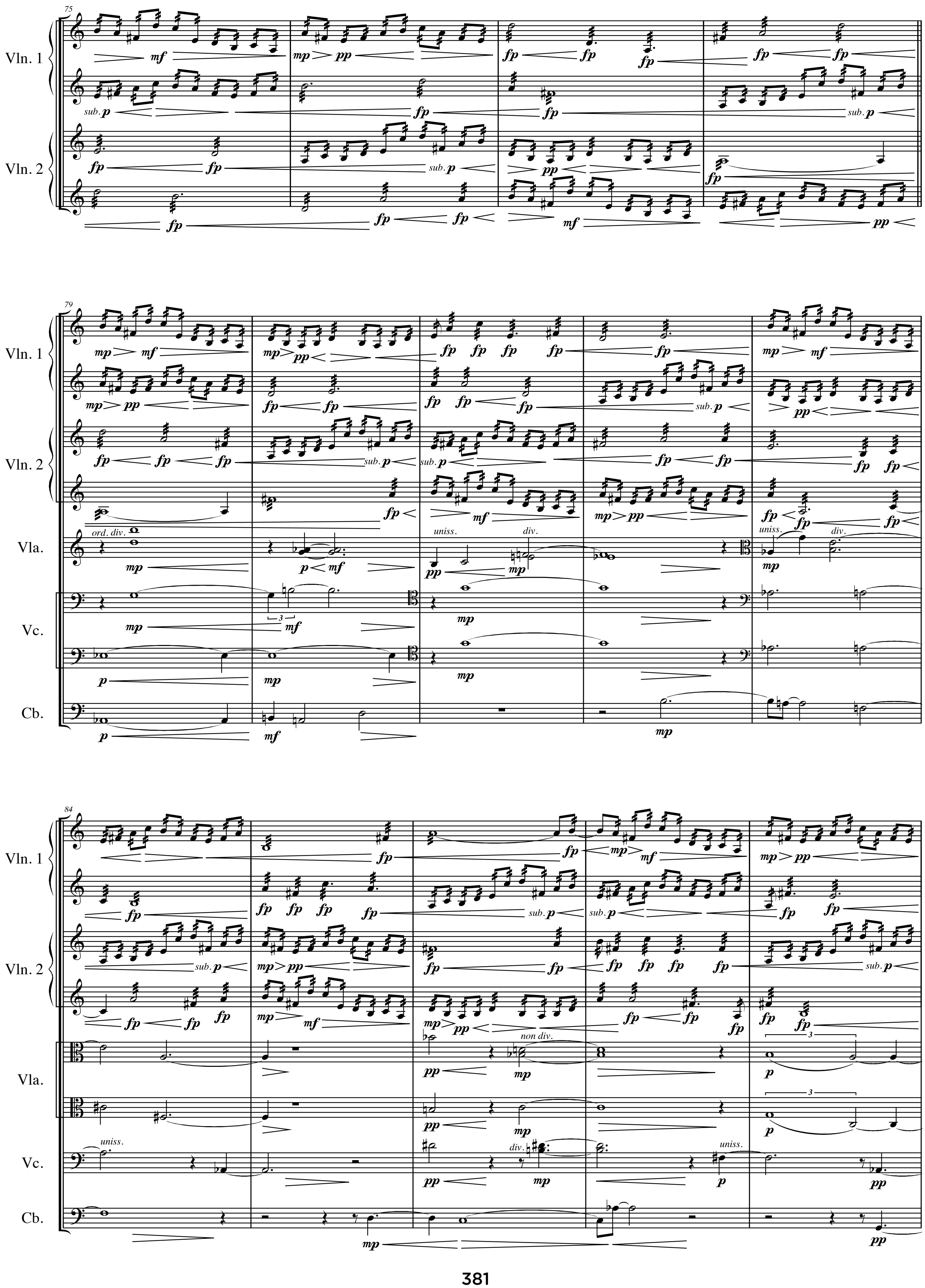



43
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
non div.
non div.
non div.
non div.
non div.

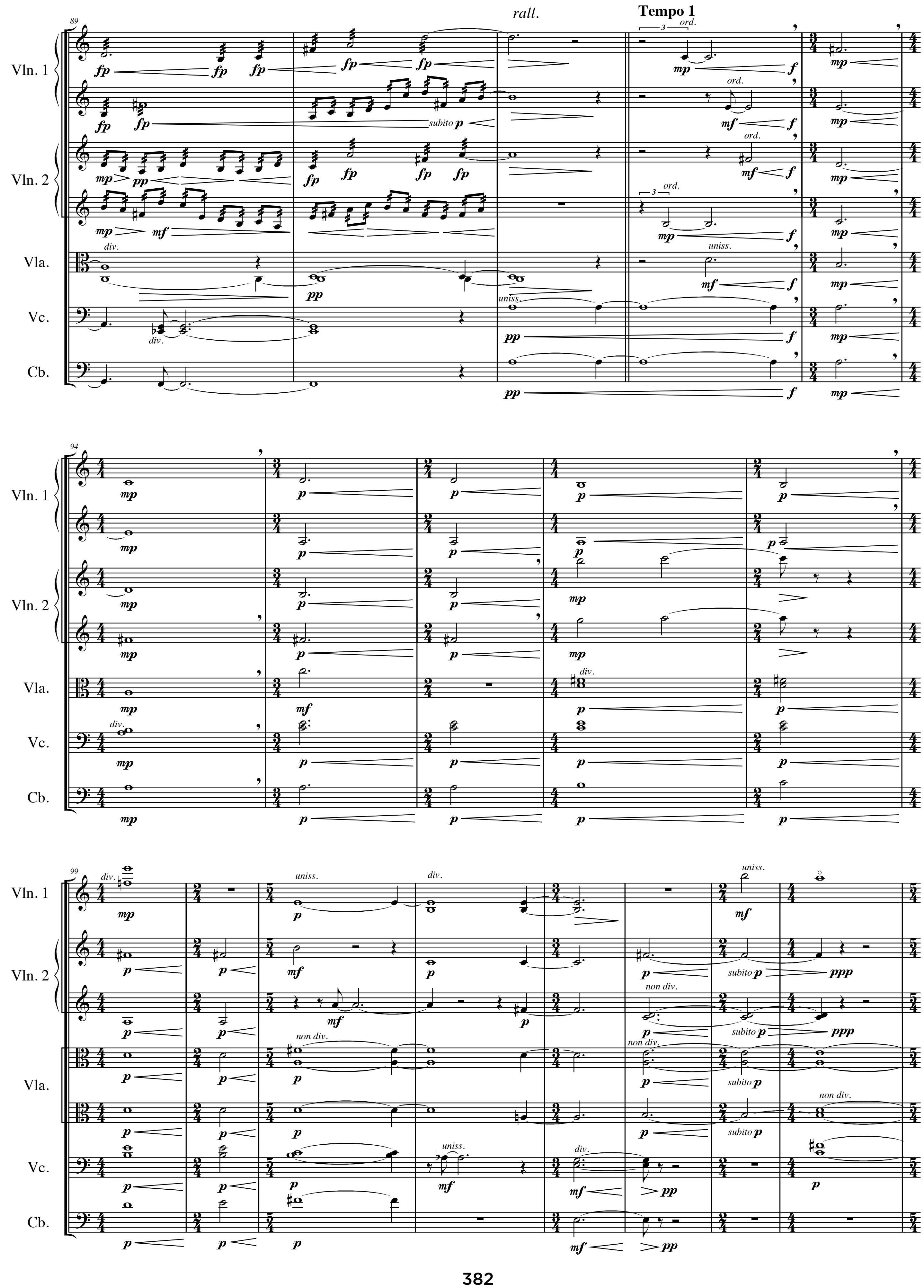

50
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
subito p
subito p

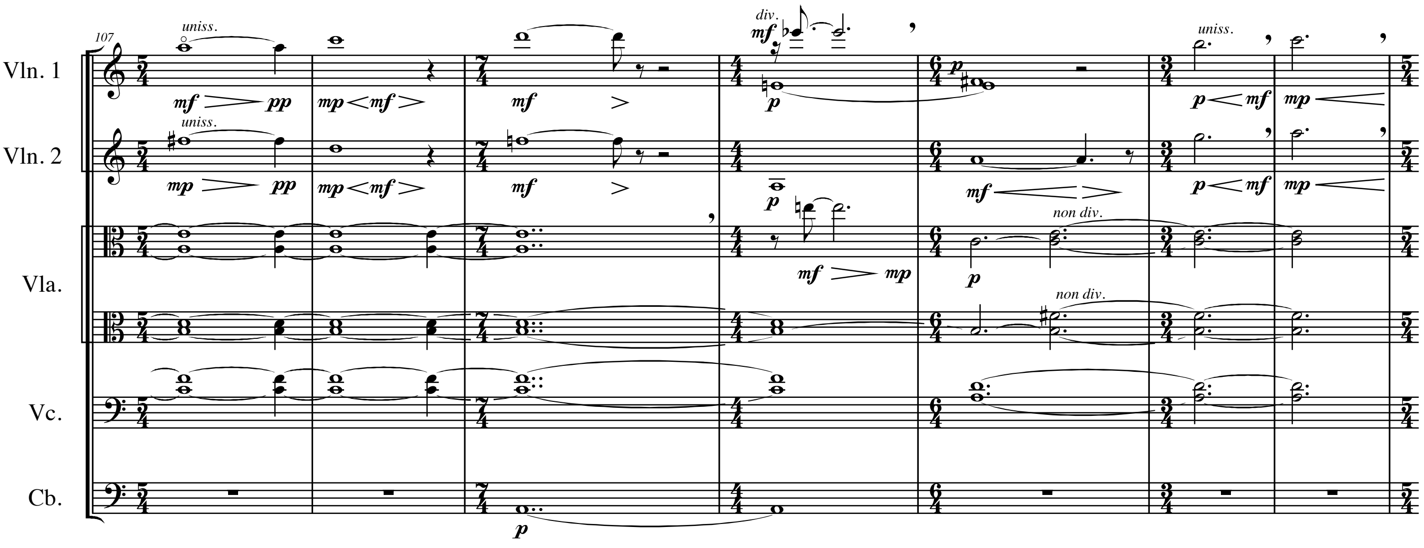
perene

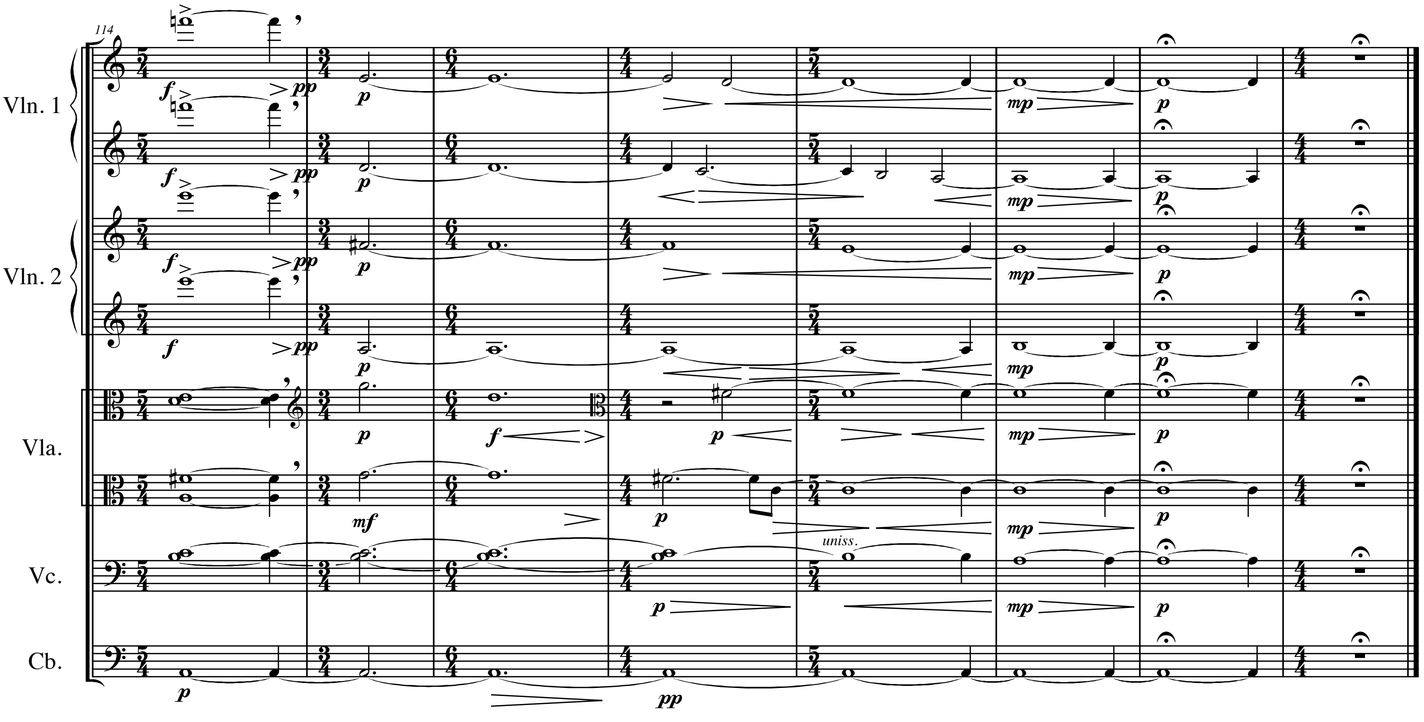

poco accel.
sul ponticello
non div.
div.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
= 60
sub. p


75
Vln. 1
Vln. 2
79
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ord. div.
uniss.
div.
non div.
sub. p
84
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

perene




107
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
uniss.
uniss.
div.
non div.
non div.
uniss.

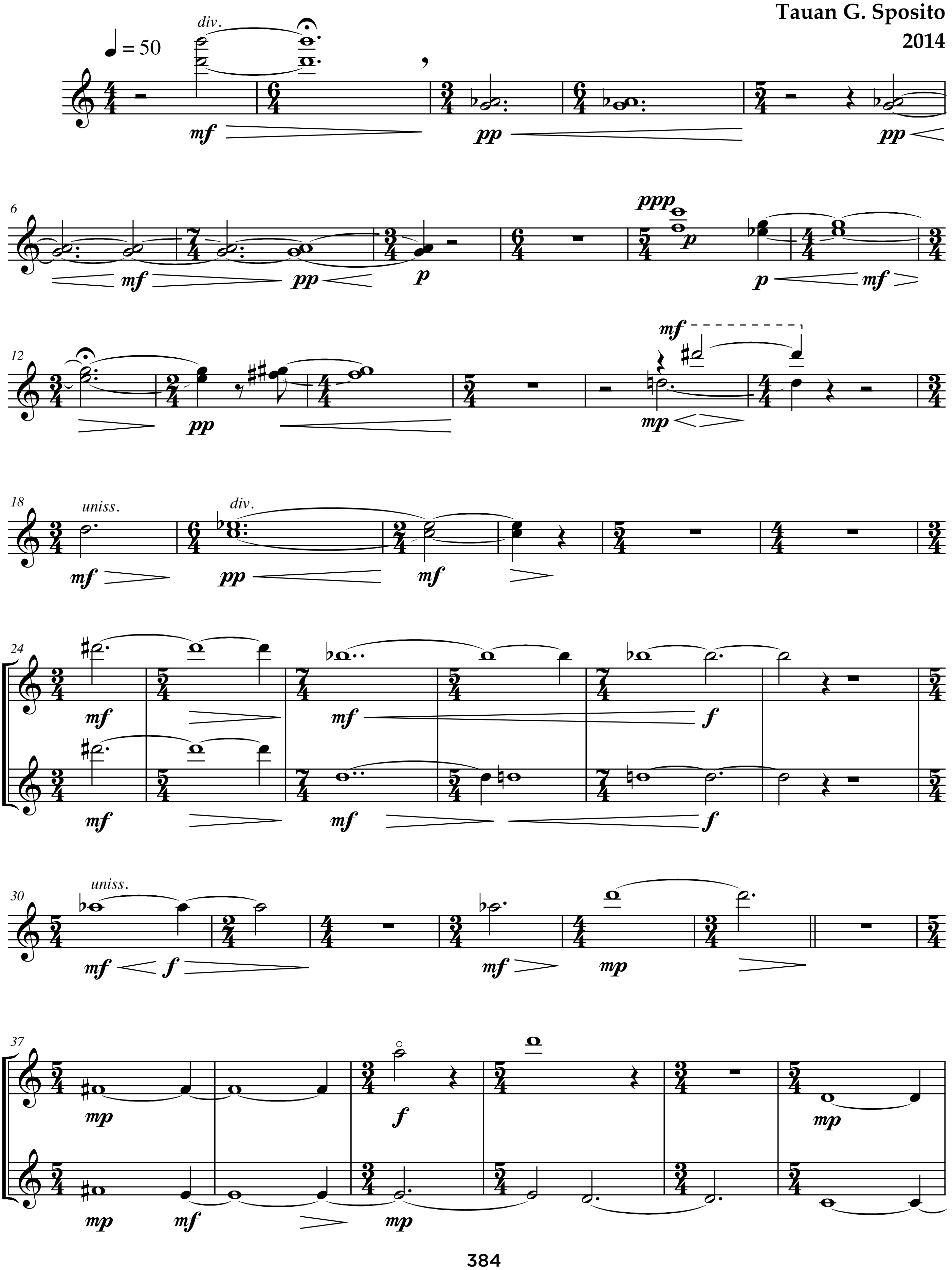

114
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
uniss.

Violino 1

Perene

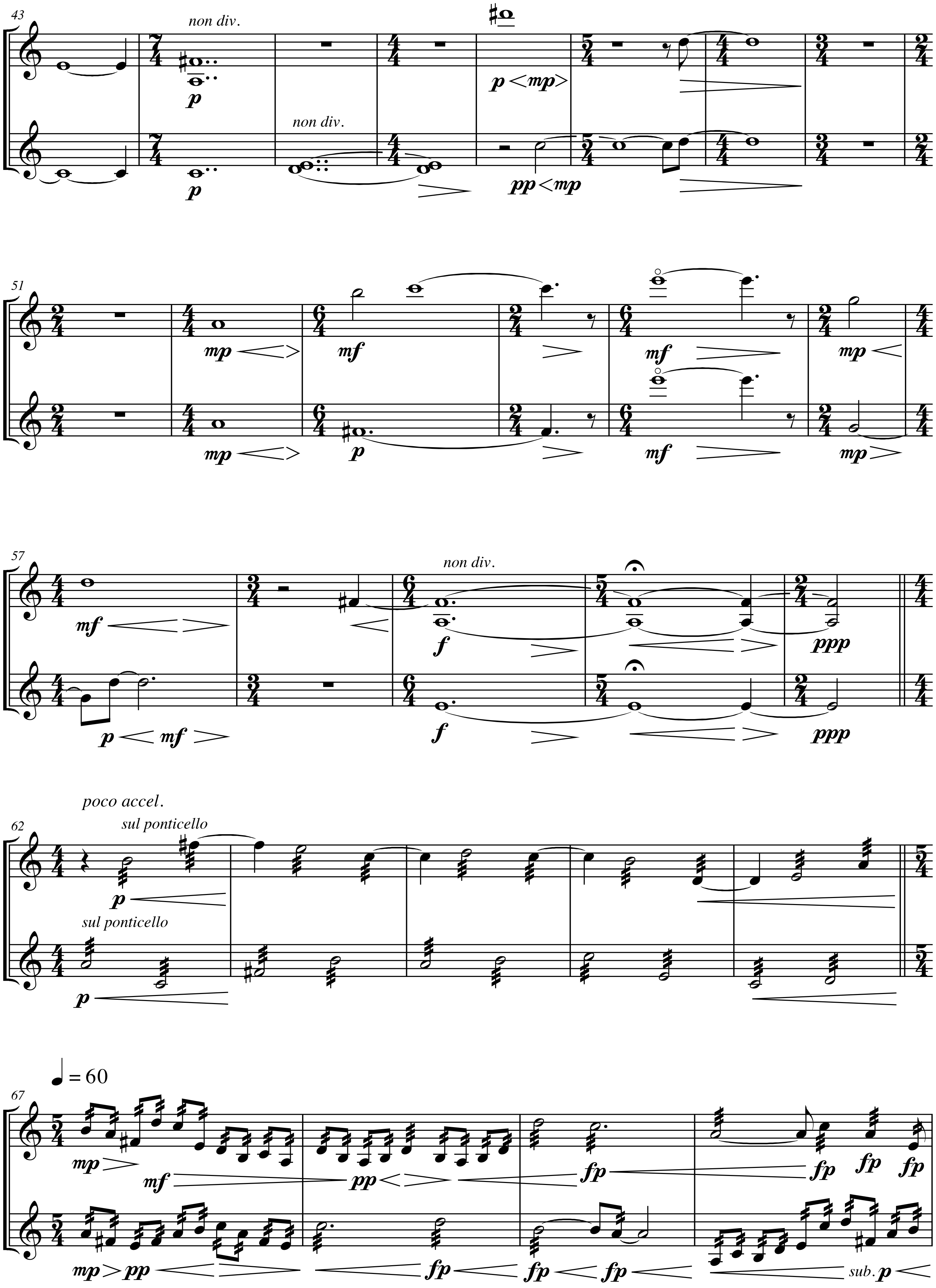
para orquestra de cordas

Tauan G. Sposito
2014

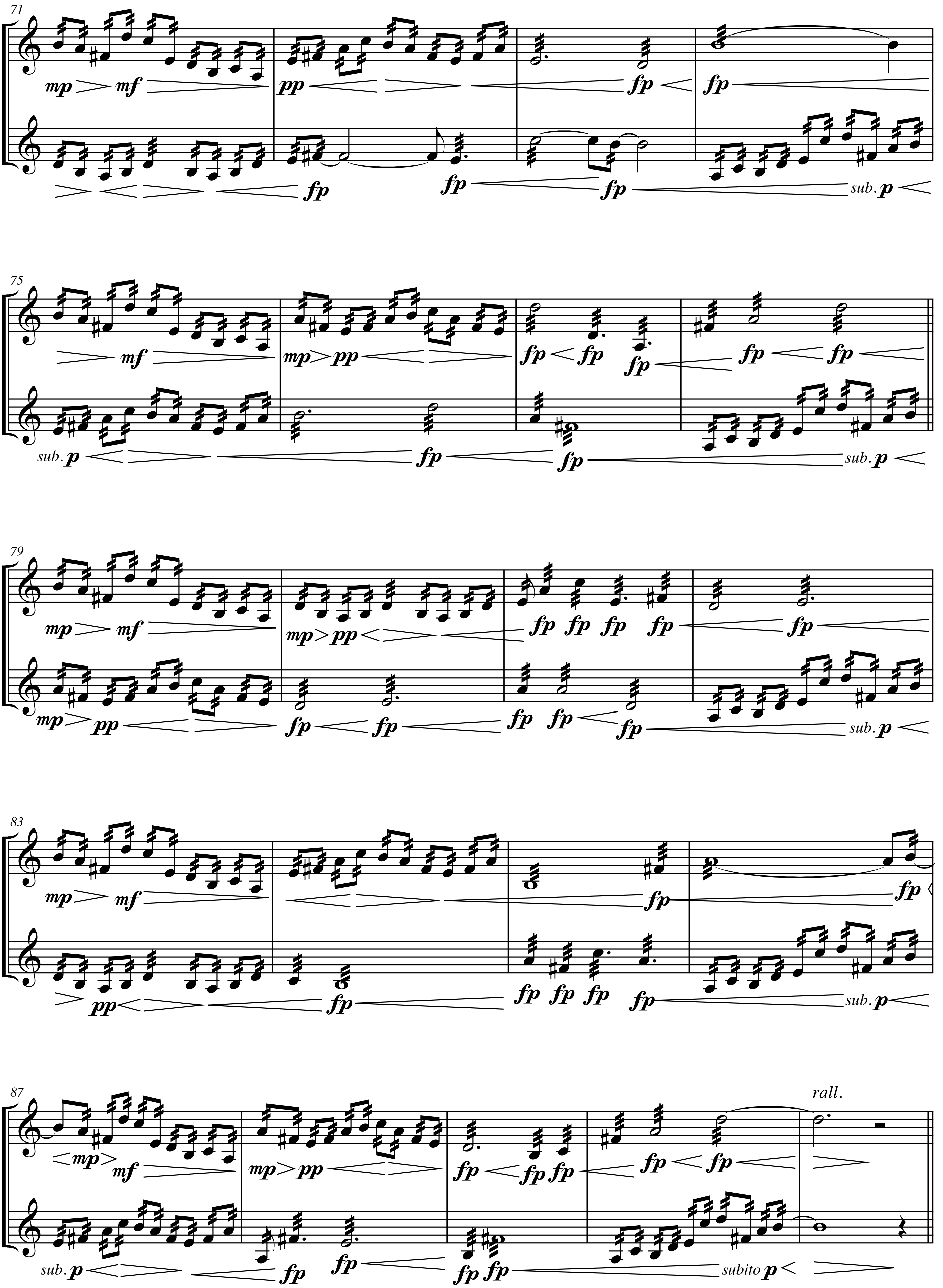


Violino 1

perene

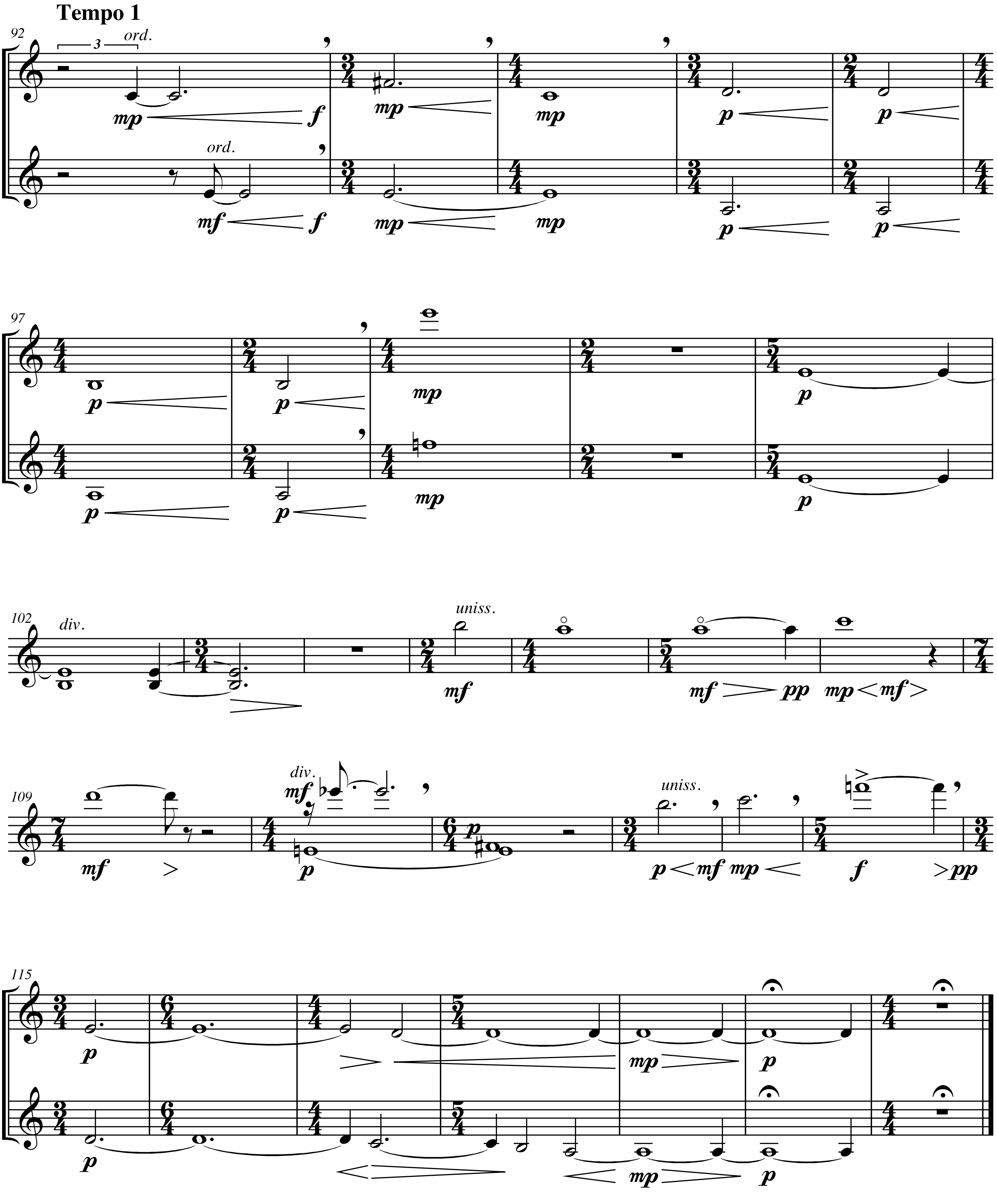


Violino 1



Violino 1

perene



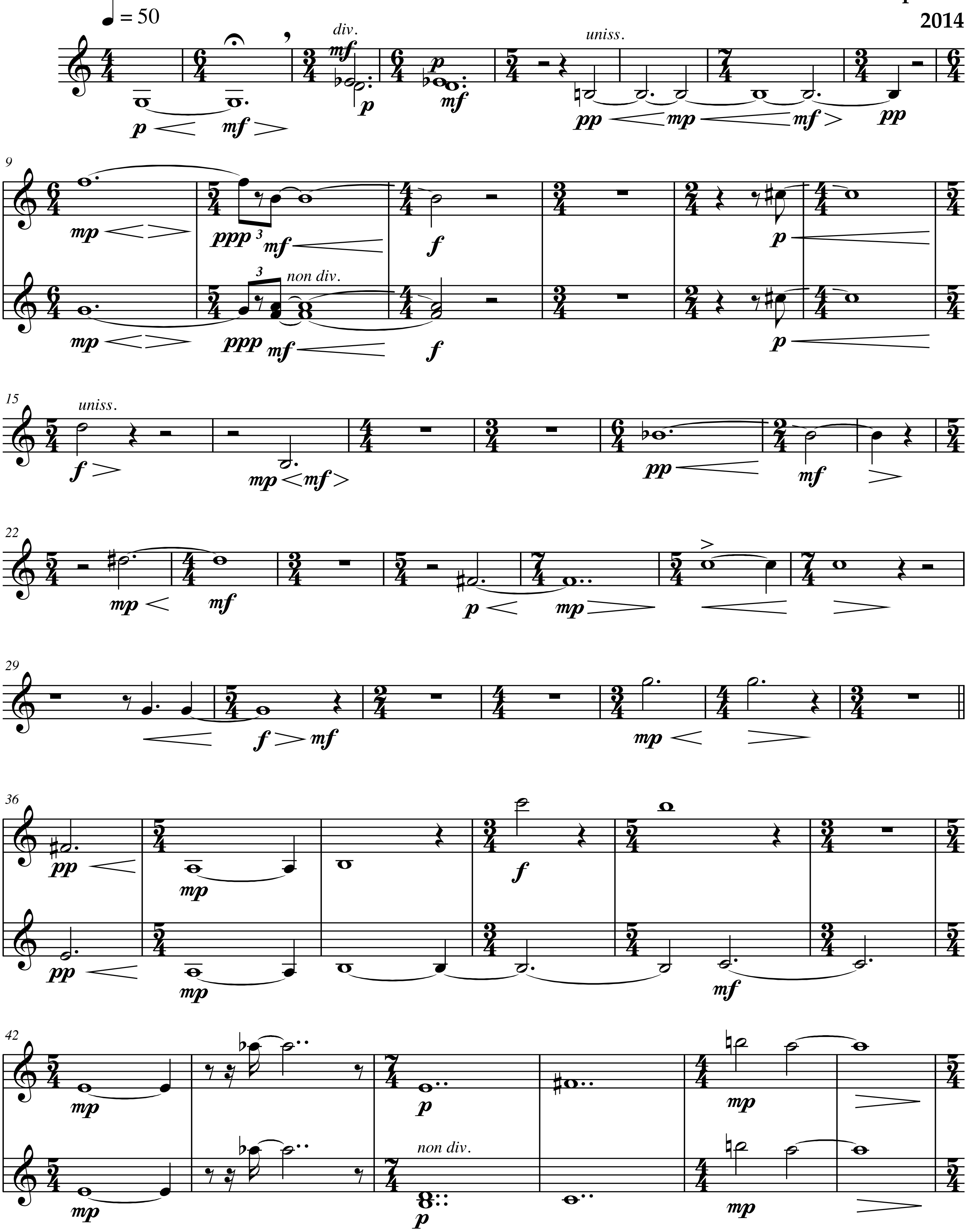
Violino 2

Perene

para orquestra de cordas

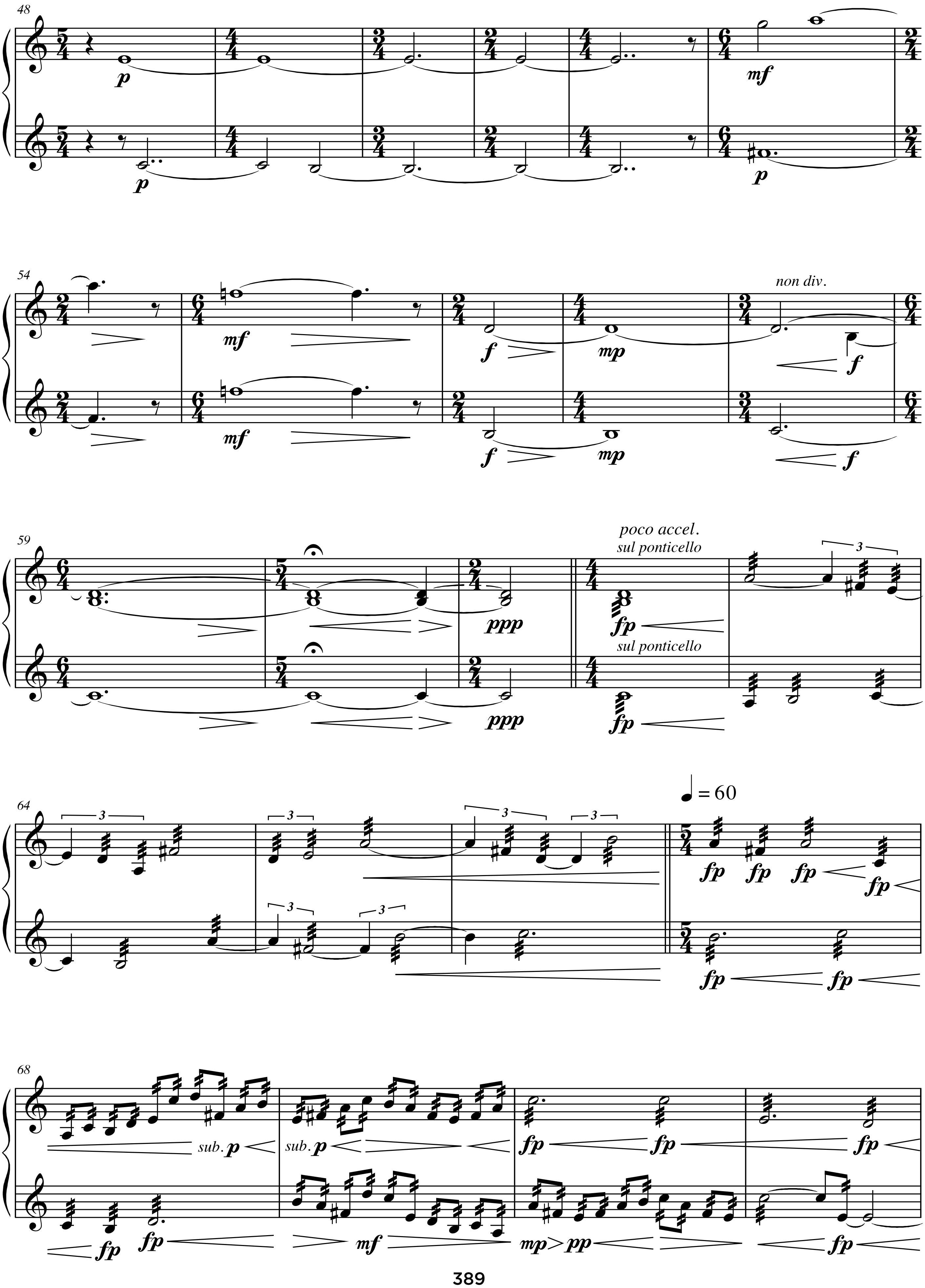
Tauan G. Sposito

2014

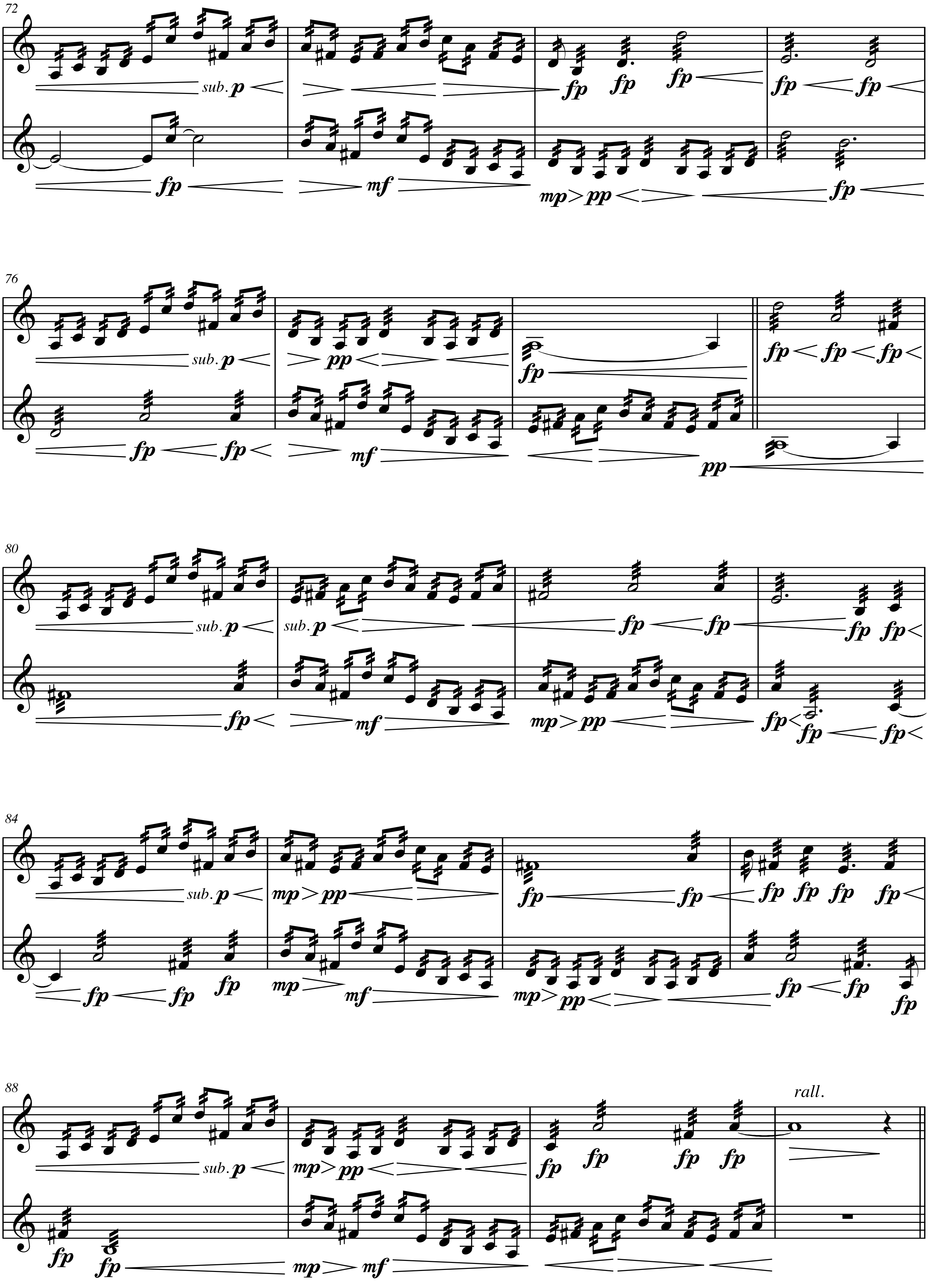


Violino 2

perene

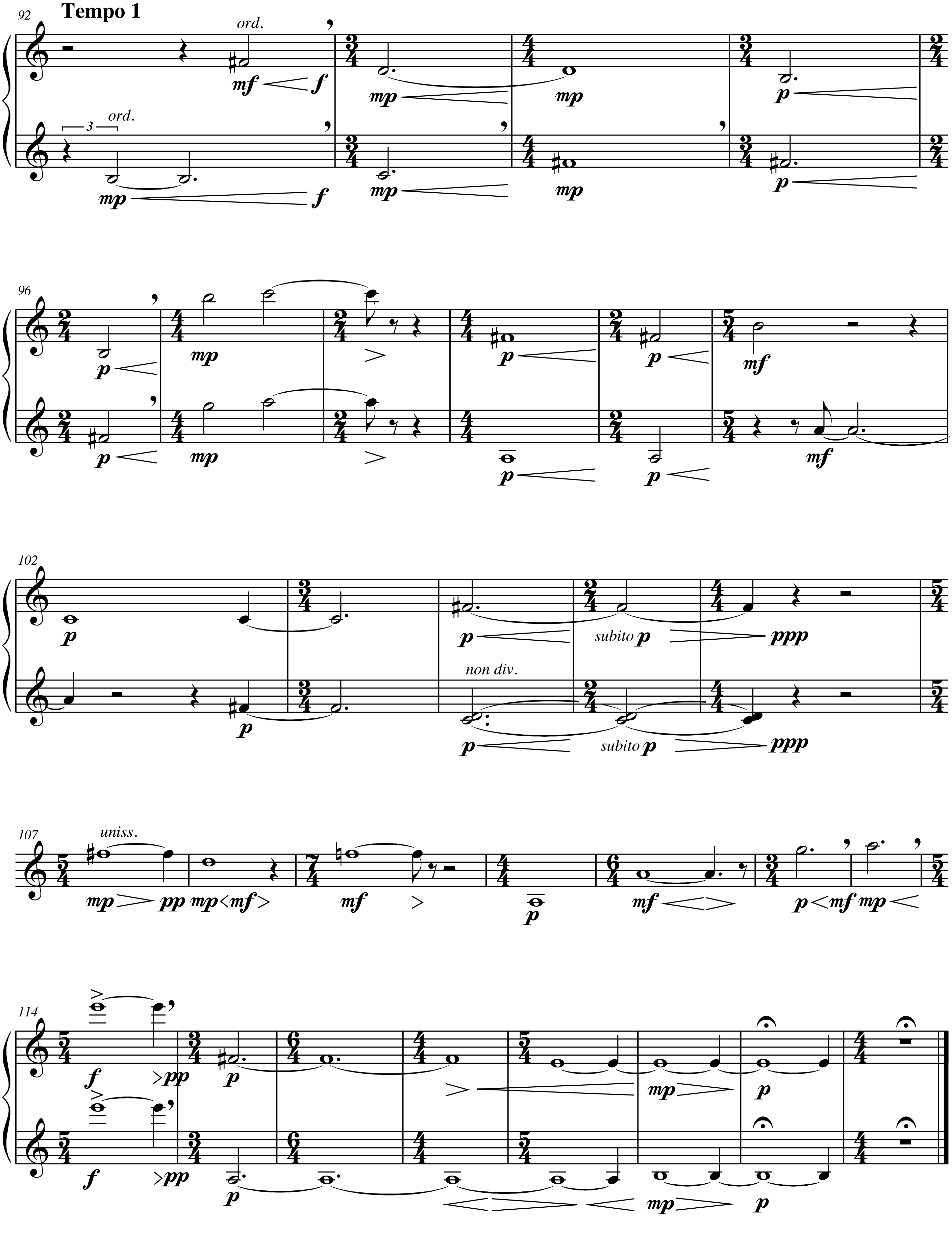


Violino 2



Violino 2

perene

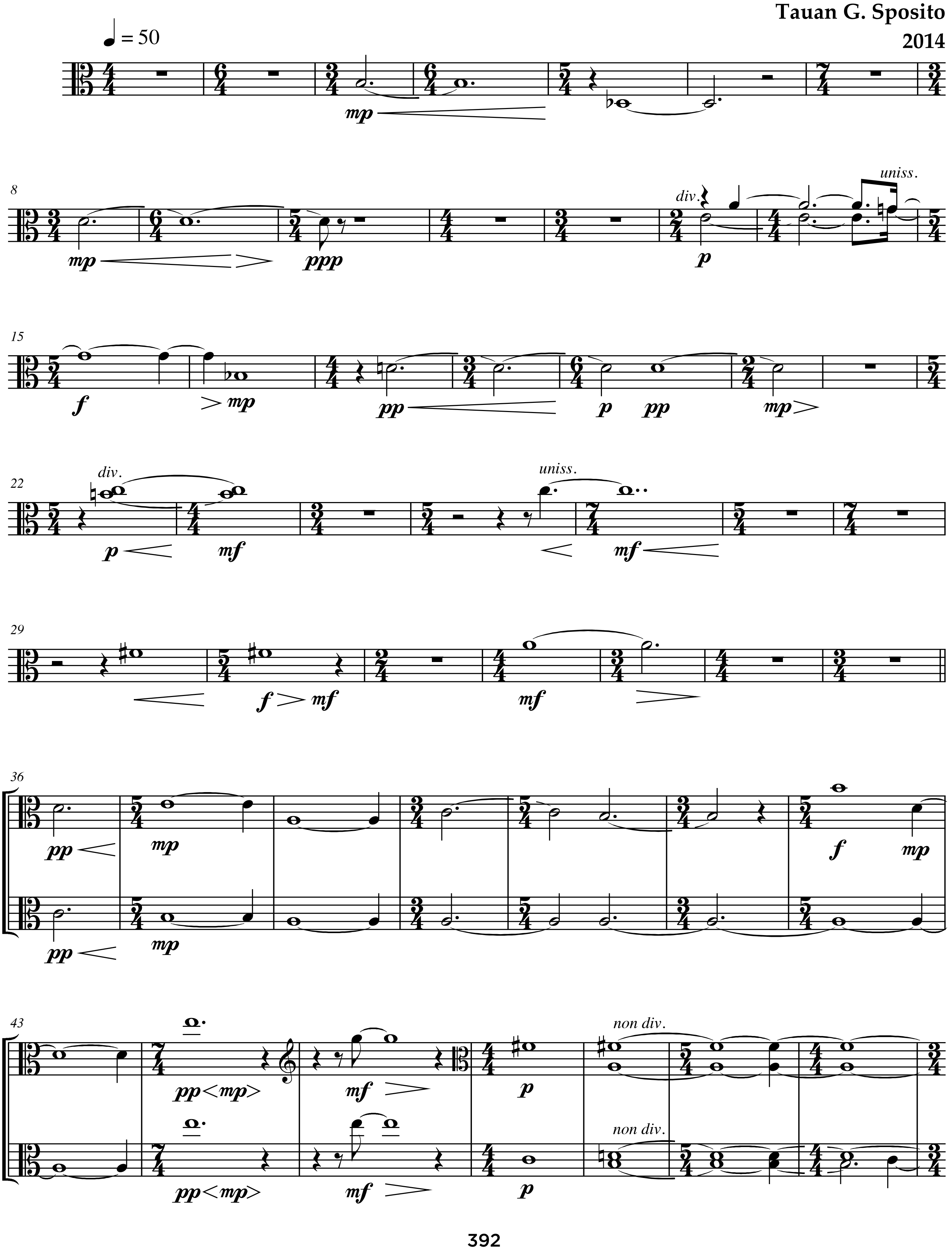


Viola

Perene

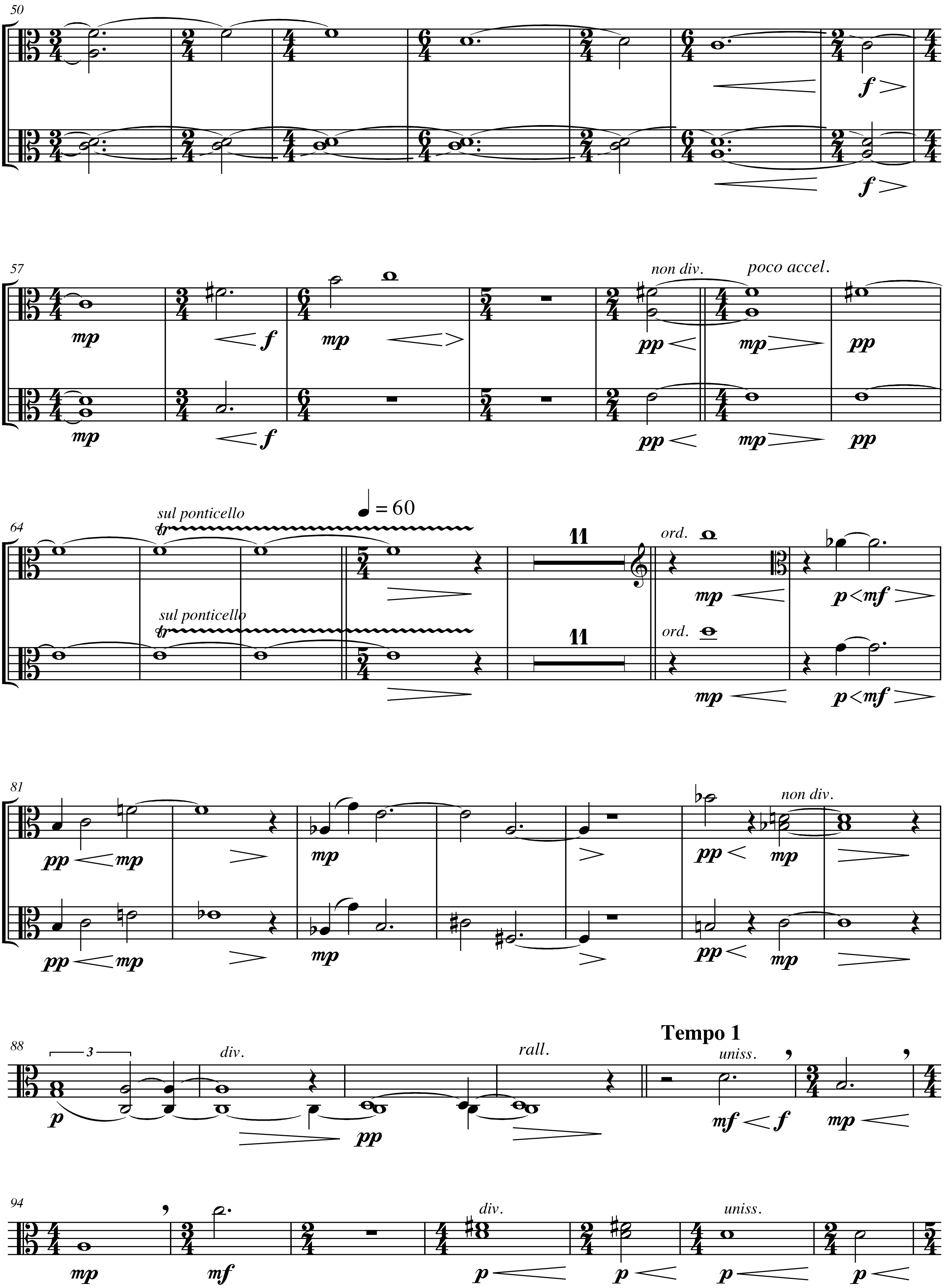
para orquestra de cordas

Tauan G. Sposito
2014

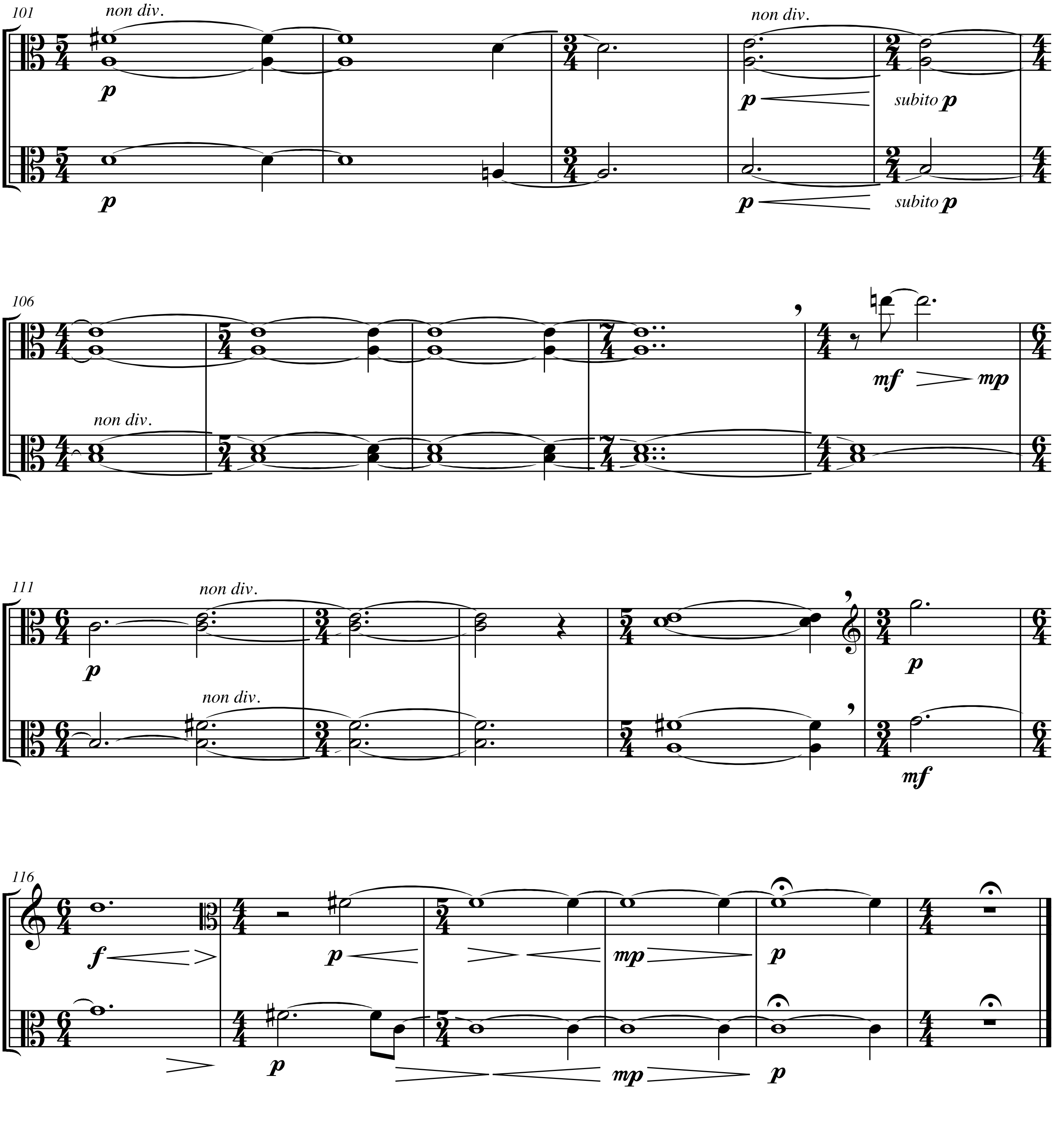


Viola

perene



Viola


101
non div.
p
non div.
subito p
106
non div.
mf
mp
111
non div.
116
f
mp

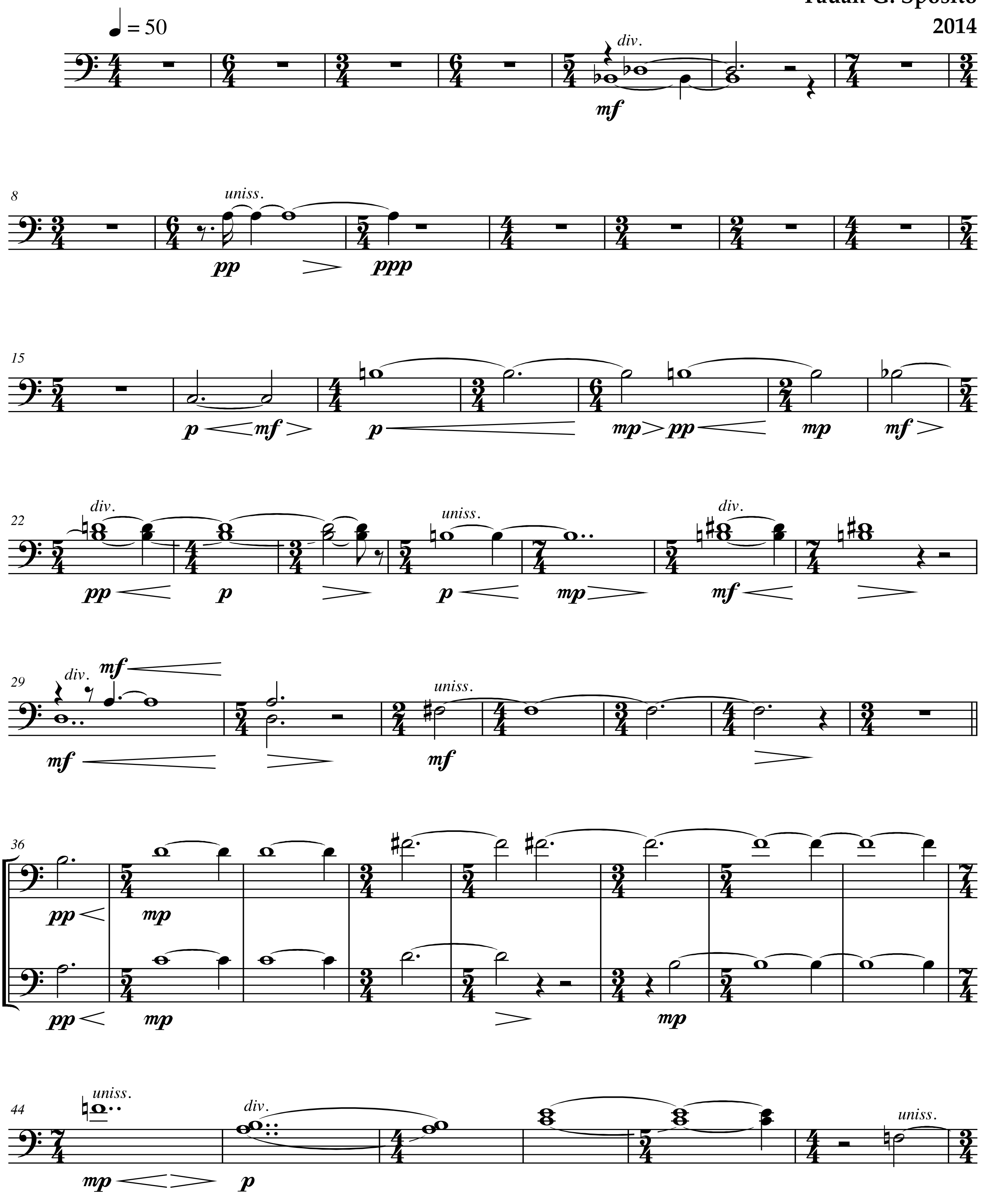
Cello

Perene

para orquestra de cordas

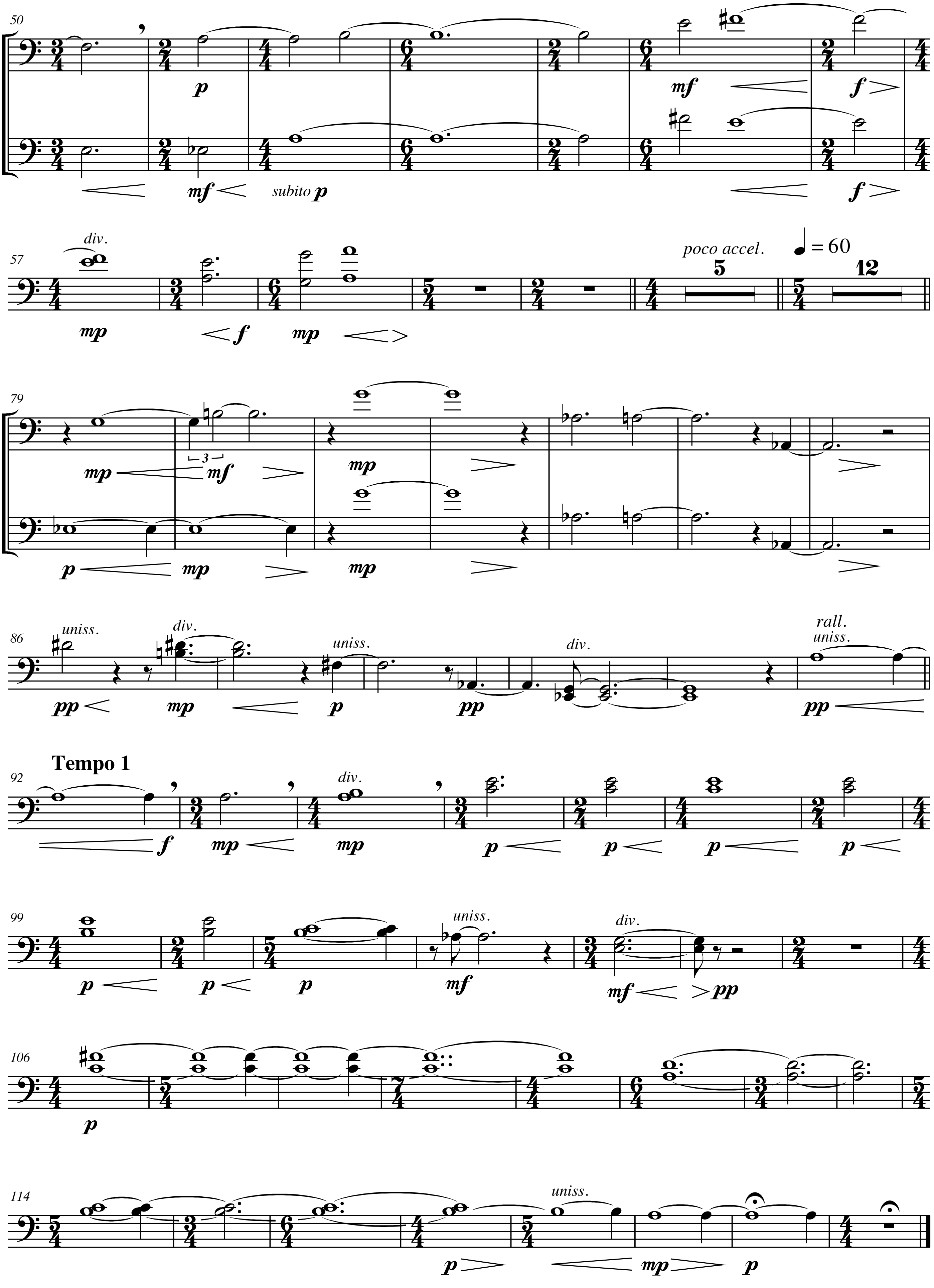
Tauan G. Sposito

2014



Cello

perene

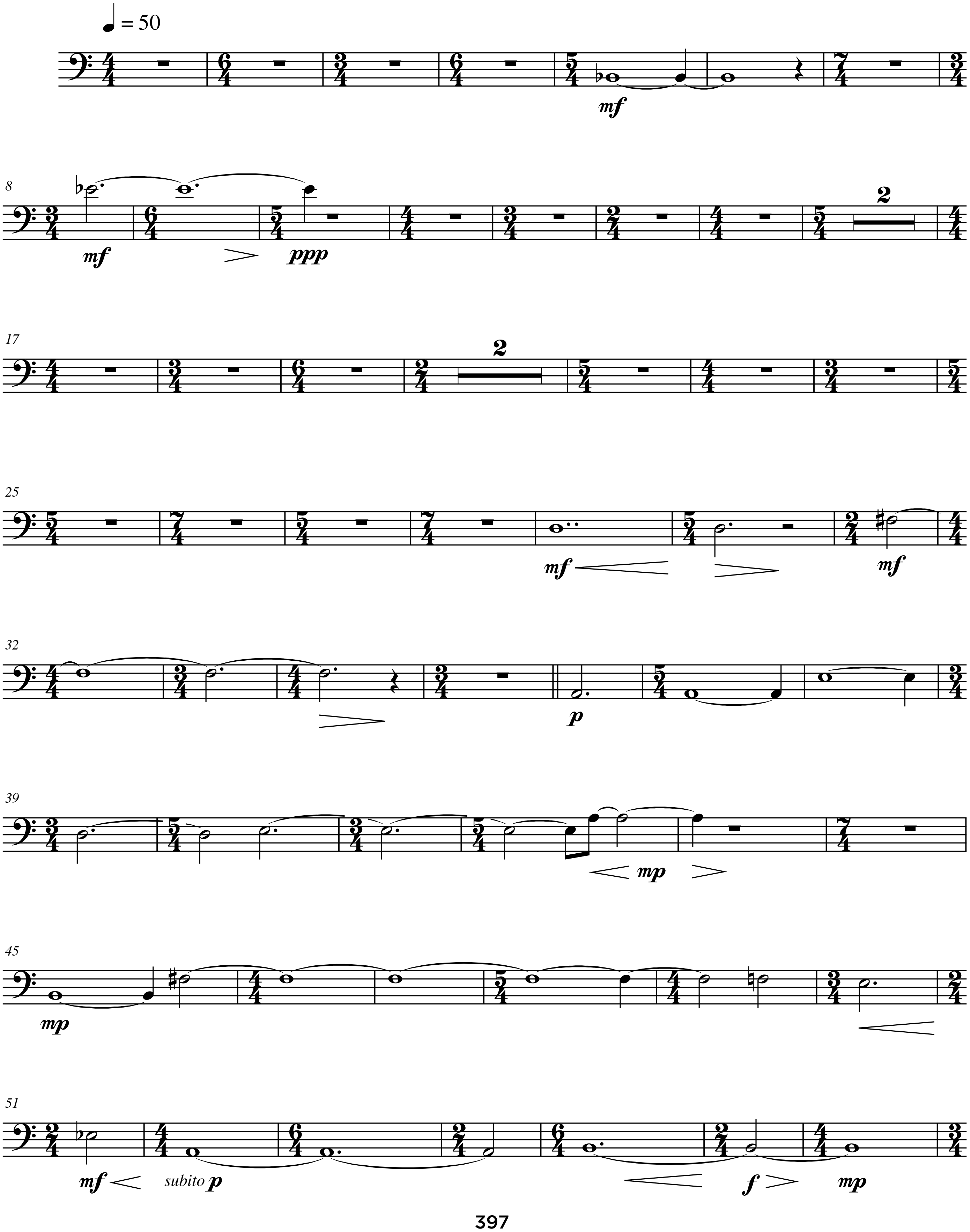


Contrabaixo

Perene

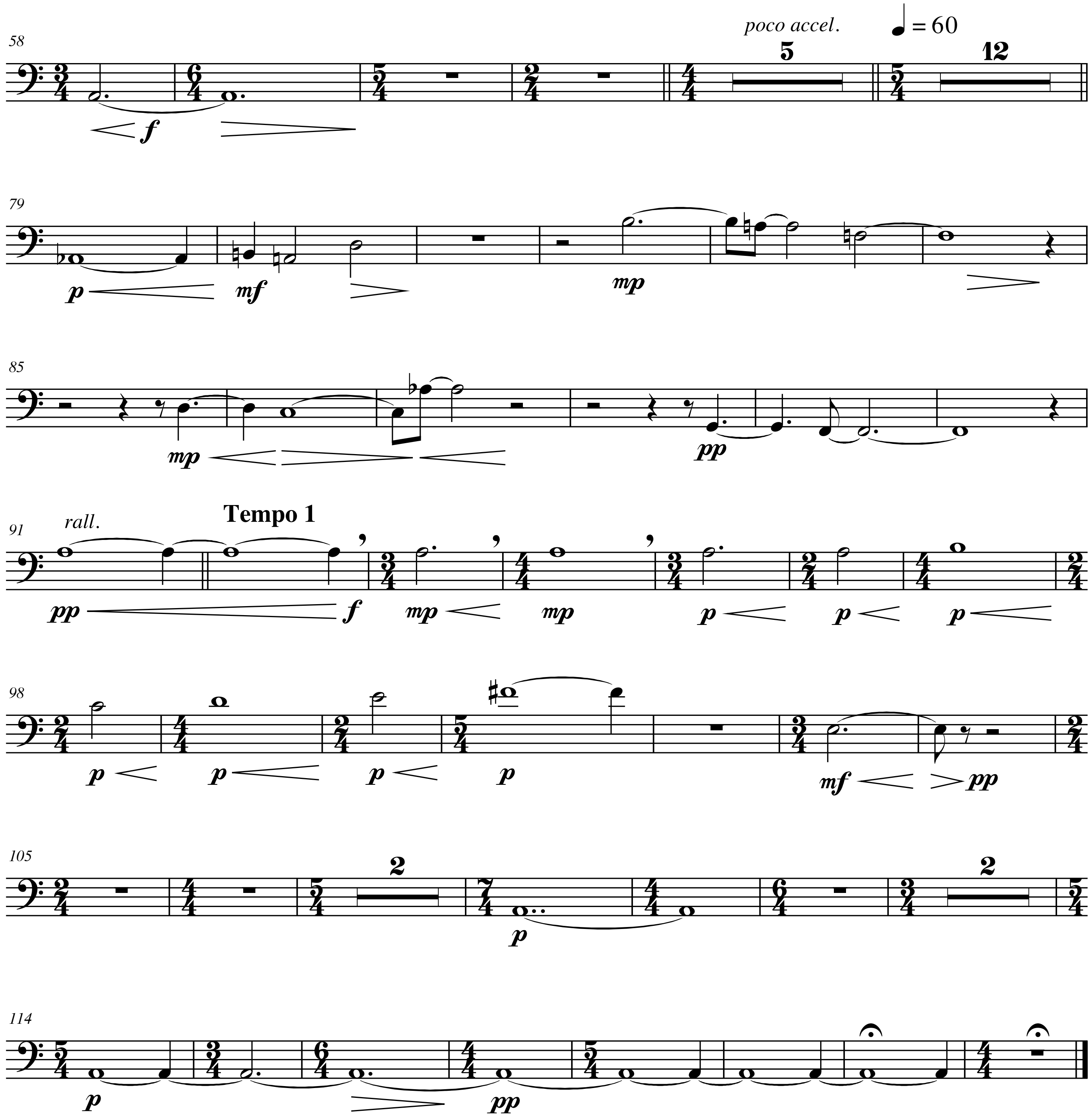
para orquestra de cordas

Tauan G. Sposito
2014



Contrabaixo

perene



Tauan Gonzalez Sposito

Semper simplice, Op. 4

Semper simplice, Op. 4

para orquestra de câmara

Tauan Gonzalez Sposito
2011

Formação

flauta
oboé
clarinete em si♭

trompa em fá
trompete em si♭
trombone
tuba

piano
violão (opcional, dobrando o piano)

violino I
violino II
viola
violoncello
contrabaixo

Expressivo

duração aproximada: 8′40′′

estreada em 11 de dezembro de 2011, Oficina de Teatro da UEM (TUM),
Orquestra de Câmara da UEM,
Regência: Rael Bertarelli Gimenes Toffolo.

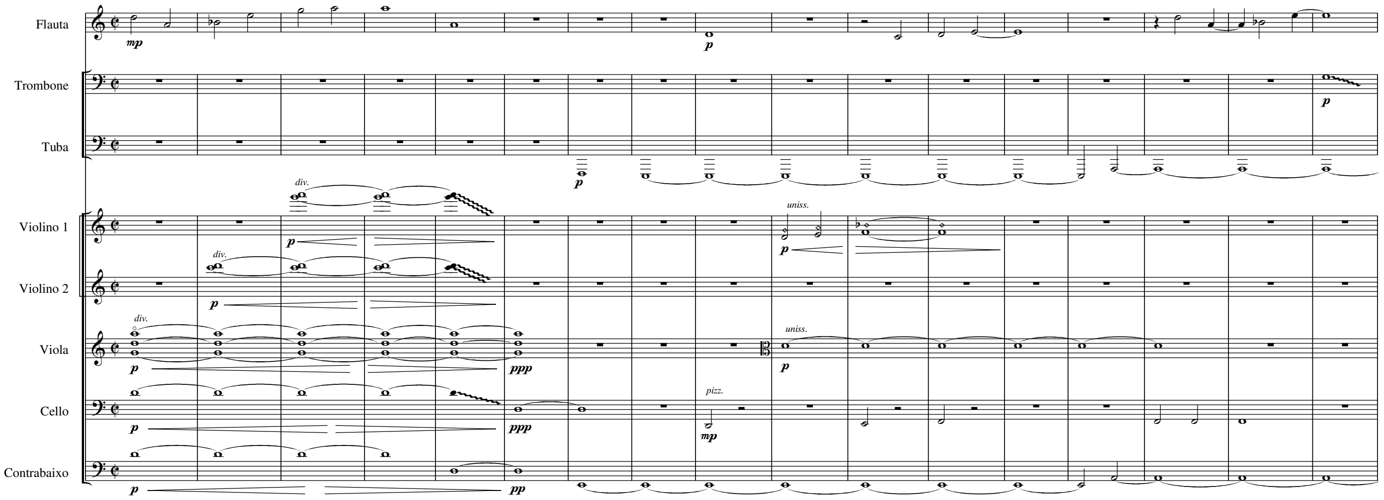
Full Score

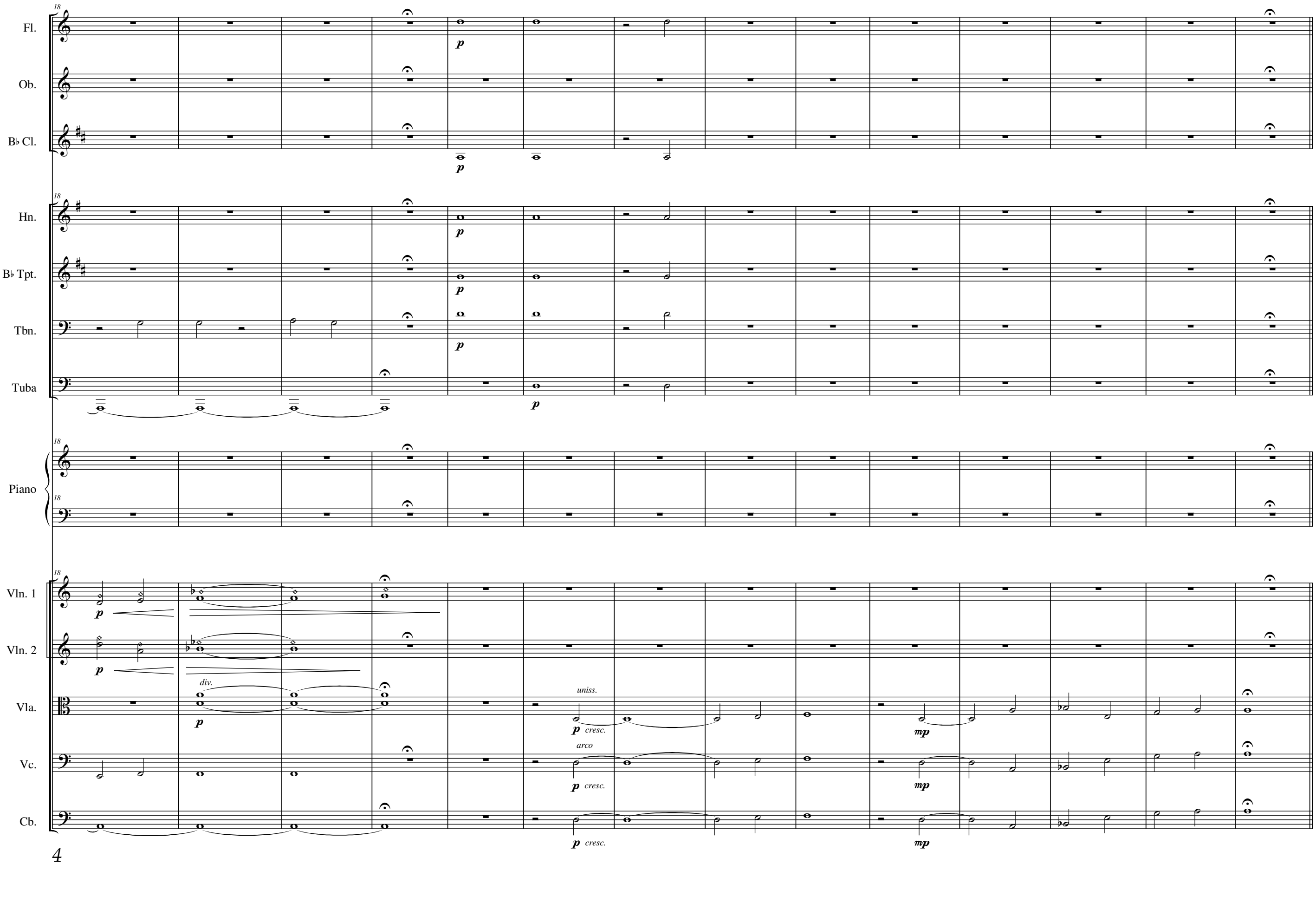
Semper simplice, Op. 4

para orquestra de câmara

Tauan G. Sposito
2011

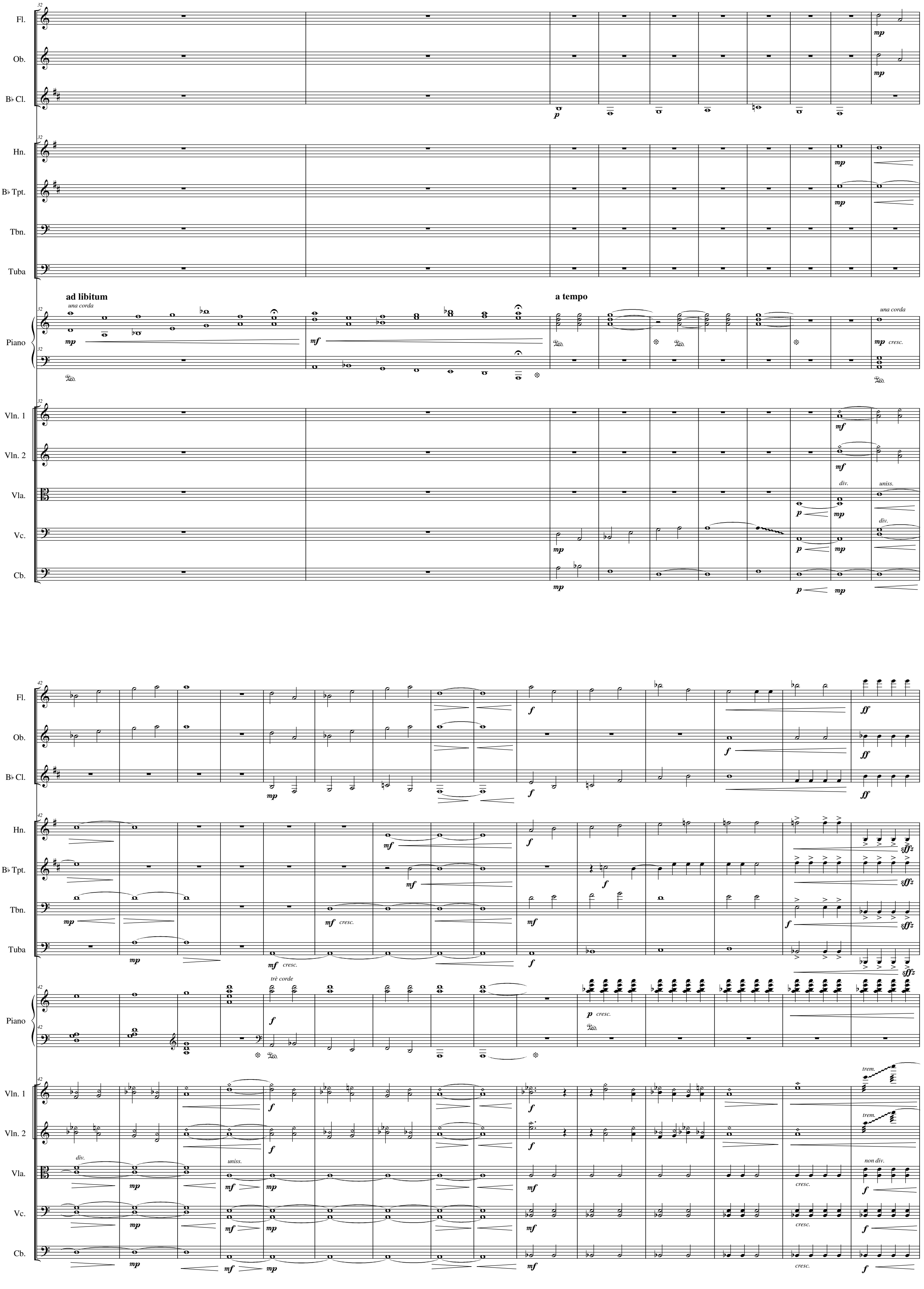
Expressivo (𝅗𝅥 = c. 40)





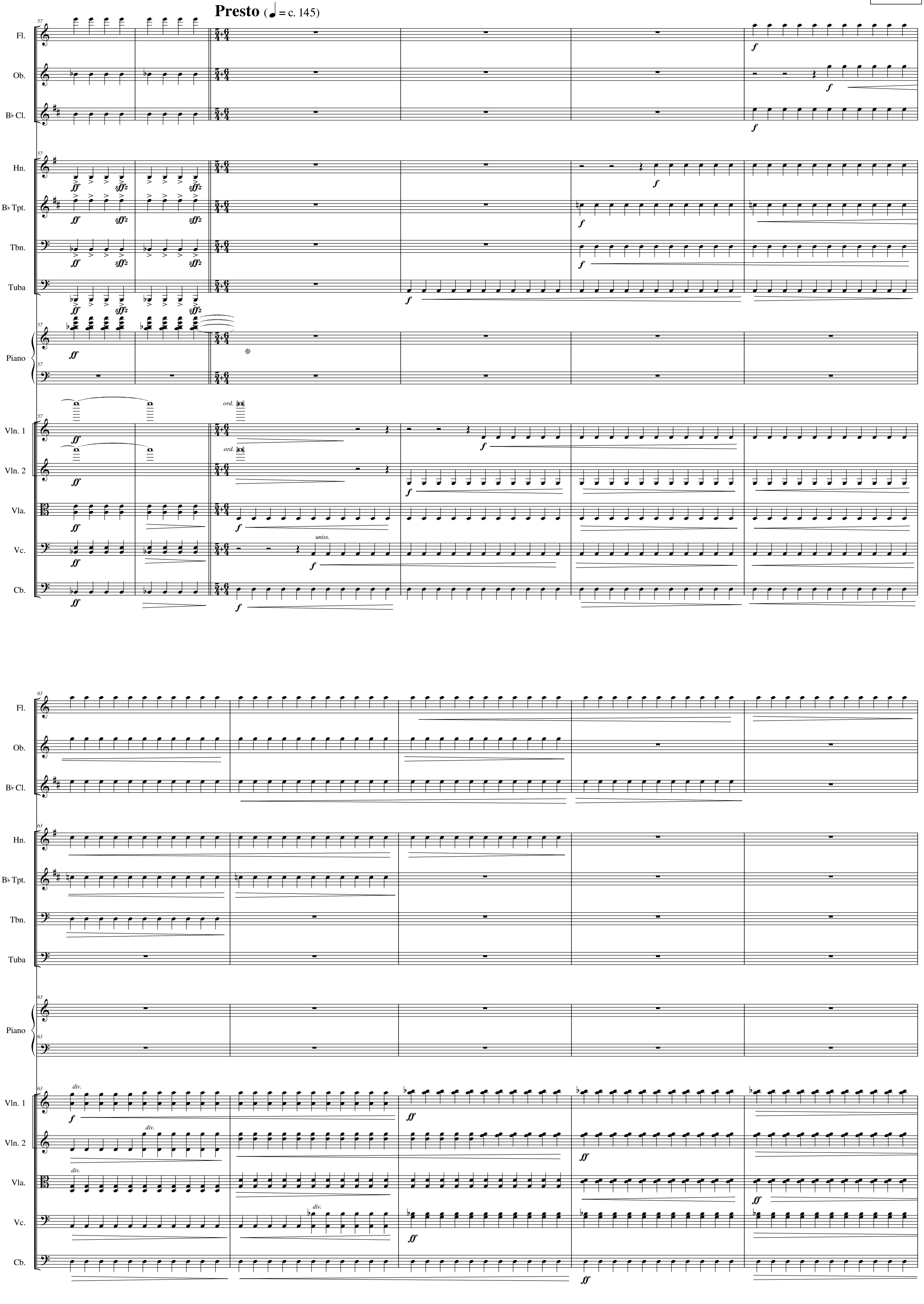
semper simplice, op. 4

Full Score



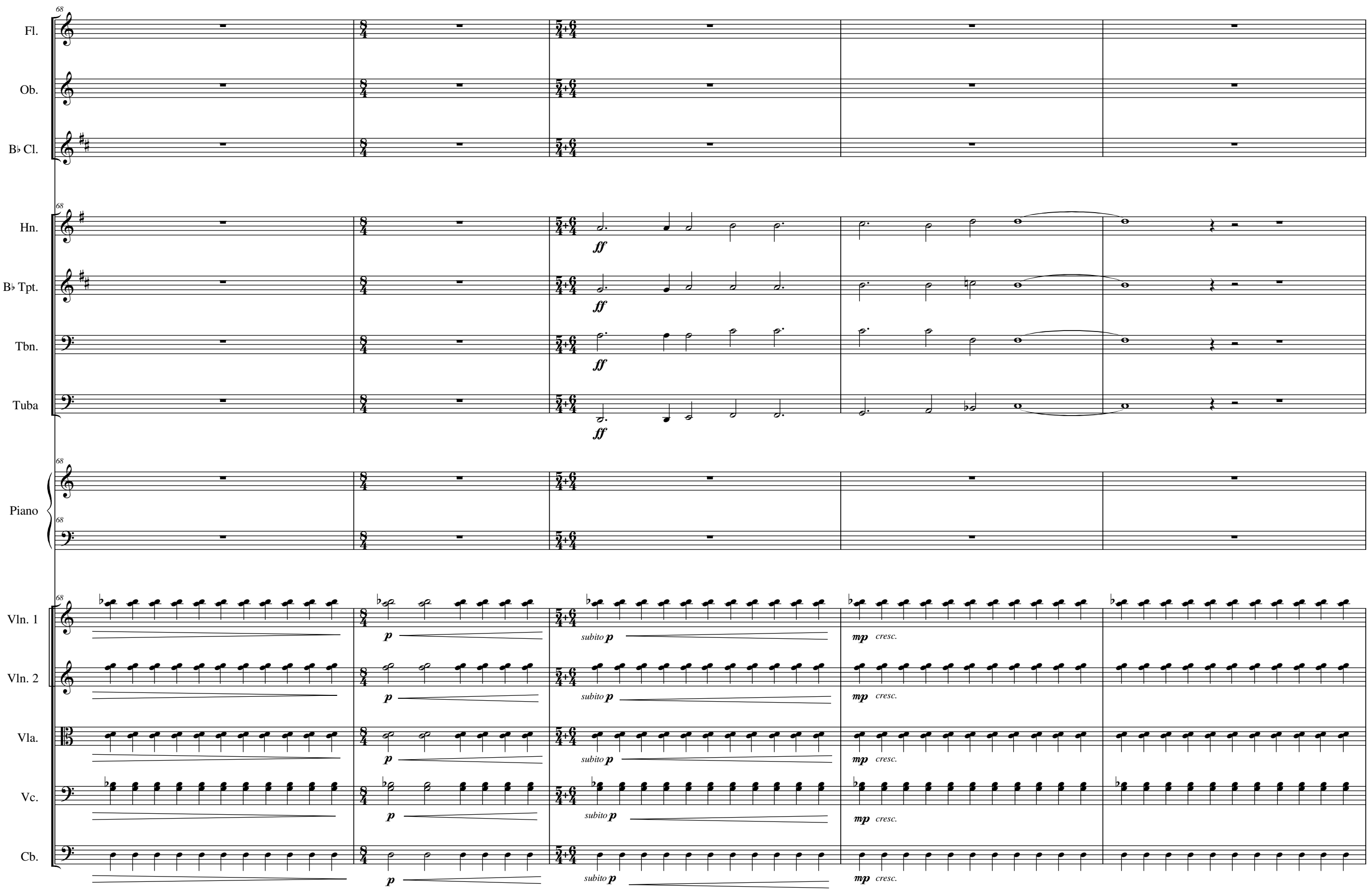
semper simplice, op. 4

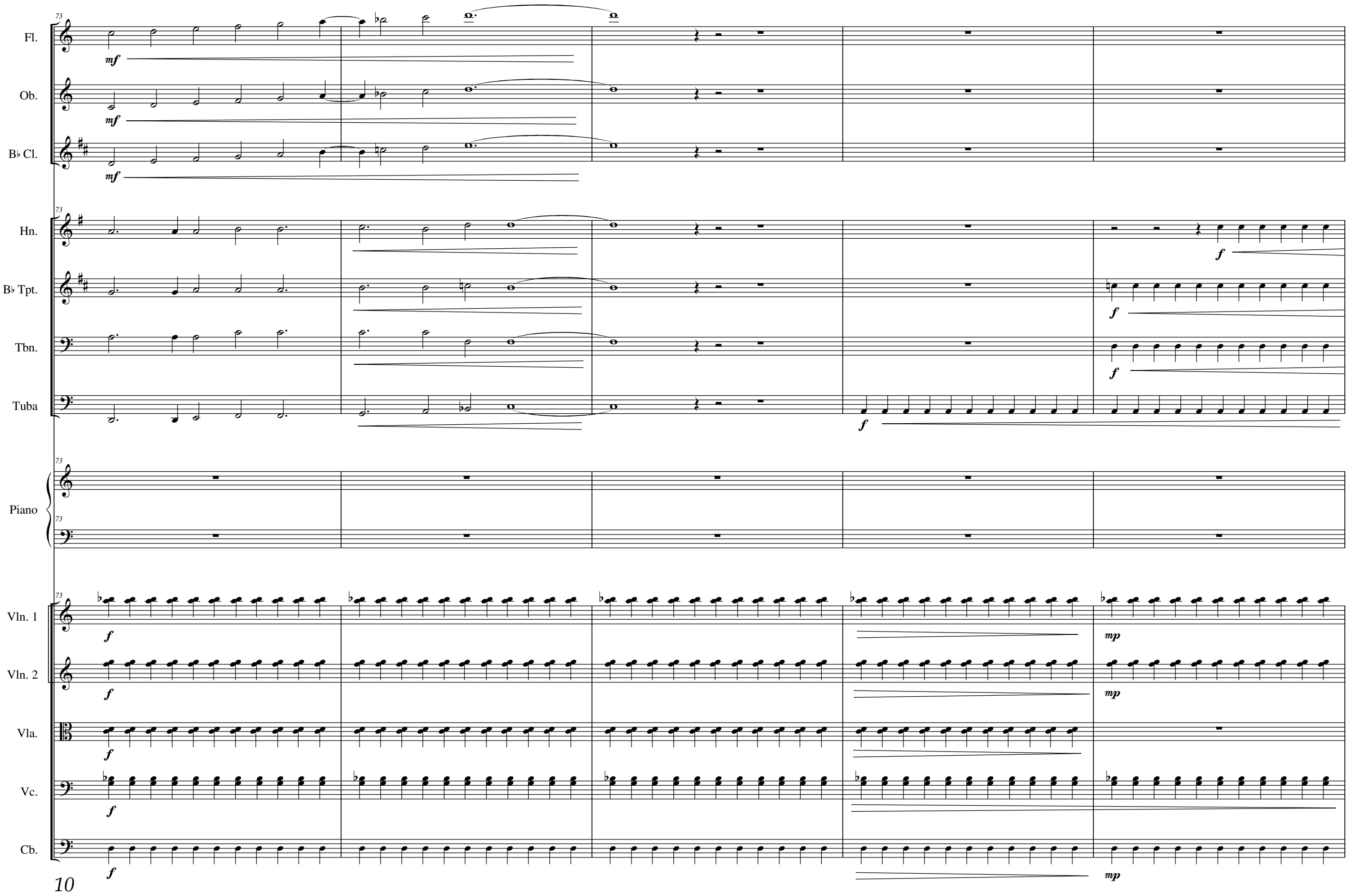
Full Score



semper simplice, op. 4

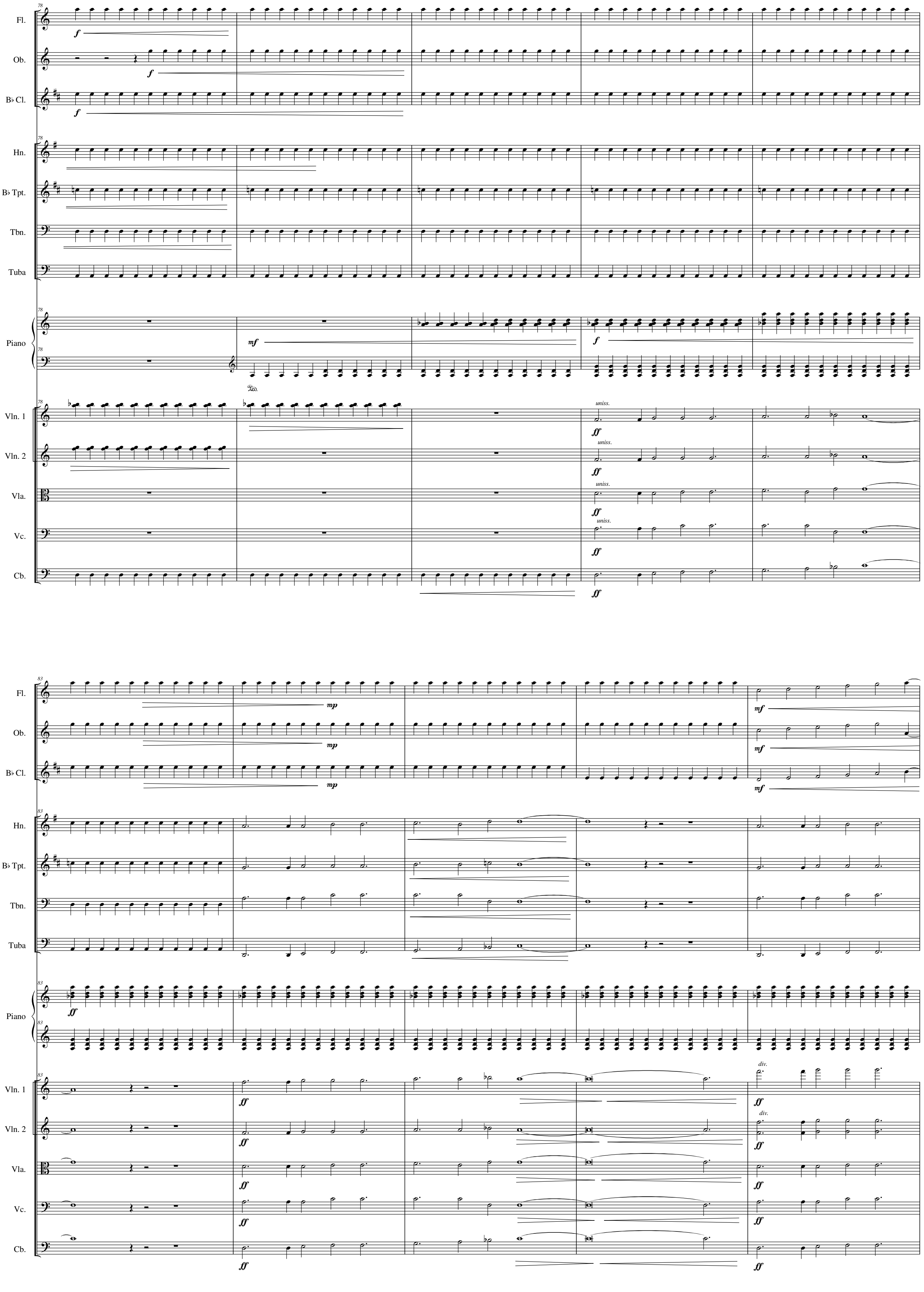
Full Score





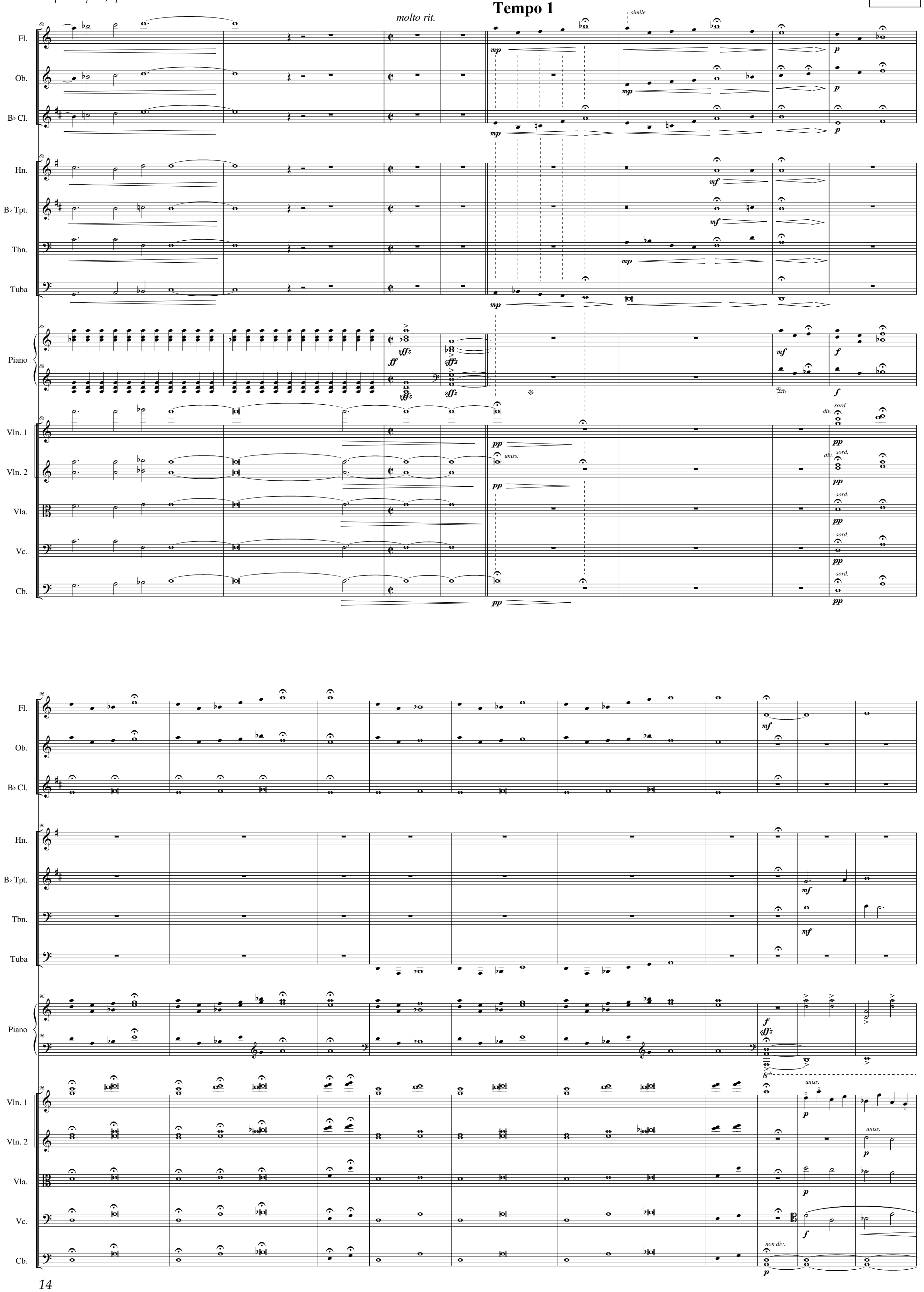
semper simplice, op. 4

Full Score



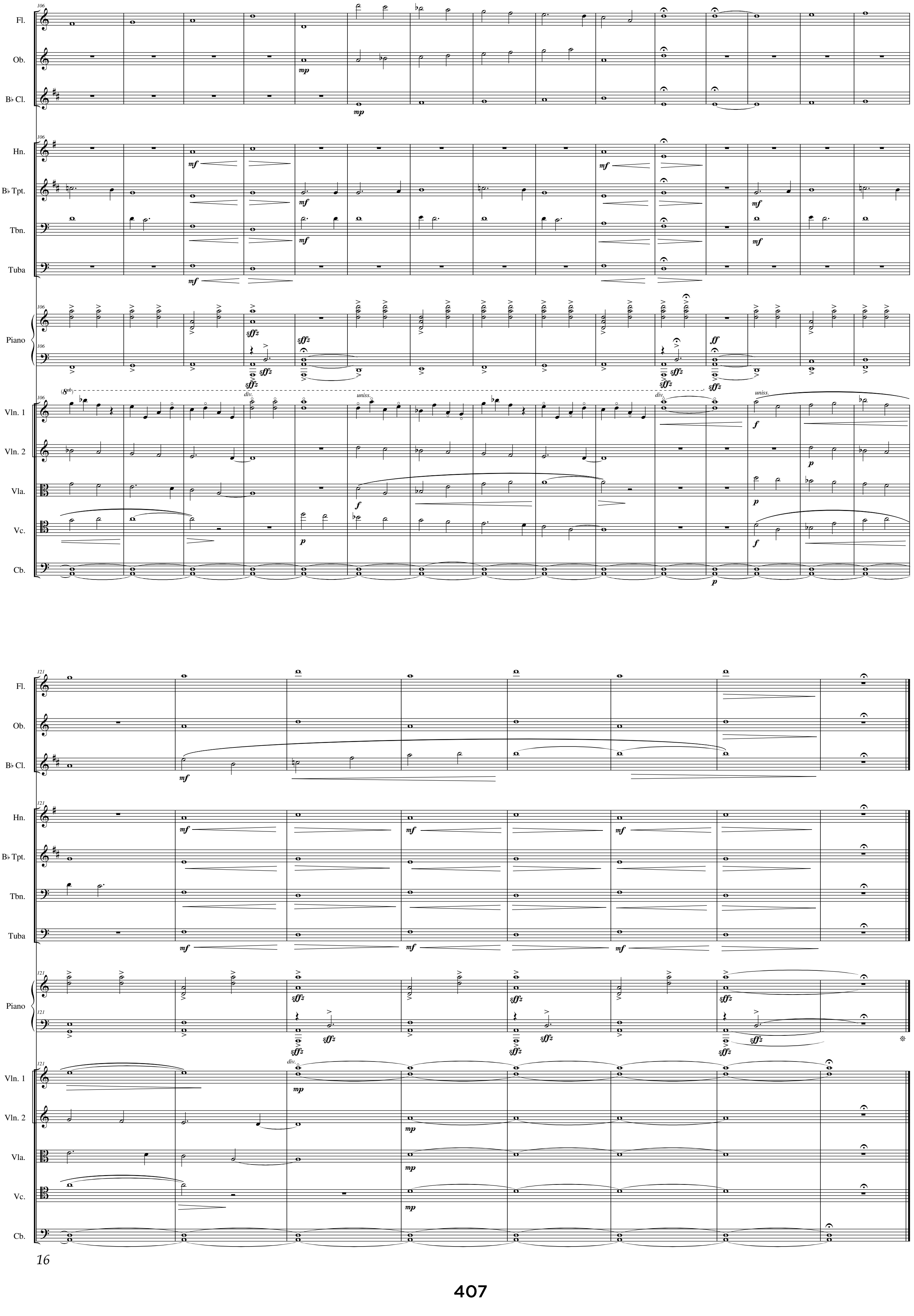
semper simplice, op. 4

Full Score



semper simplice, op. 4

Full Score

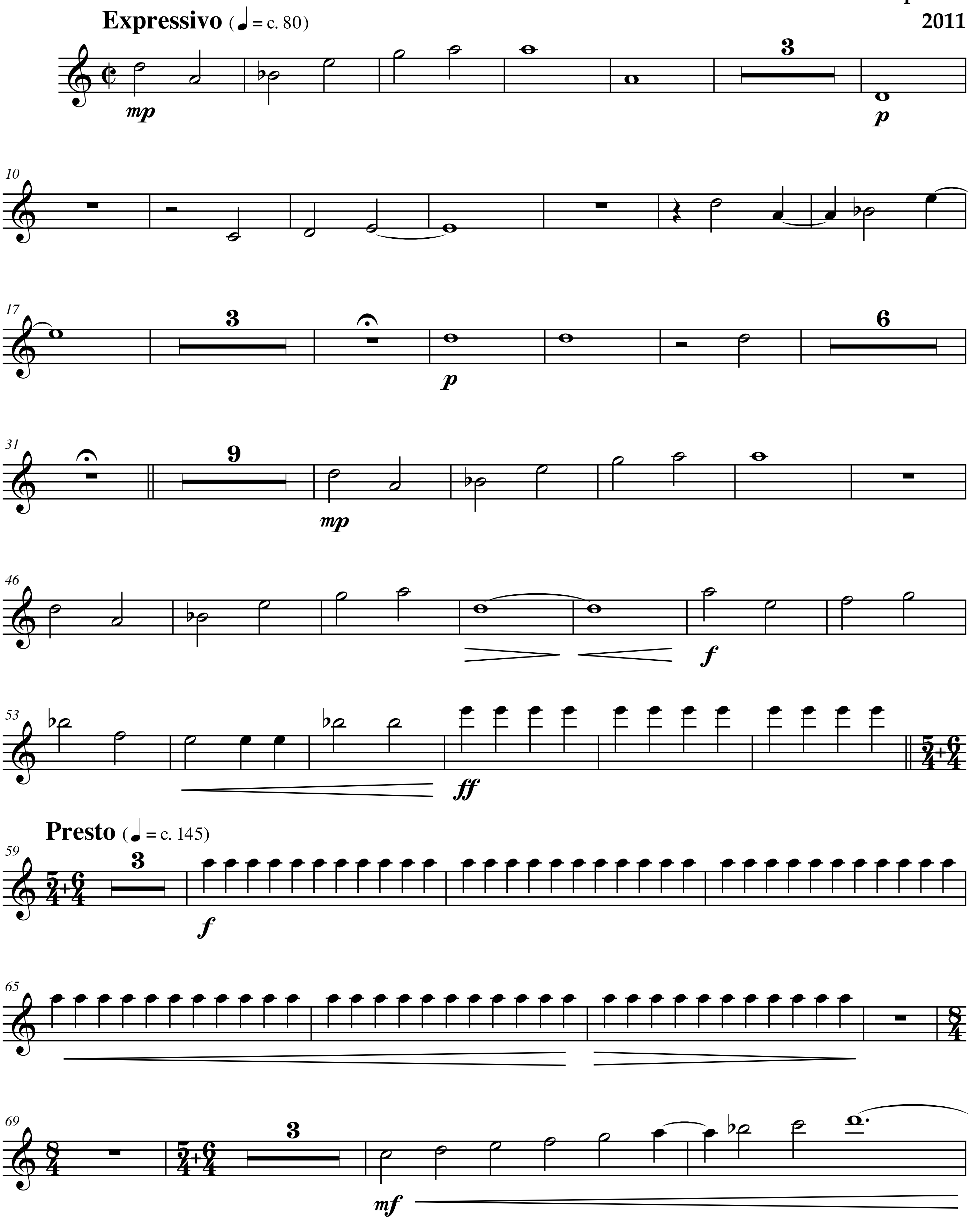


Flauta

Semper simplice, Op. 4

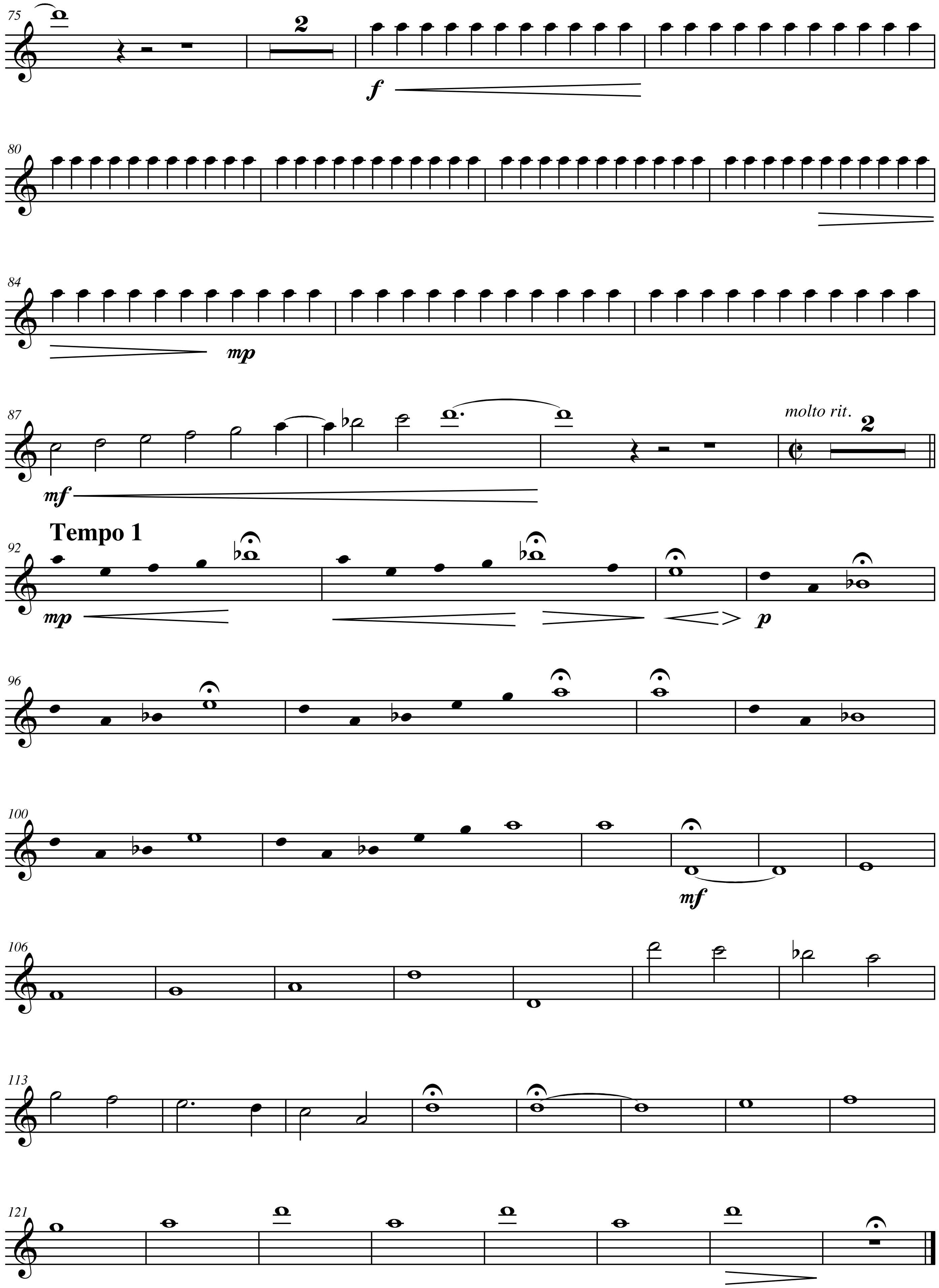
para orquestra de câmara

Tauan G. Sposito
2011



Flauta

tauan gonzalez sposito



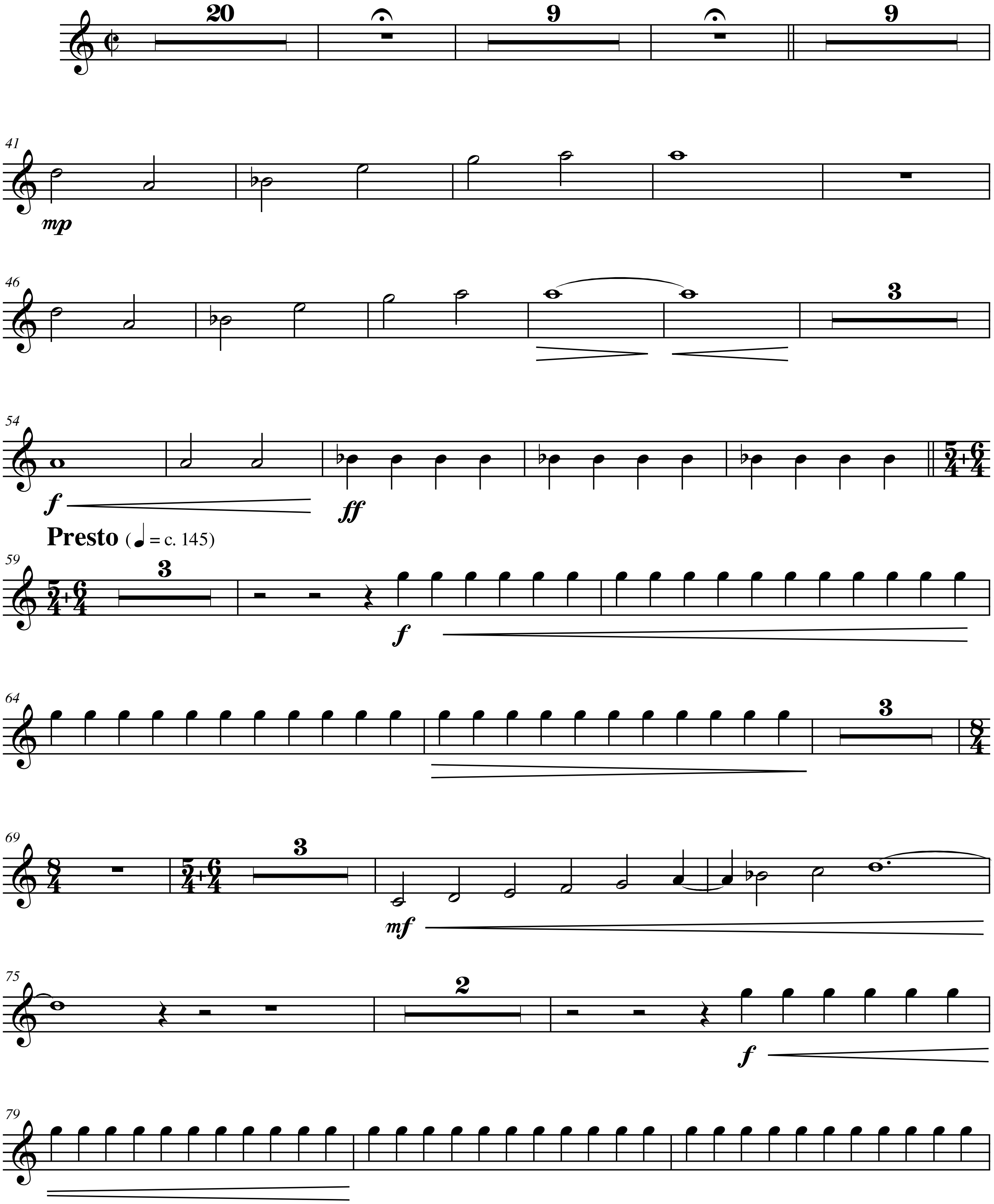
Oboé

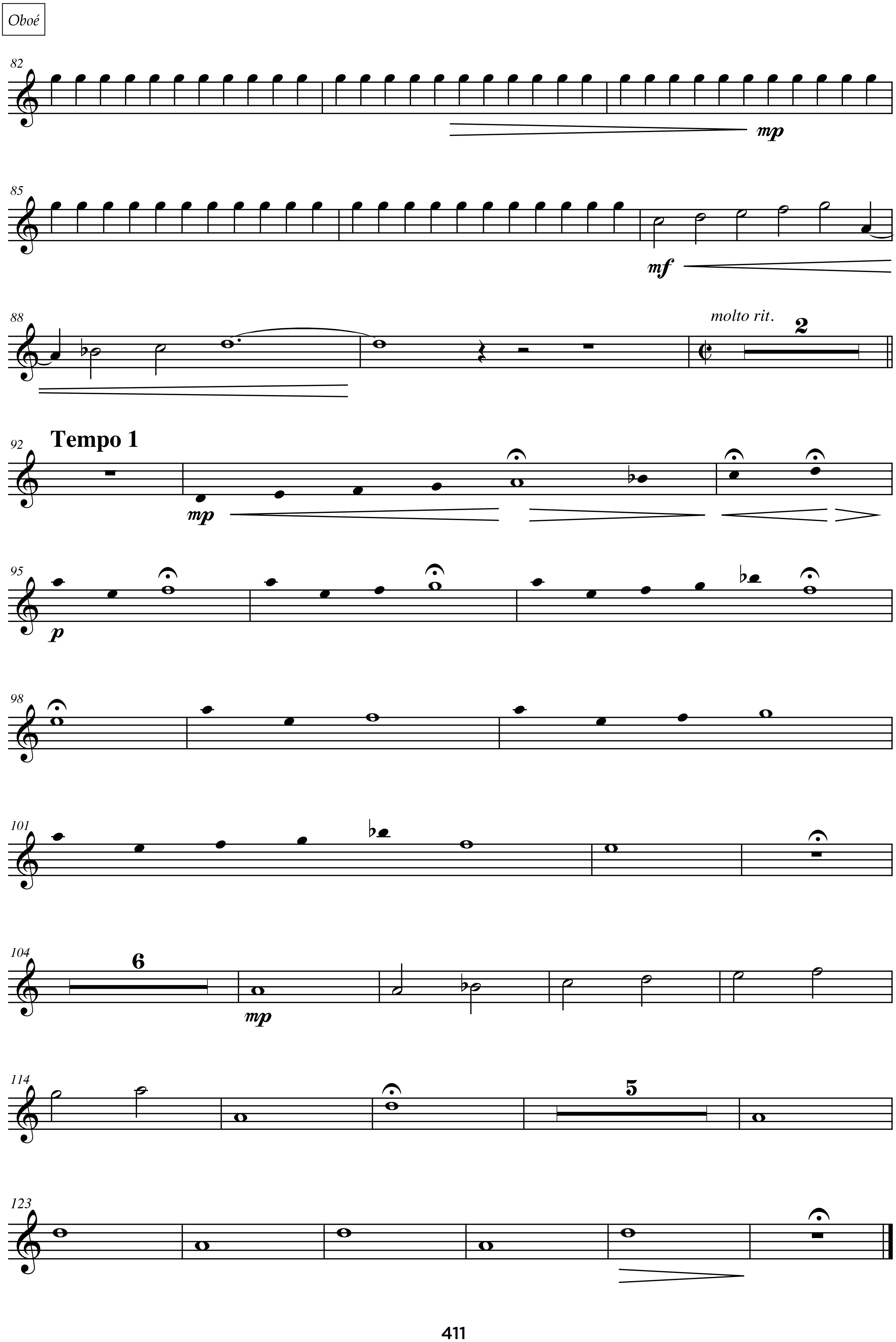
Semper simplice, Op. 4

para orquestra de câmara

Tauan G. Sposito
2011

Expressivo (♩ = c. 80)



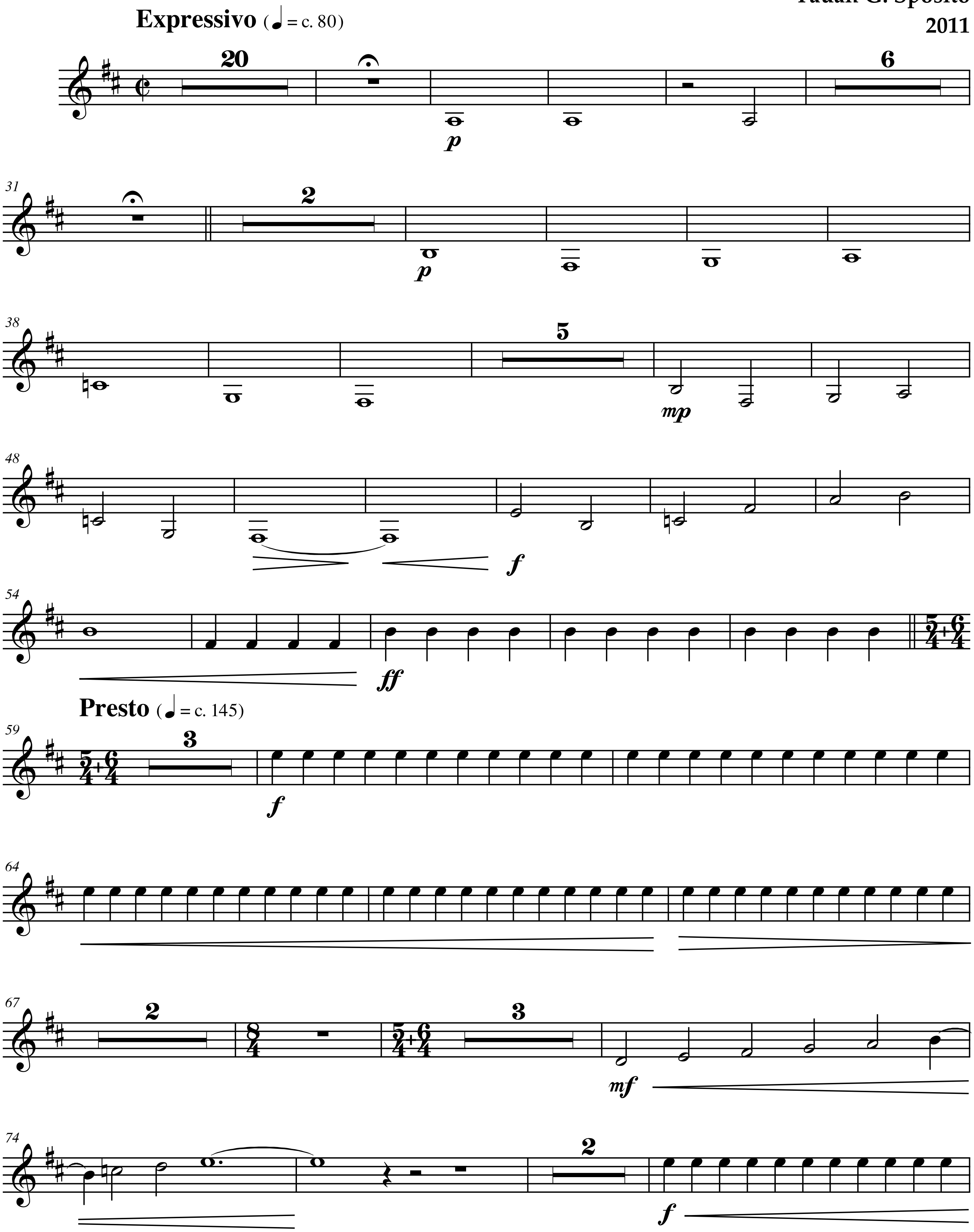

Oboé
molto rit.
Tempo 1

Clarinete em B♭

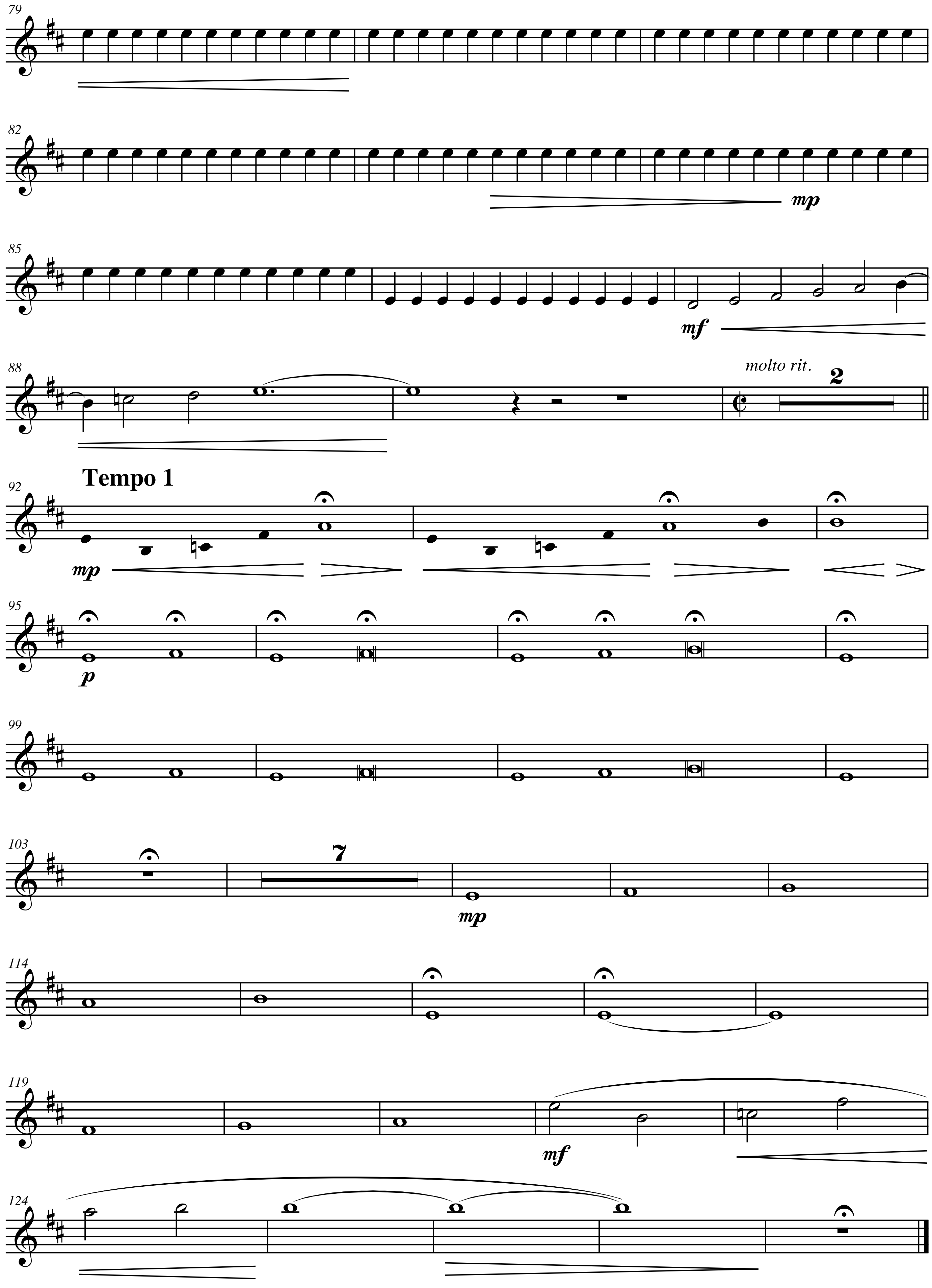
Semper simplice, Op. 4

para orquestra de câmara

Tauan G. Sposito
2011



Clarinete em B♭



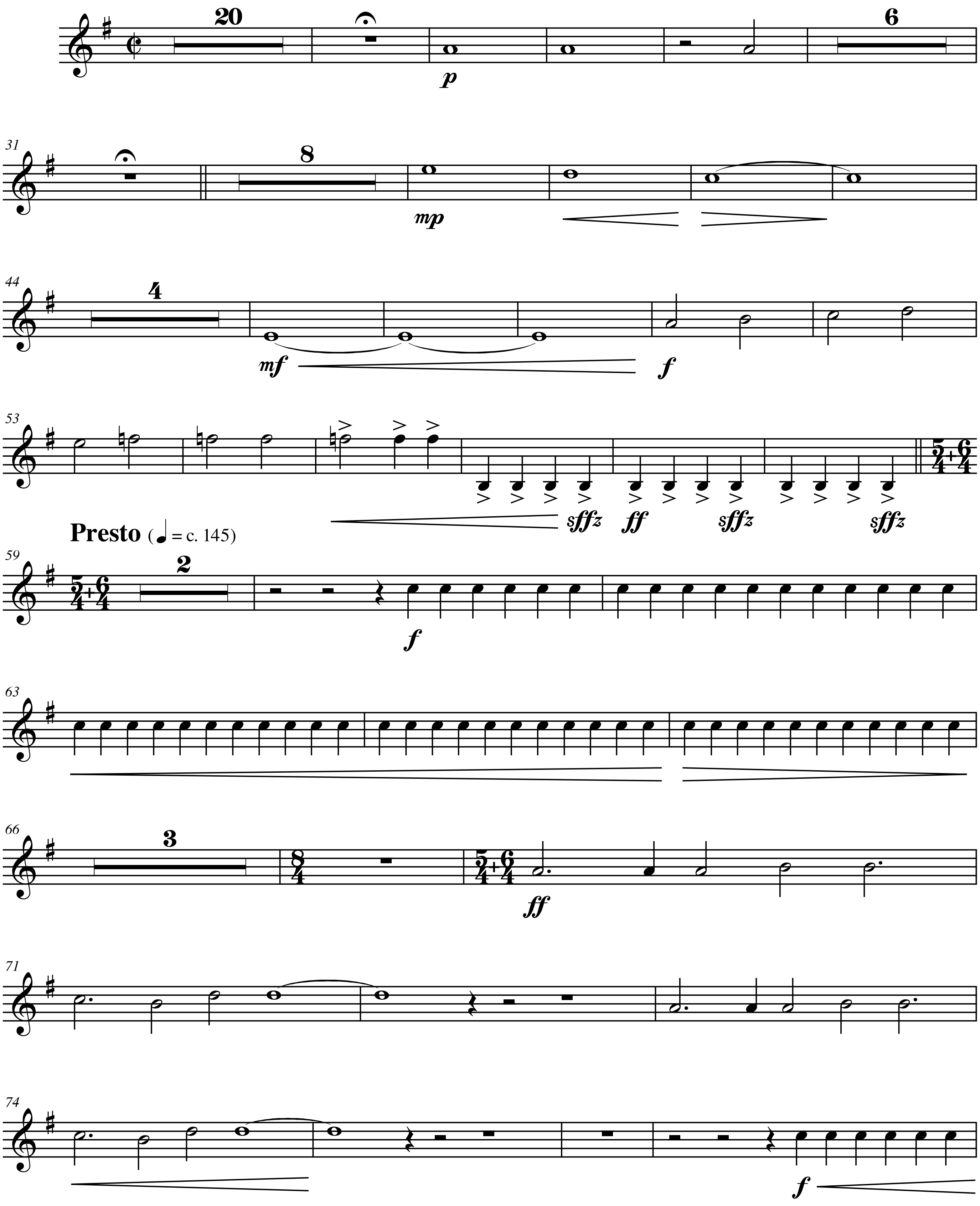
Trompa em F

Semper simplice, Op. 4

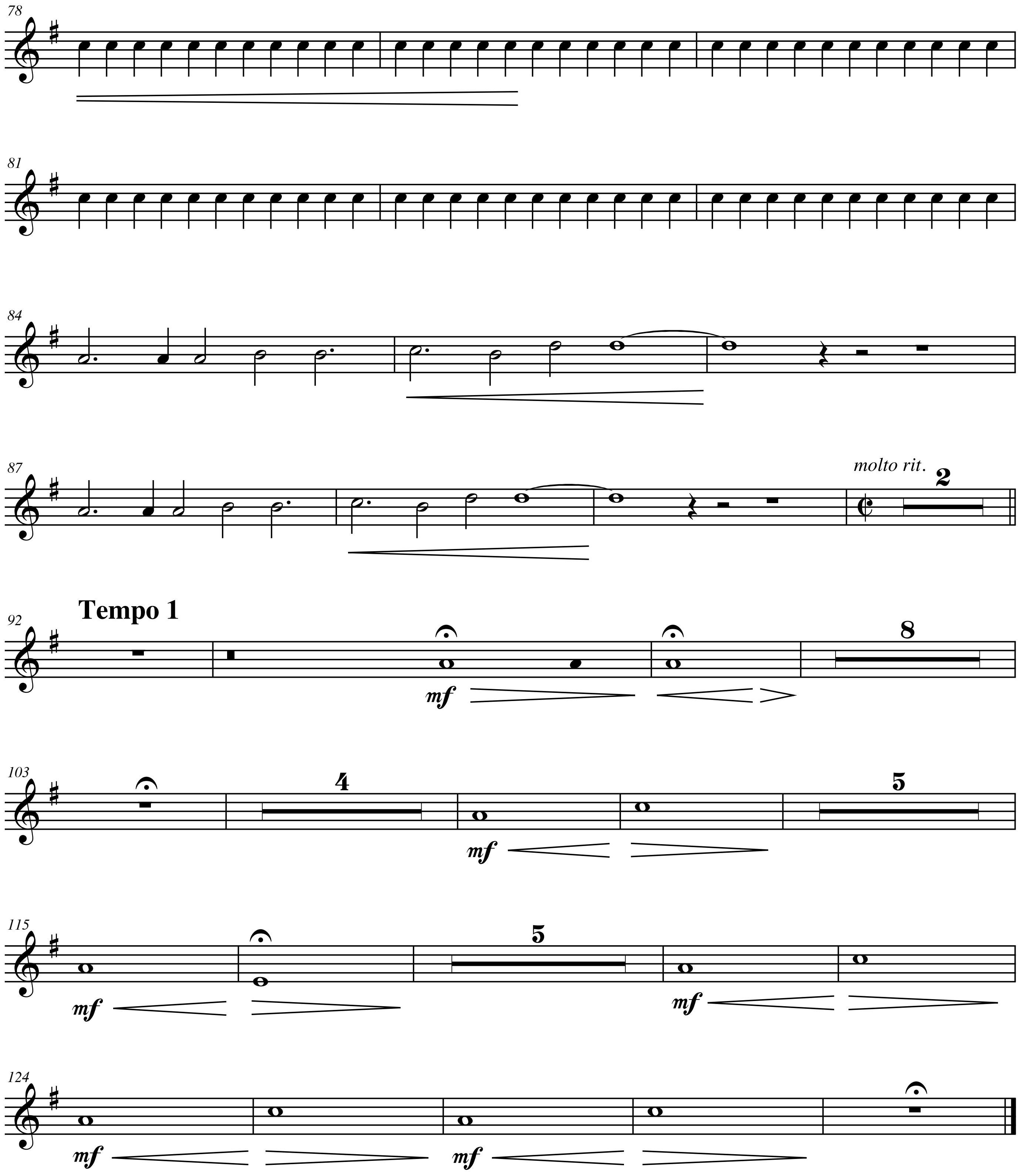
para orquestra de câmara

Tauan G. Sposito
2011

Expressivo (♩ = c. 80)



Trompa em F


78
81
84
87
molto rit.
2
92
Tempo 1
mf
8
103
4
mf
5
115
mf
5
mf
124
mf
mf

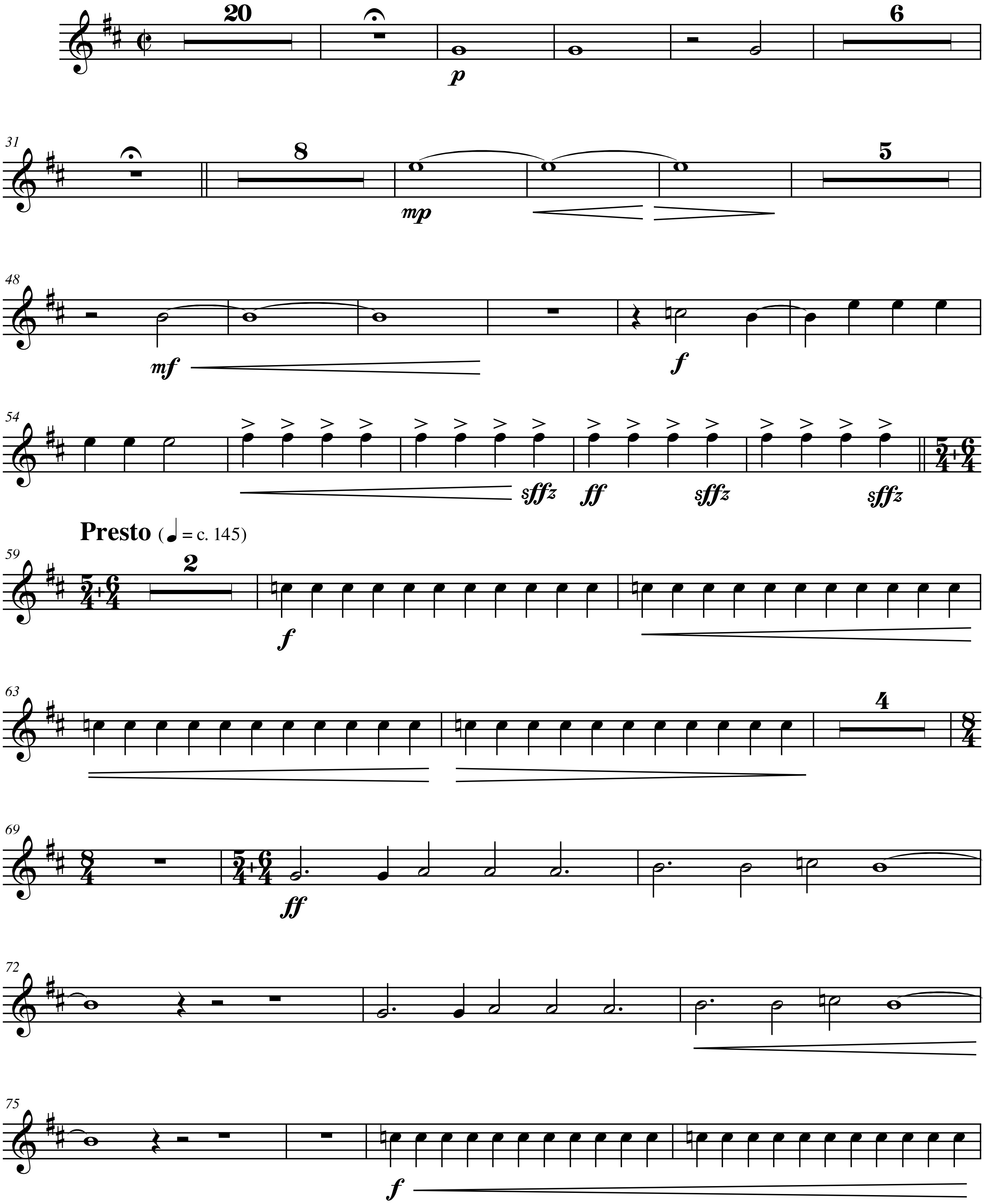
Trompete em B♭

Semper simplice, Op. 4

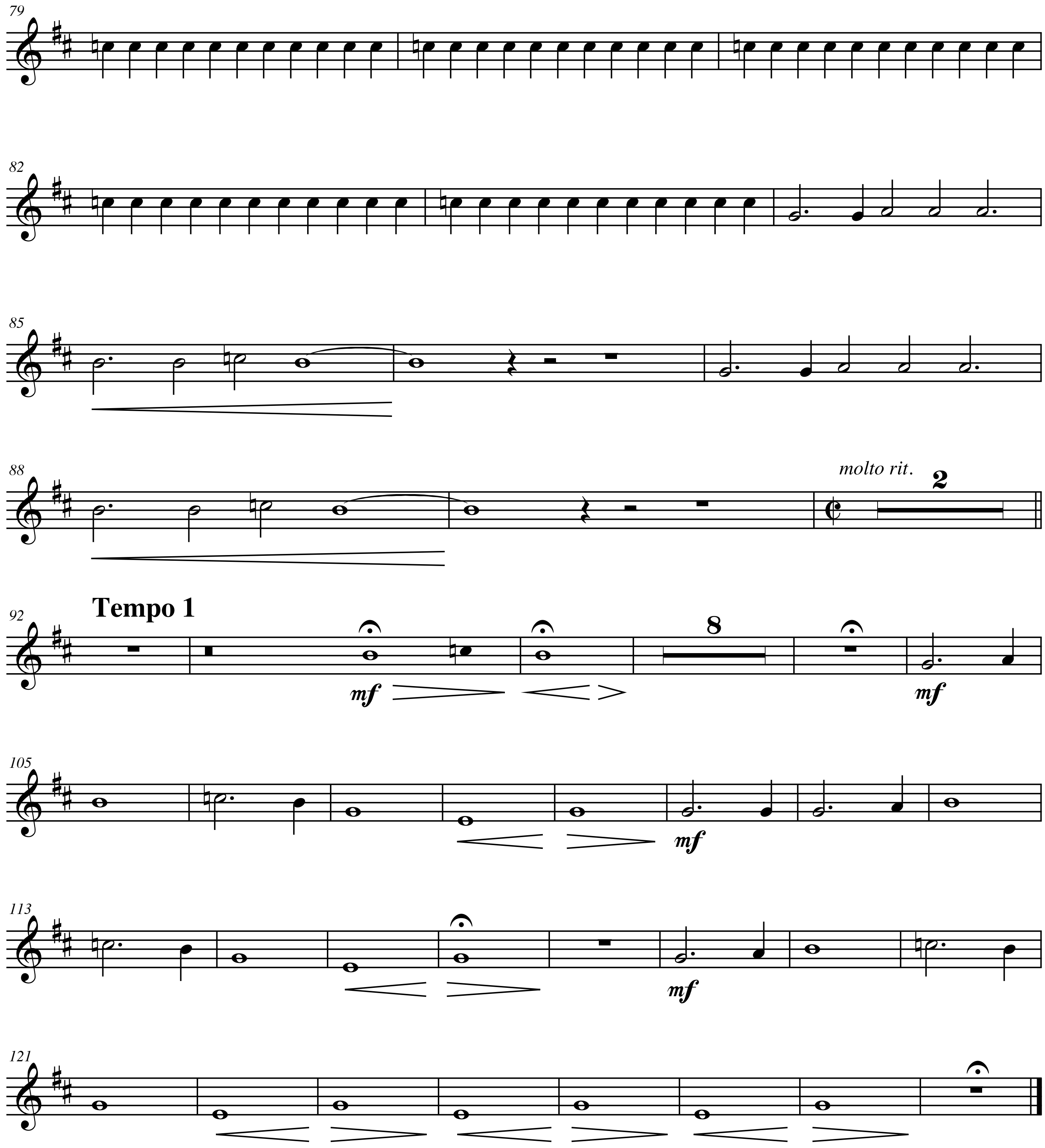
para orquestra de câmara

Tauan G. Sposito
2011

Expressivo (♩ = c. 80)



Trompete em B♭

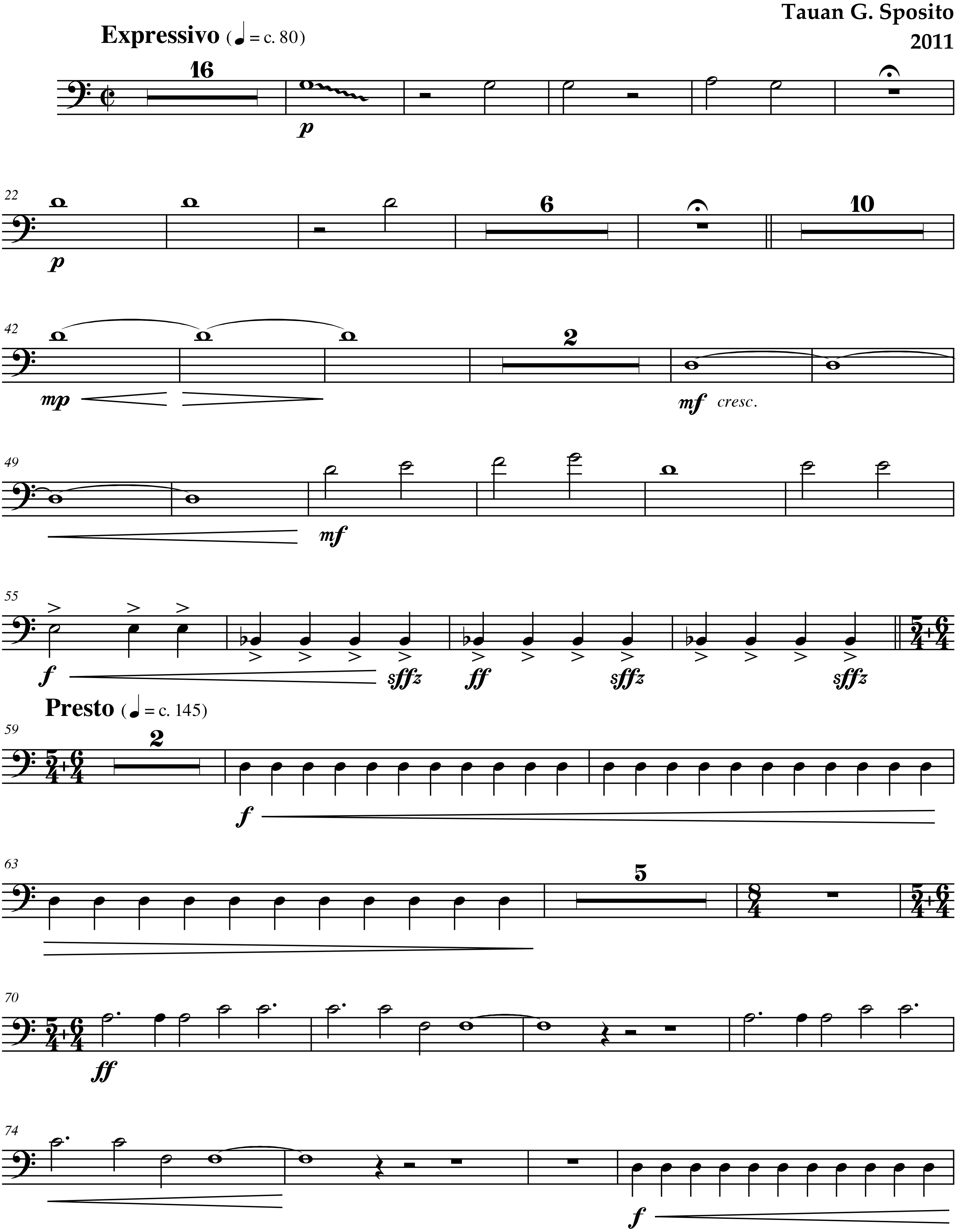


Trombone

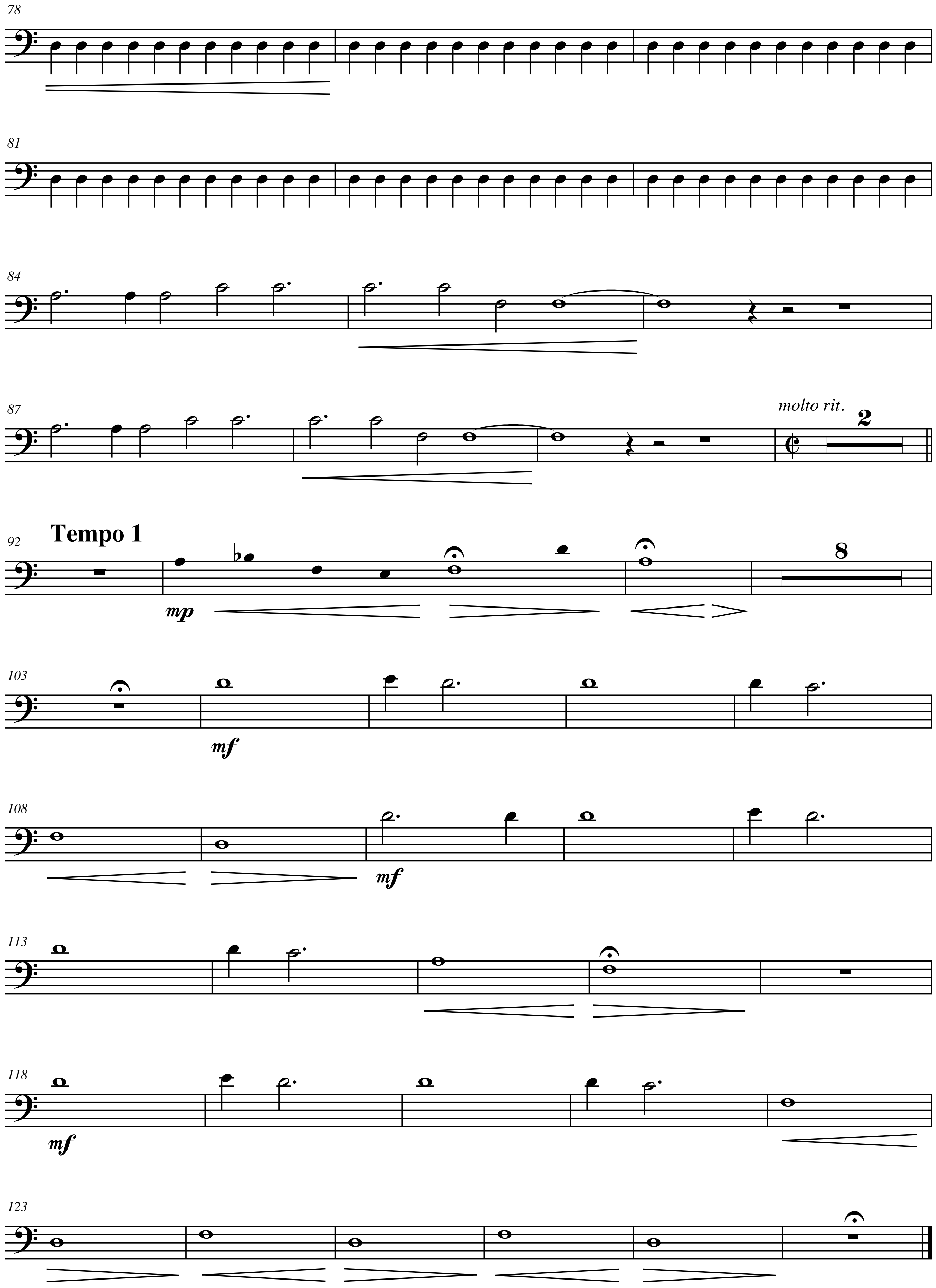
Semper simplice, Op. 4

para orquestra de câmara

Tauan G. Sposito
2011



Trombone



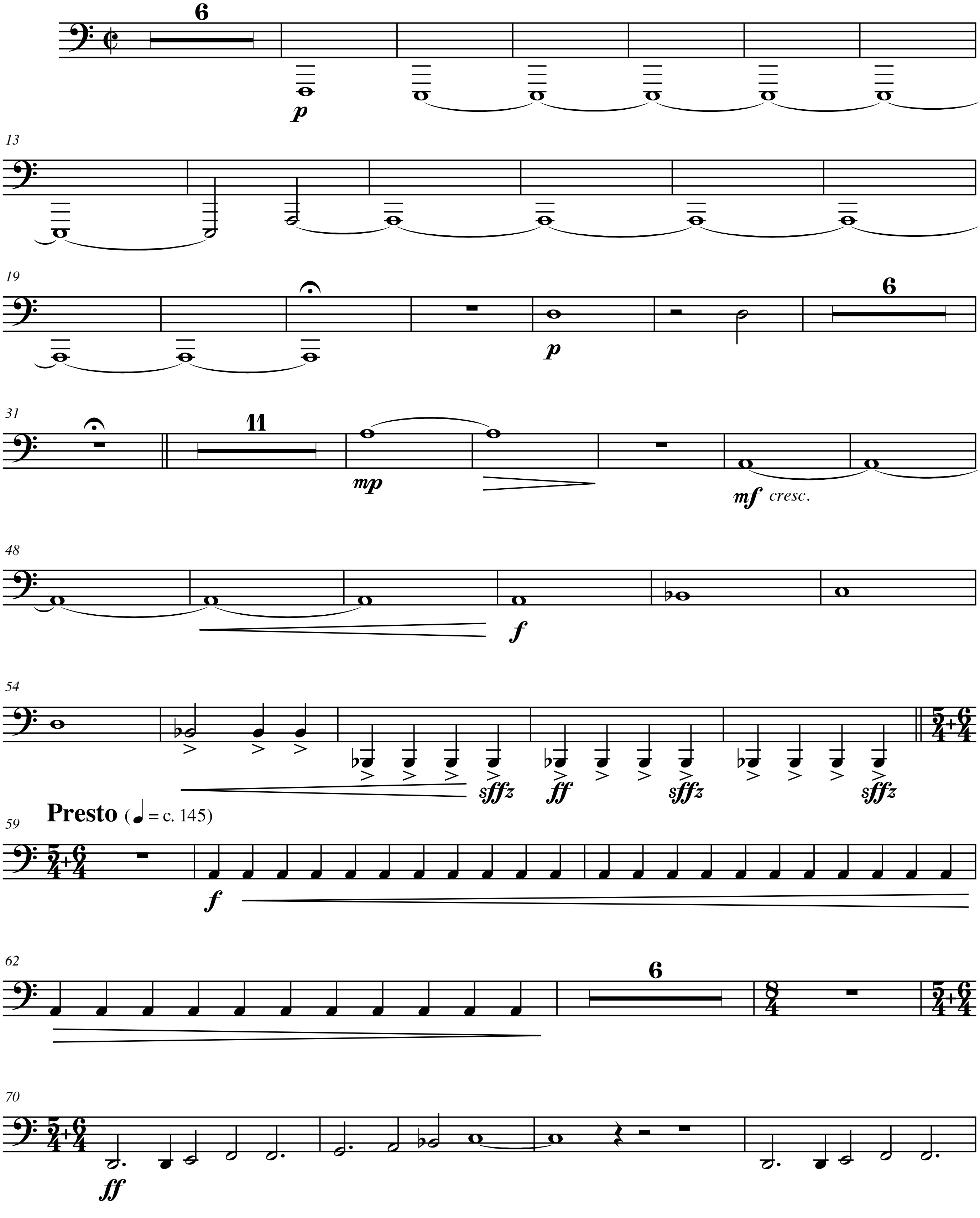
Tuba

Semper simplice, Op. 4

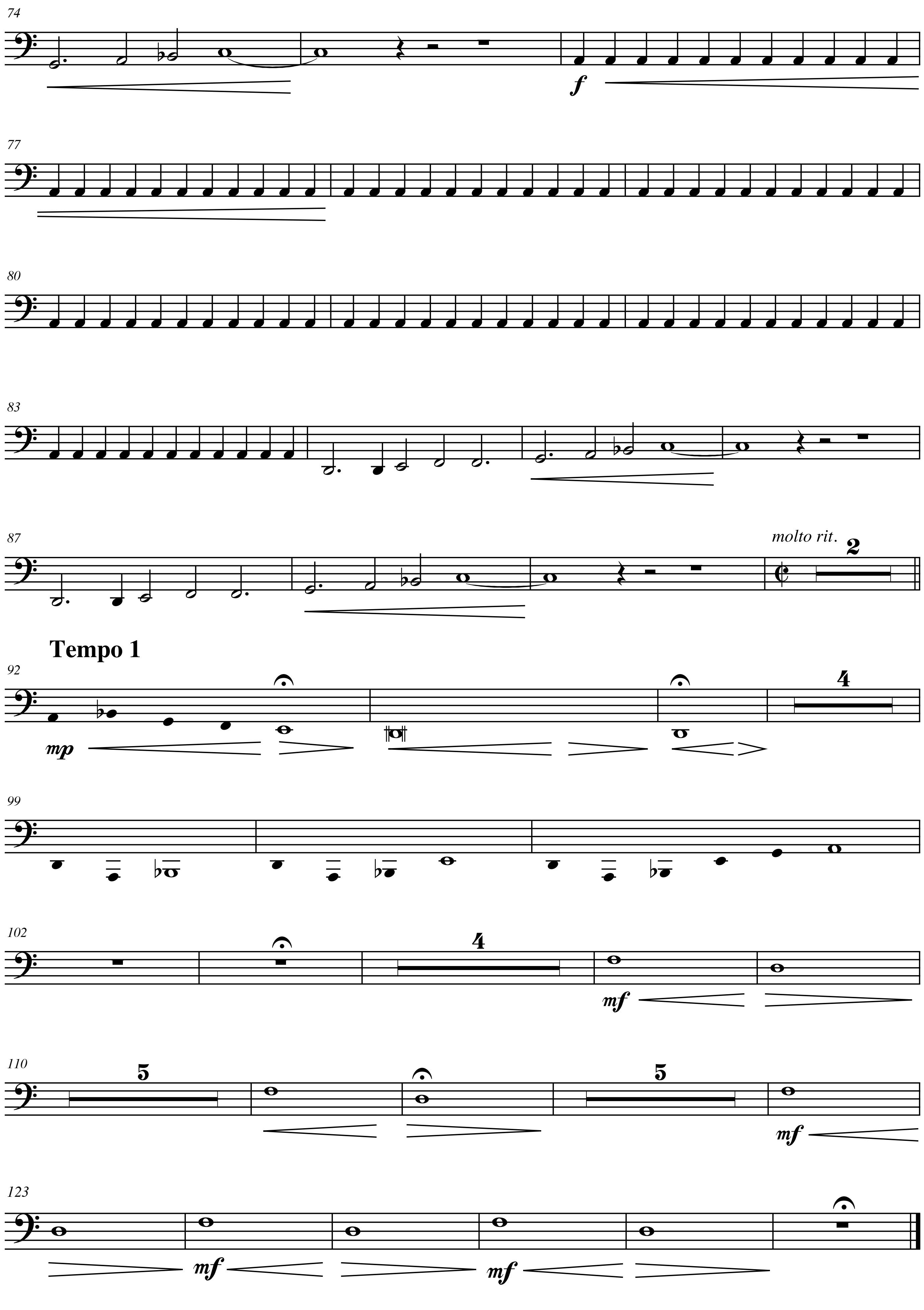
para orquestra de câmara

Tauan G. Sposito
2011

Expressivo (♩ = c. 80)



Tuba

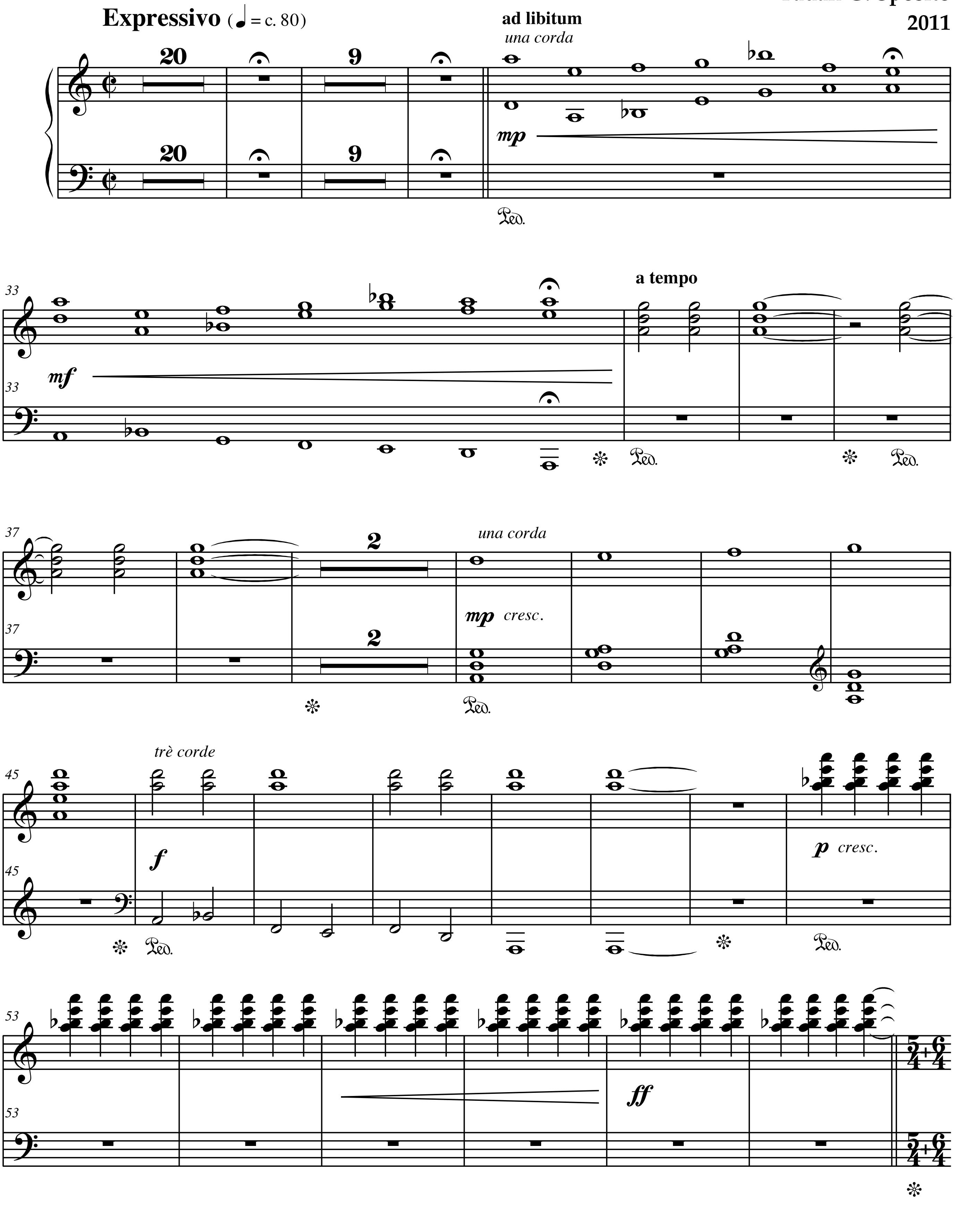


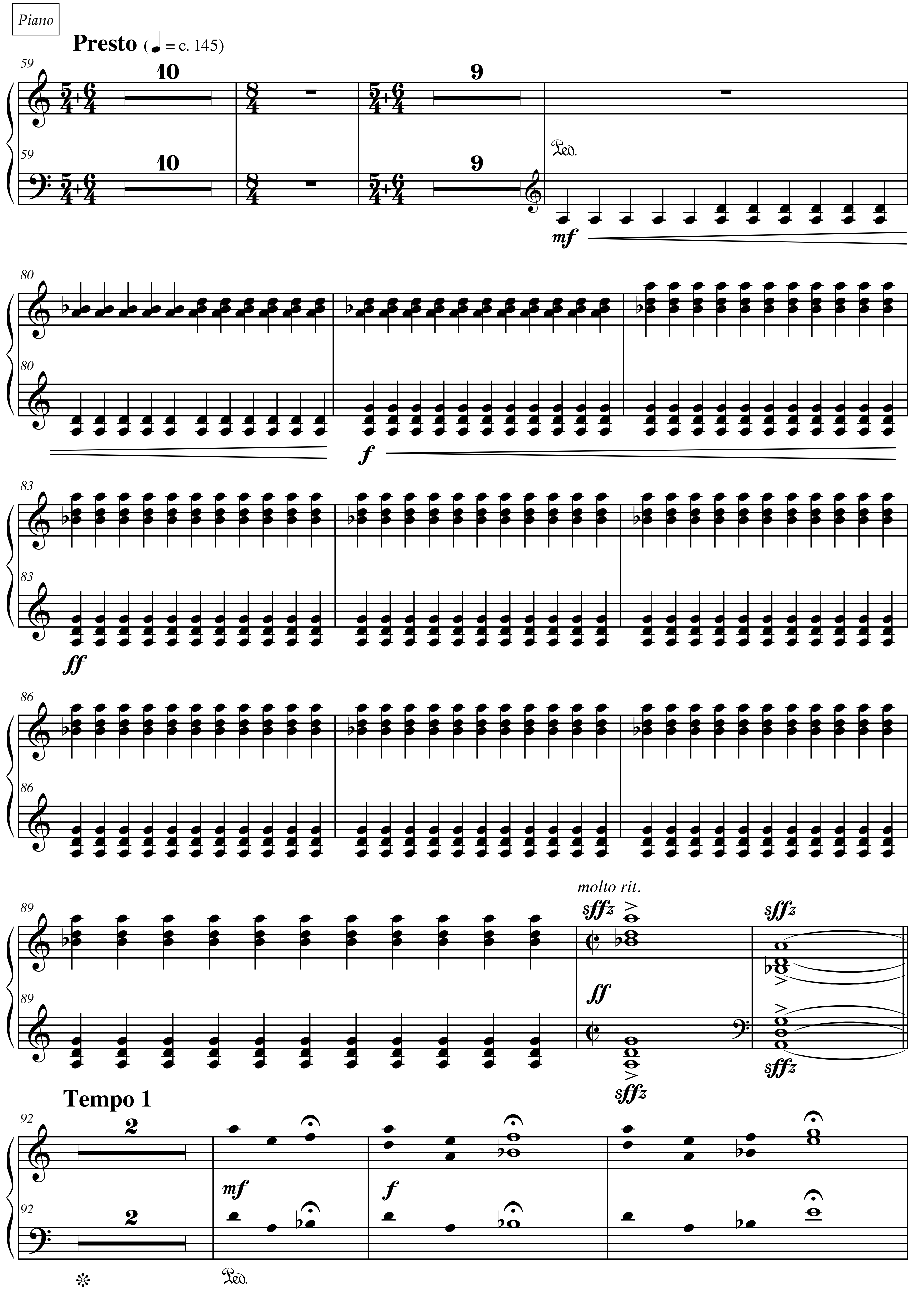
Piano

Semper simplice, Op. 4

para orquestra de câmara

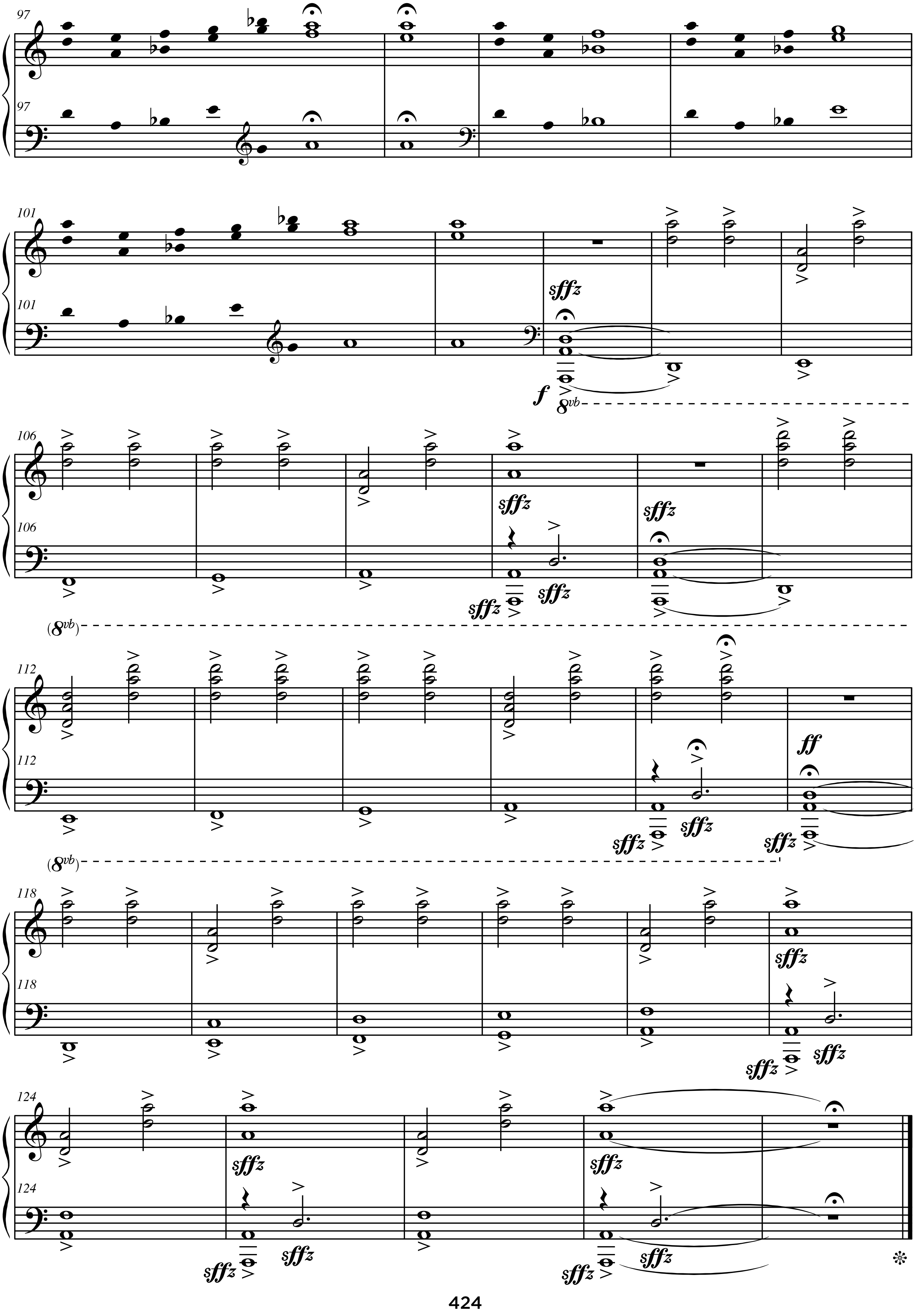
Tauan G. Sposito
2011




Piano
Presto (♩ = c. 145)
59
10
9
Ped.
mf
80
f
83
ff
86
89
molto rit.
sffz
ff
sffz
Tempo 1
92
2
mf
f
Ped.

semper simplice, op. 4

Piano



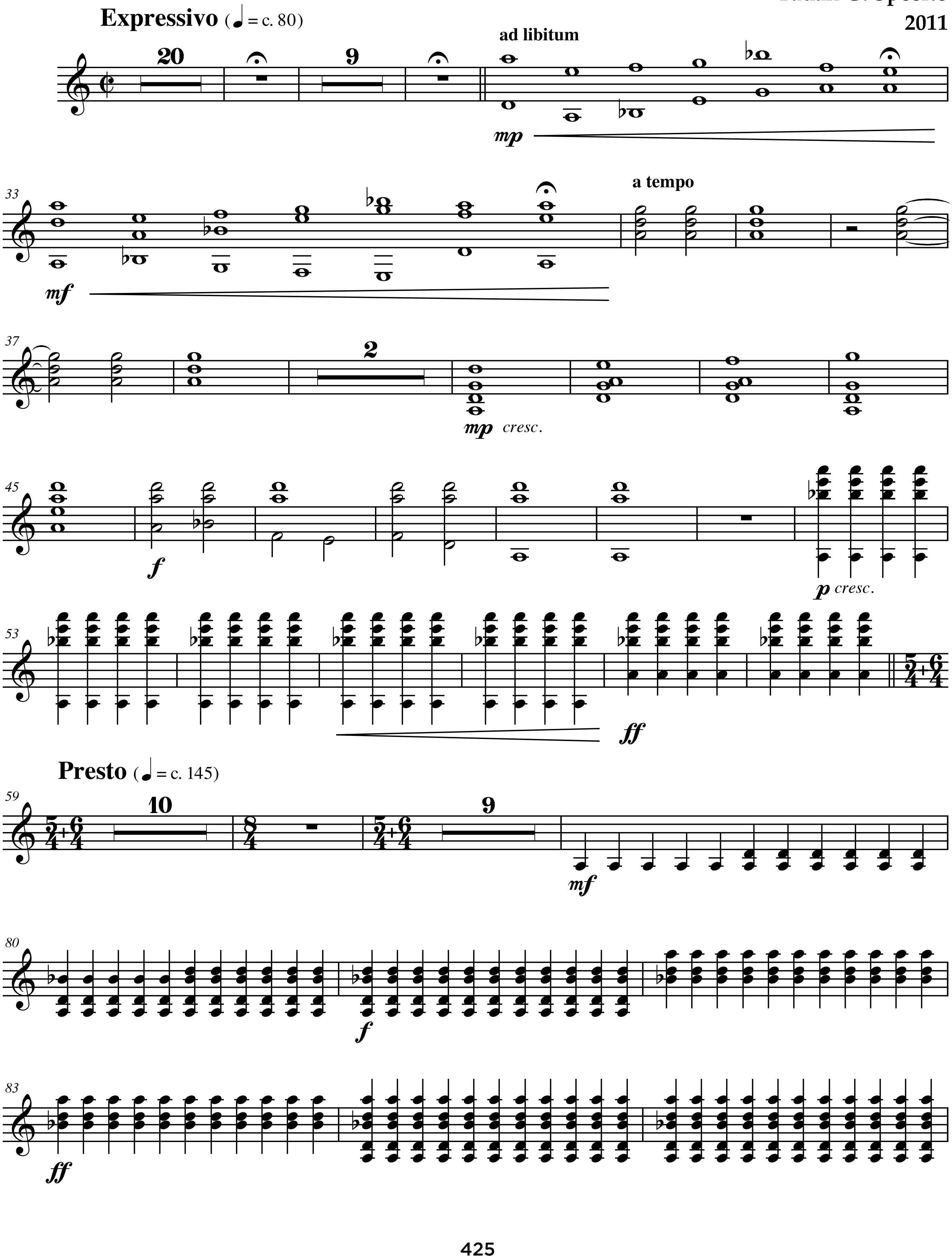
Violão (opcional)

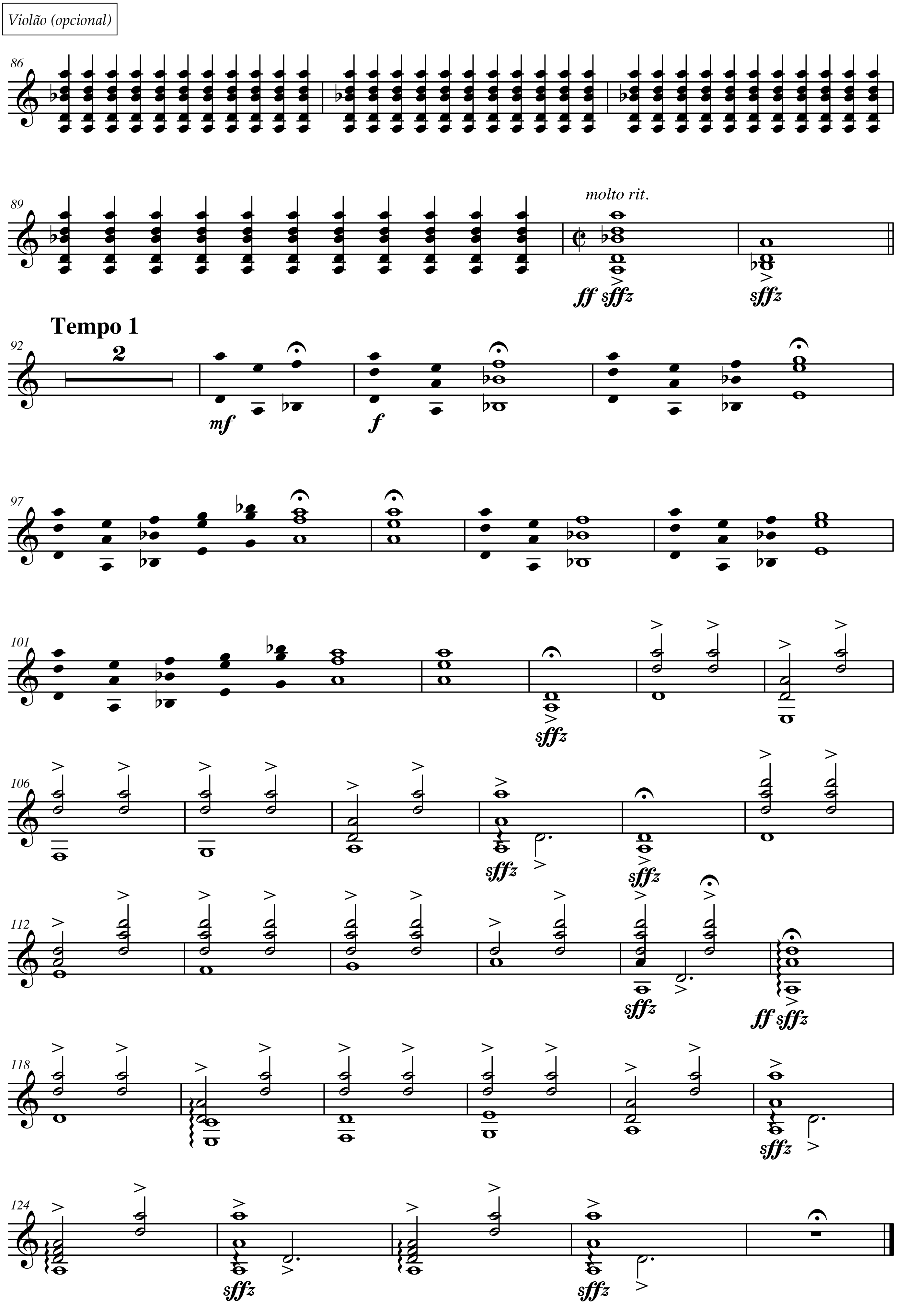
Semper simplice, Op. 4

para orquestra de câmara

transcrição para violão de Belquior Marques

Tauan G. Sposito
2011



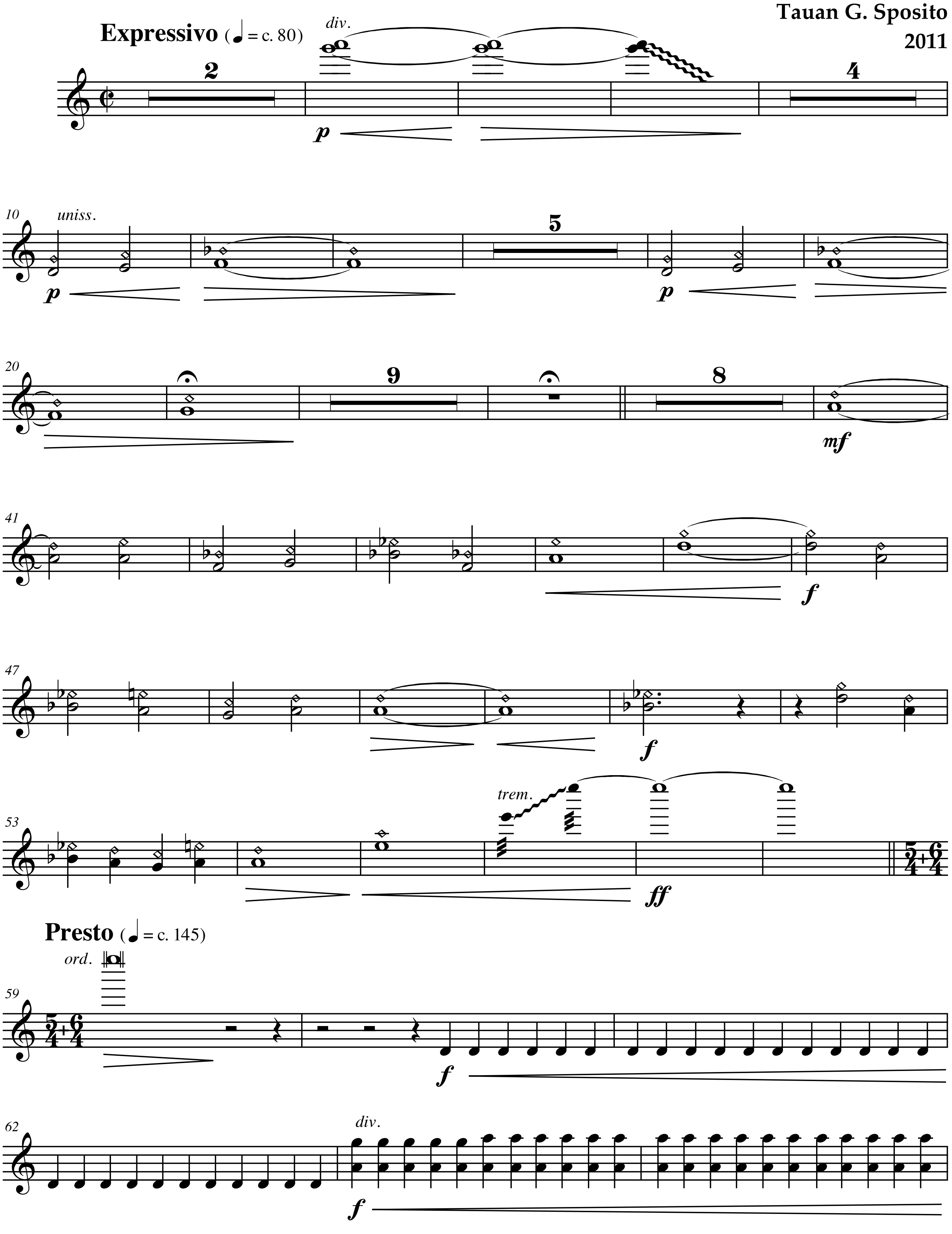

Violão (opcional)
86
89
molto rit.
ff sffz
sffz
Tempo 1
92
2
mf
f
97
101
sffz
106
sffz
sffz
112
sffz
ff sffz
118
sffz
124
sffz
sffz

Violino 1

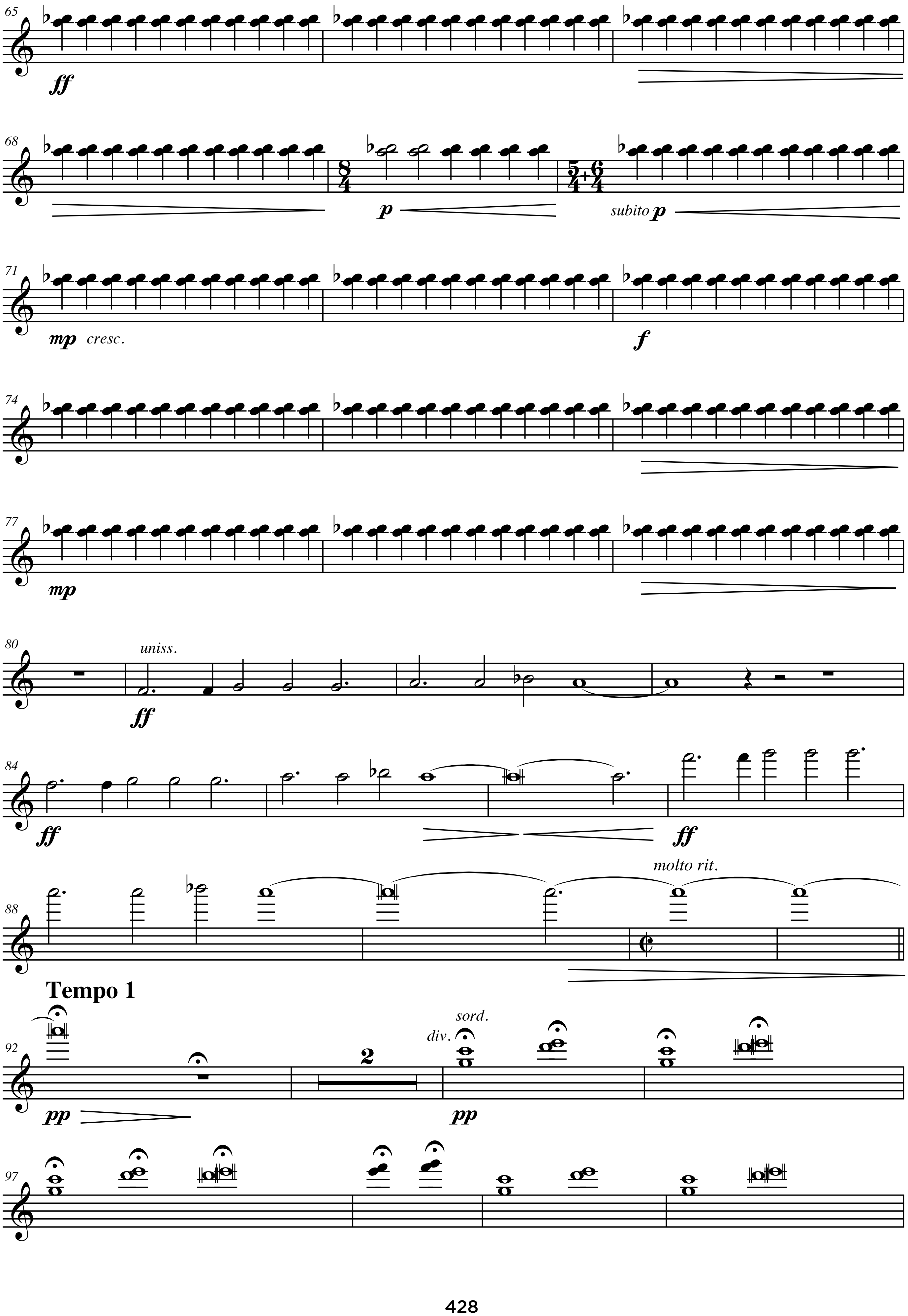
Semper simplice, Op. 4

para orquestra de câmara

Tauan G. Sposito
2011

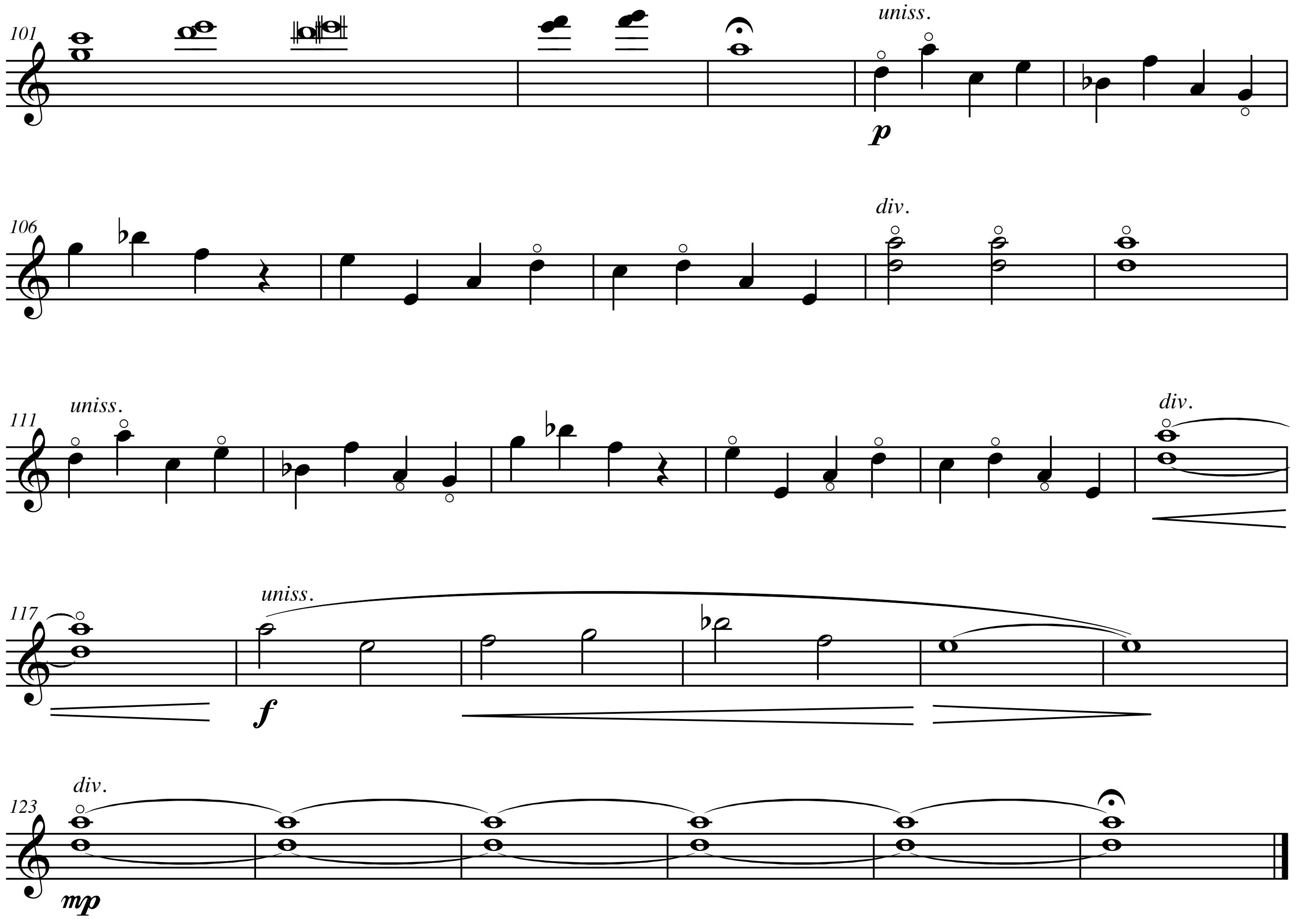


Violino 1



semper simplice, op. 4

Violino 1



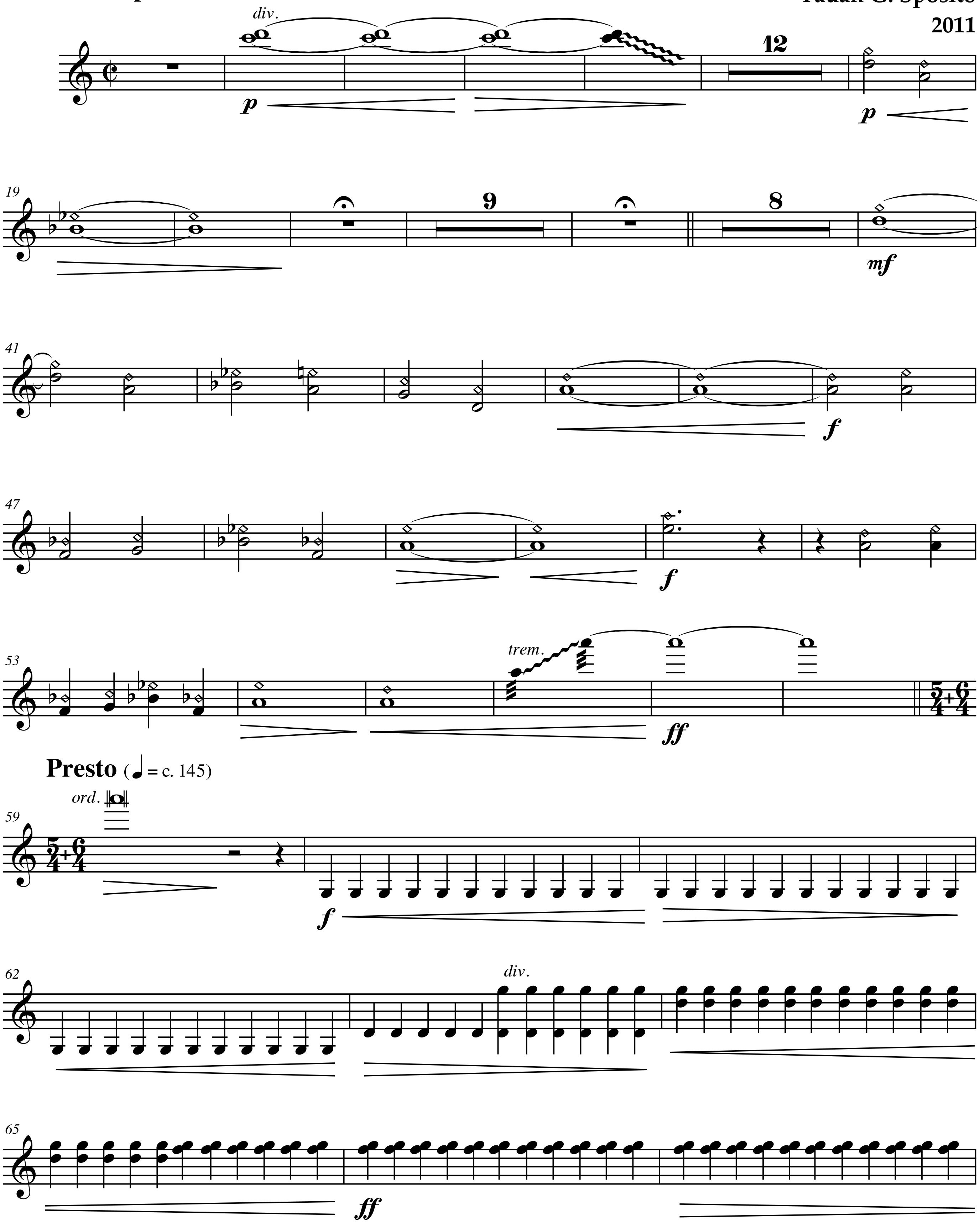
Violino 2

Semper simplice, Op. 4

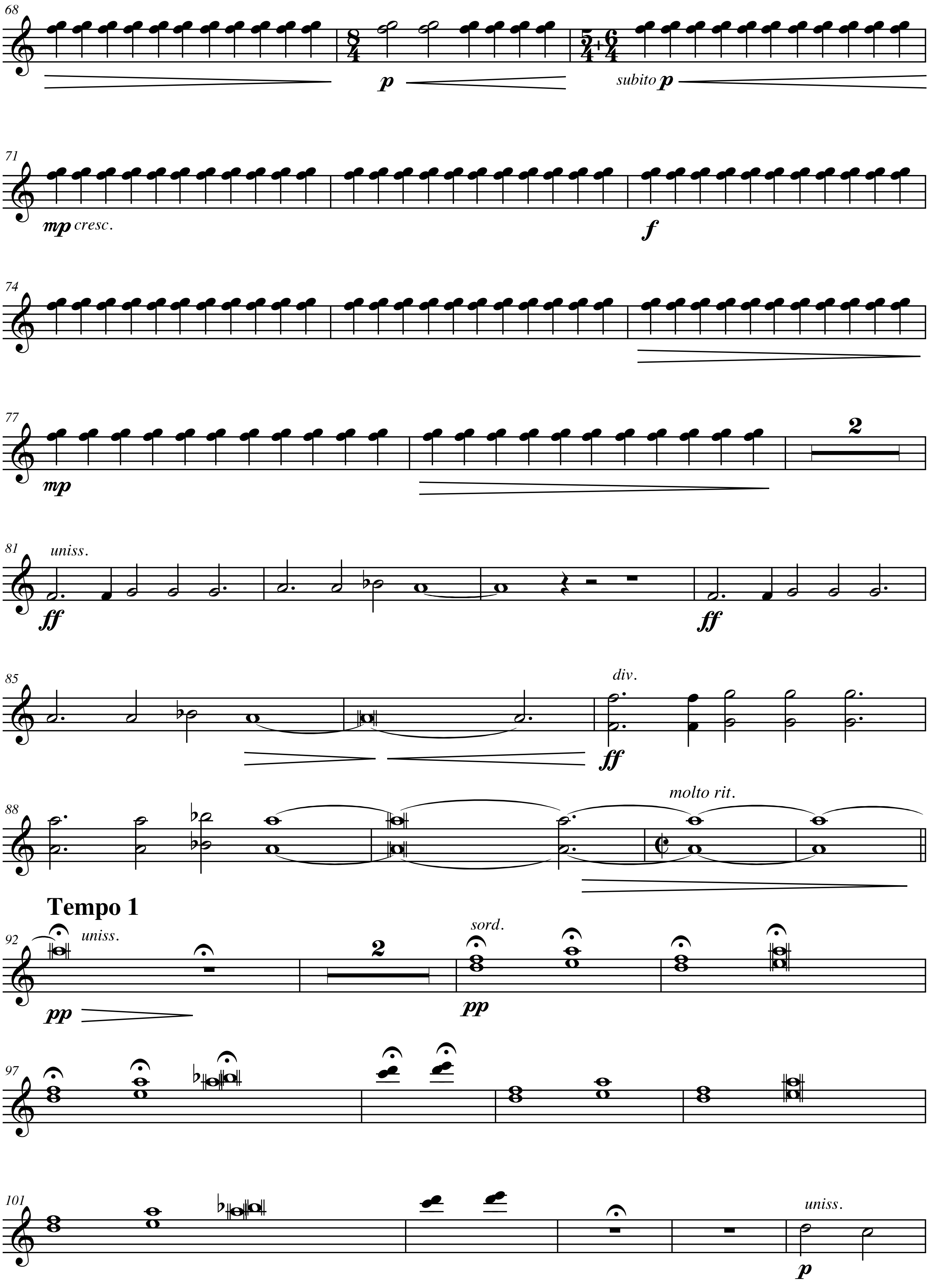
para orquestra de câmara

Expressivo (♩ = c. 80)

Tauan G. Sposito
2011



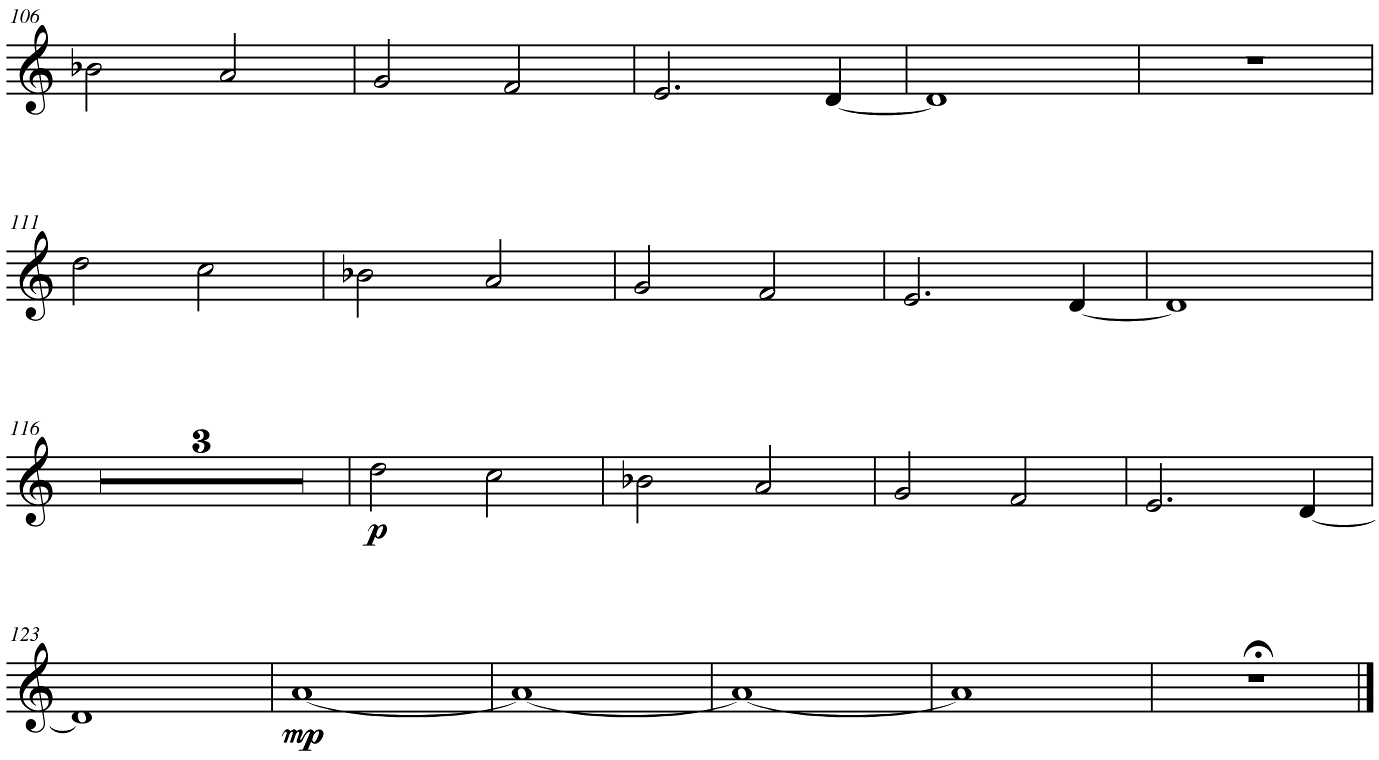
Violino 2



68
p
subito p
71
mp cresc.
f
74
77
mp
2
81
uniss.
ff
ff
85
div.
ff
88
molto rit.
Tempo 1
92
uniss.
pp
2
sord.
pp
97
101
uniss.
p

semper simplice, op. 4

Violino 2

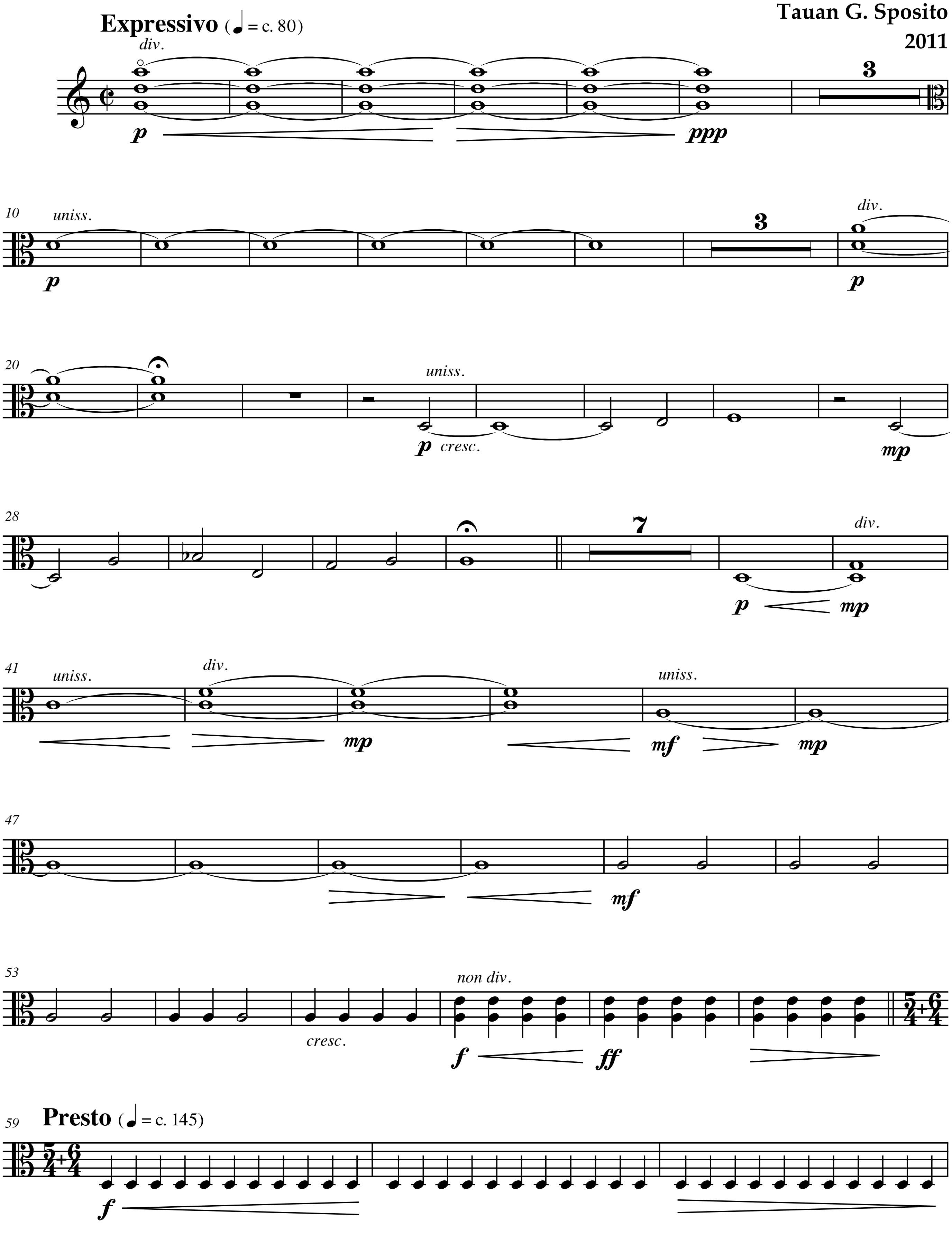


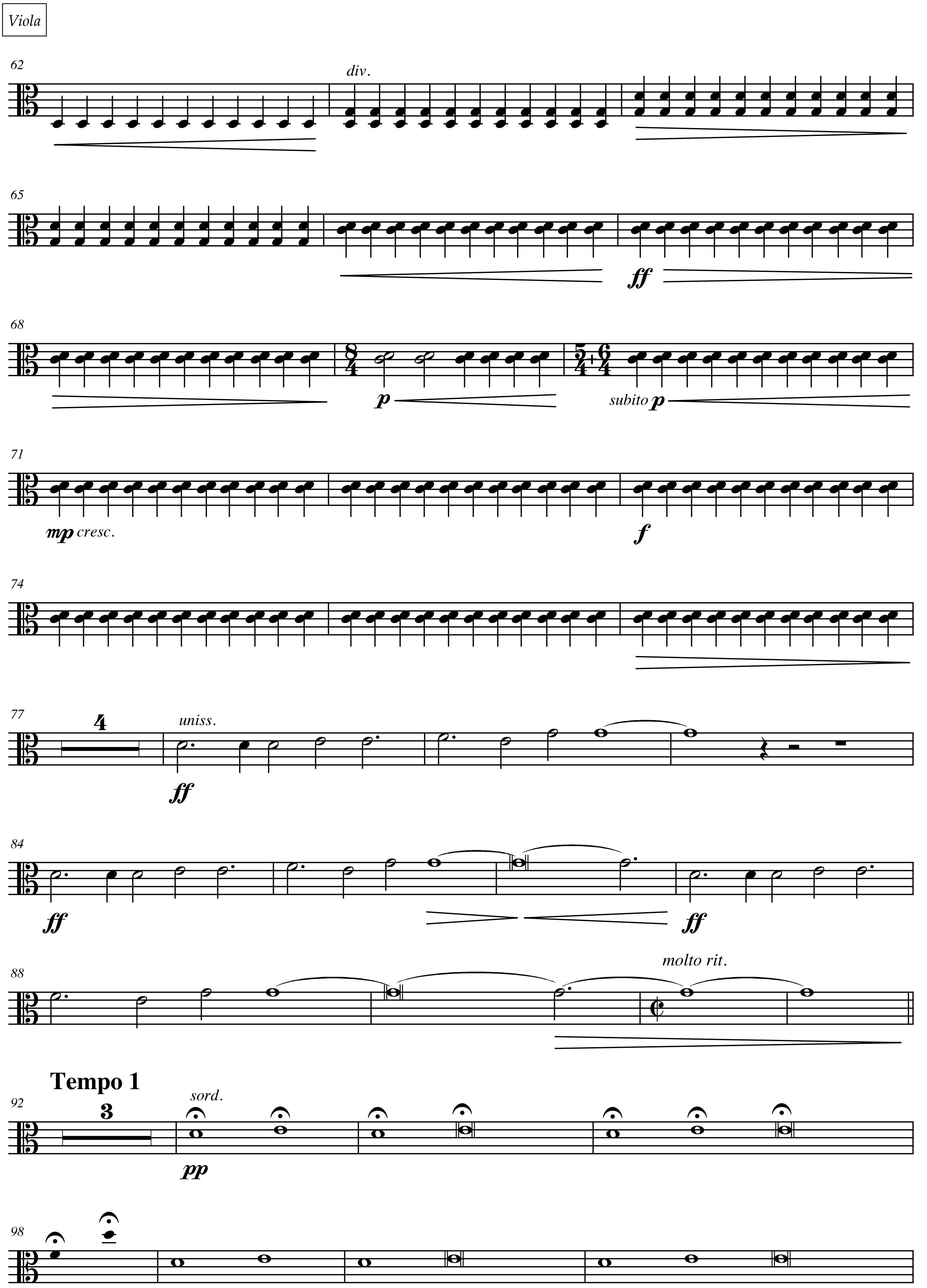
Viola

Semper simplice, Op. 4

para orquestra de câmara

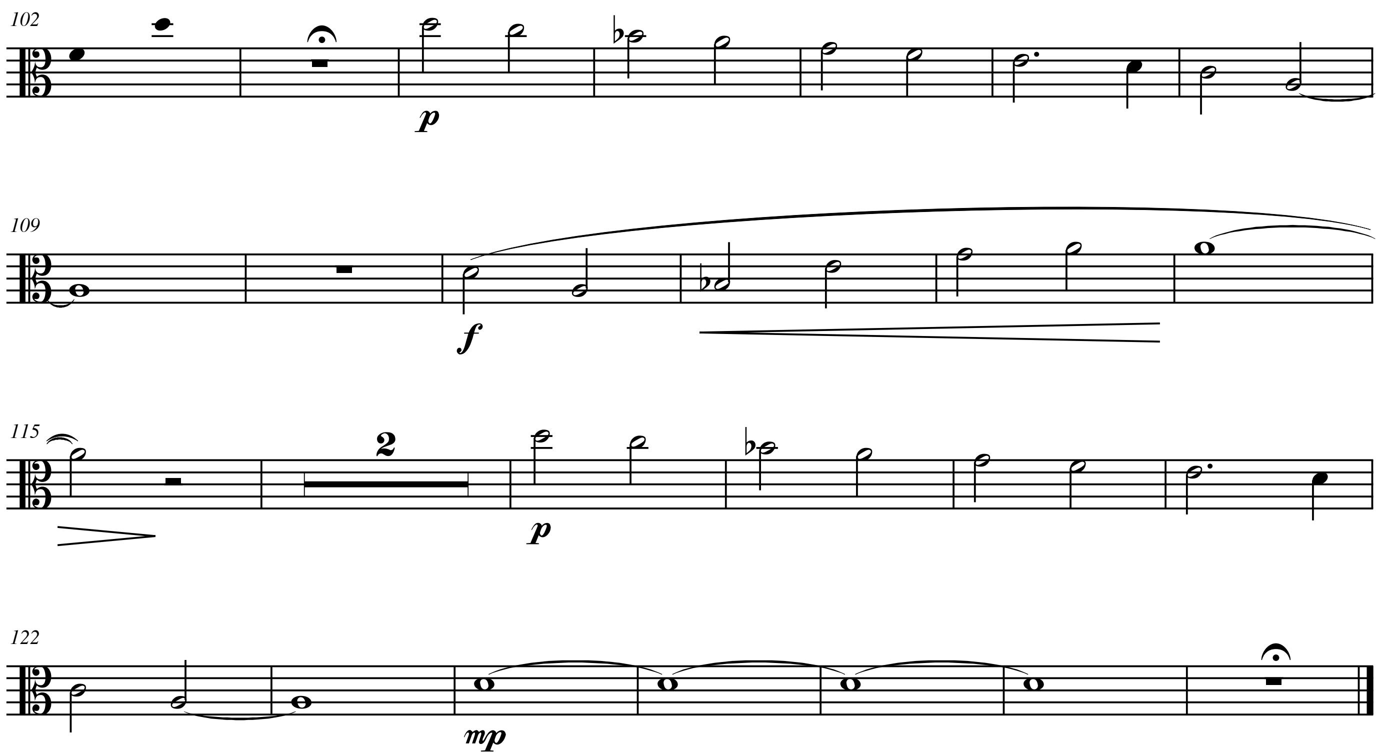
Tauan G. Sposito
2011




Viola
62
div.
65
ff
68
p
subito p
71
mp cresc.
f
74
77
uniss.
ff
84
ff
ff
88
molto rit.
Tempo 1
92
sord.
pp
98

semper simplice, op. 4

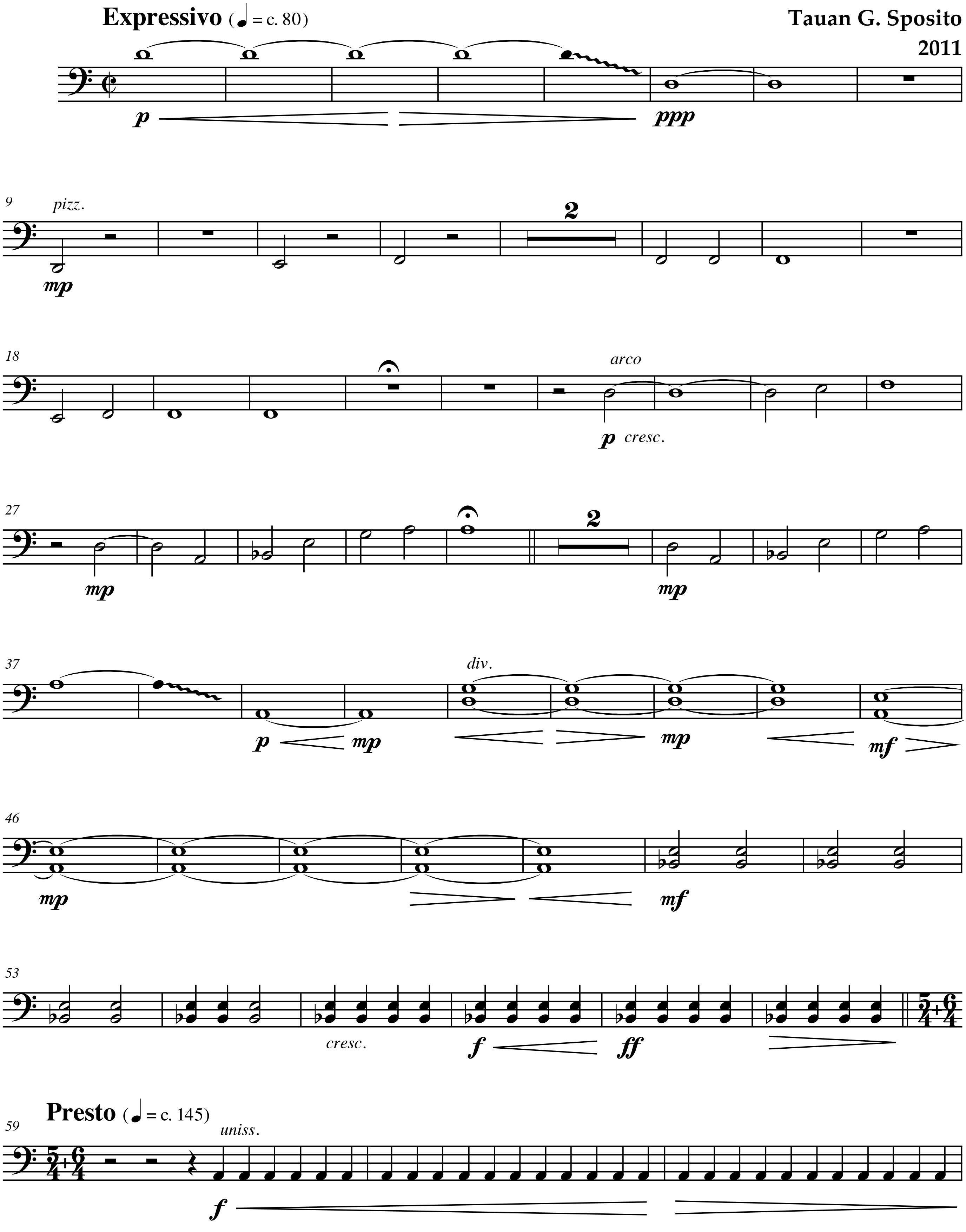
Viola

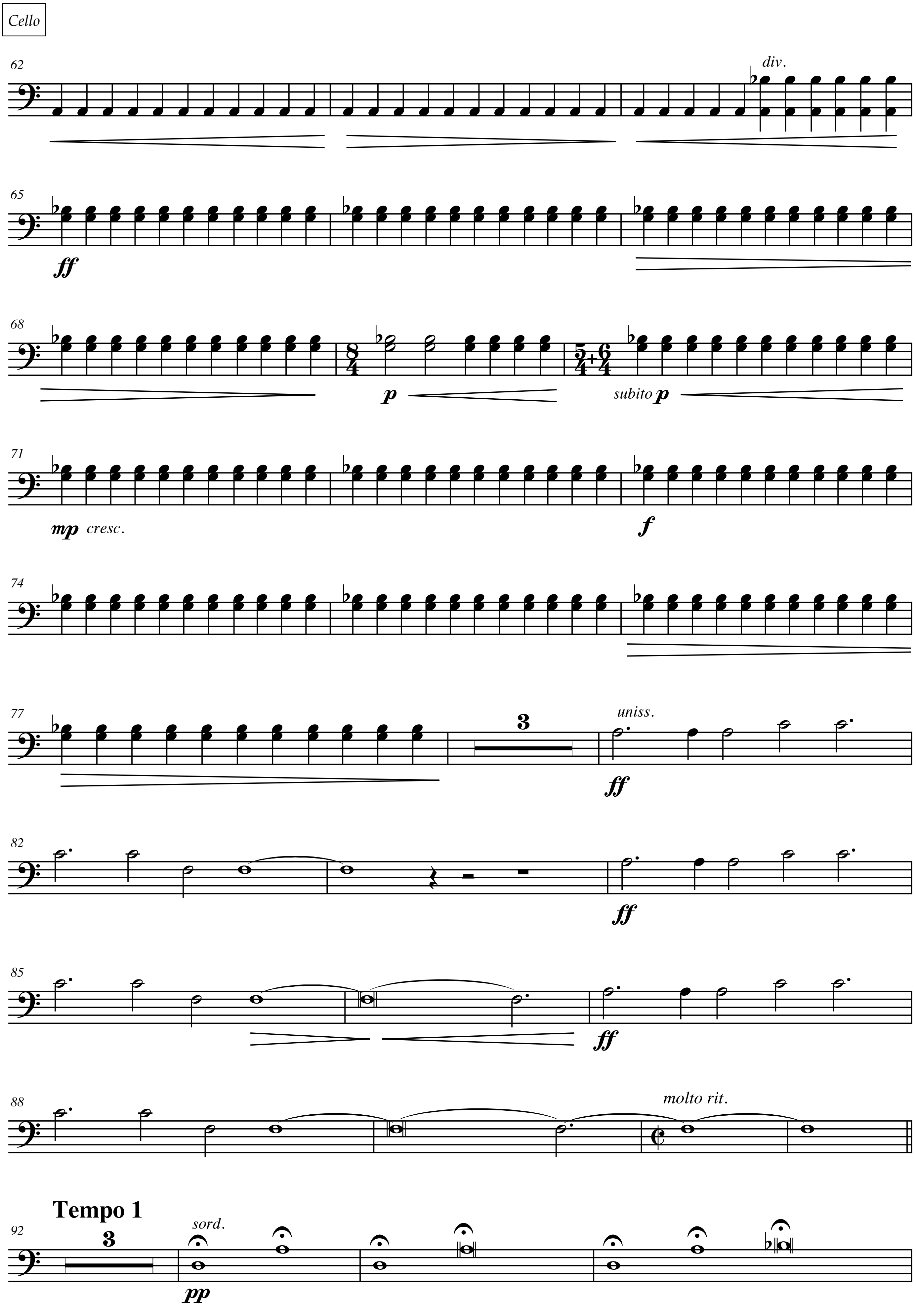


Cello

Semper simplice, Op. 4

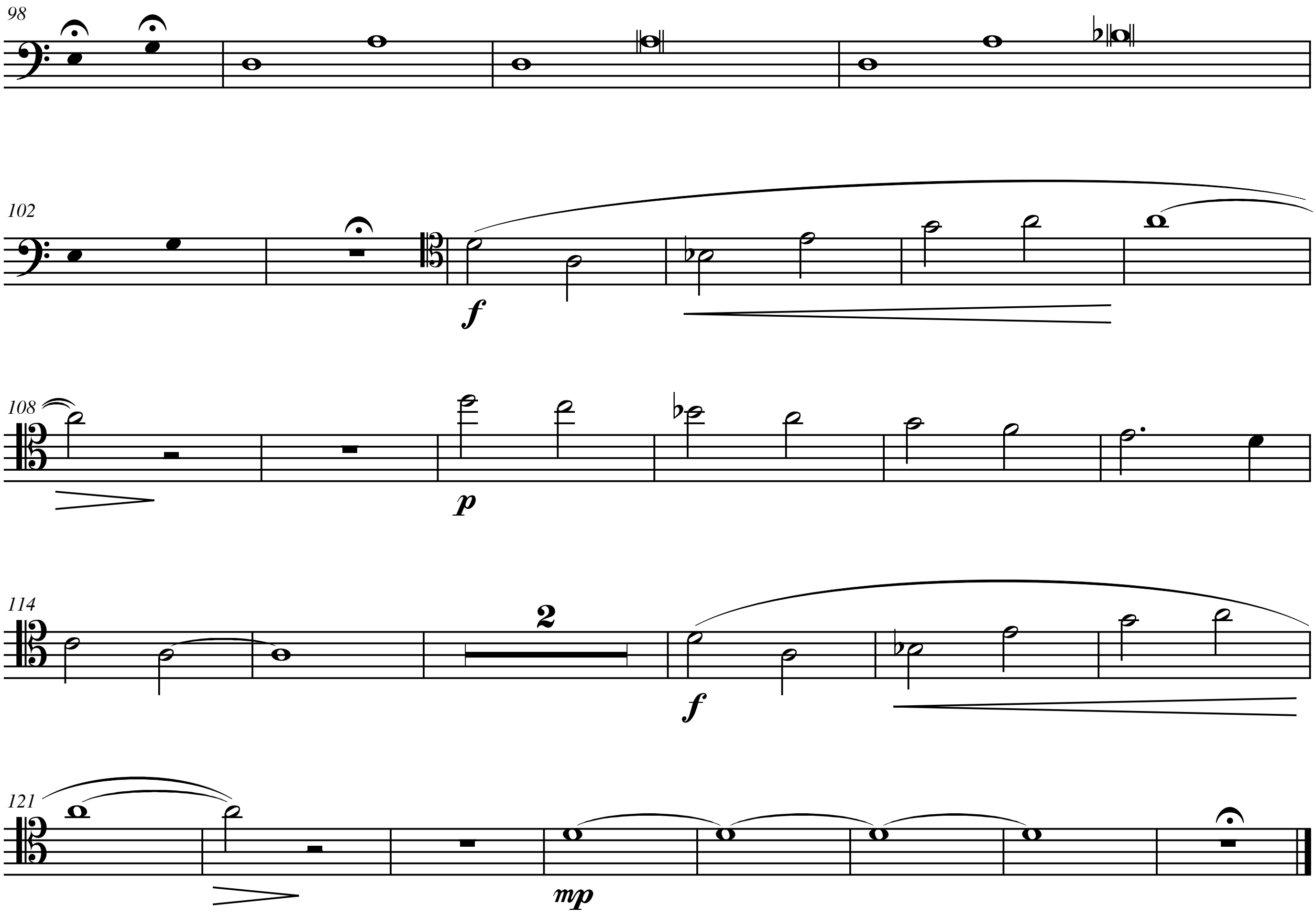
para orquestra de câmara




Cello
62
div.
65
ff
68
8/4
p
5/4+6/4
subito p
71
mp cresc.
f
74
77
3
uniss.
ff
82
ff
85
ff
88
molto rit.
Tempo 1
92
3
sord.
pp

semper simplice, op. 4

Cello

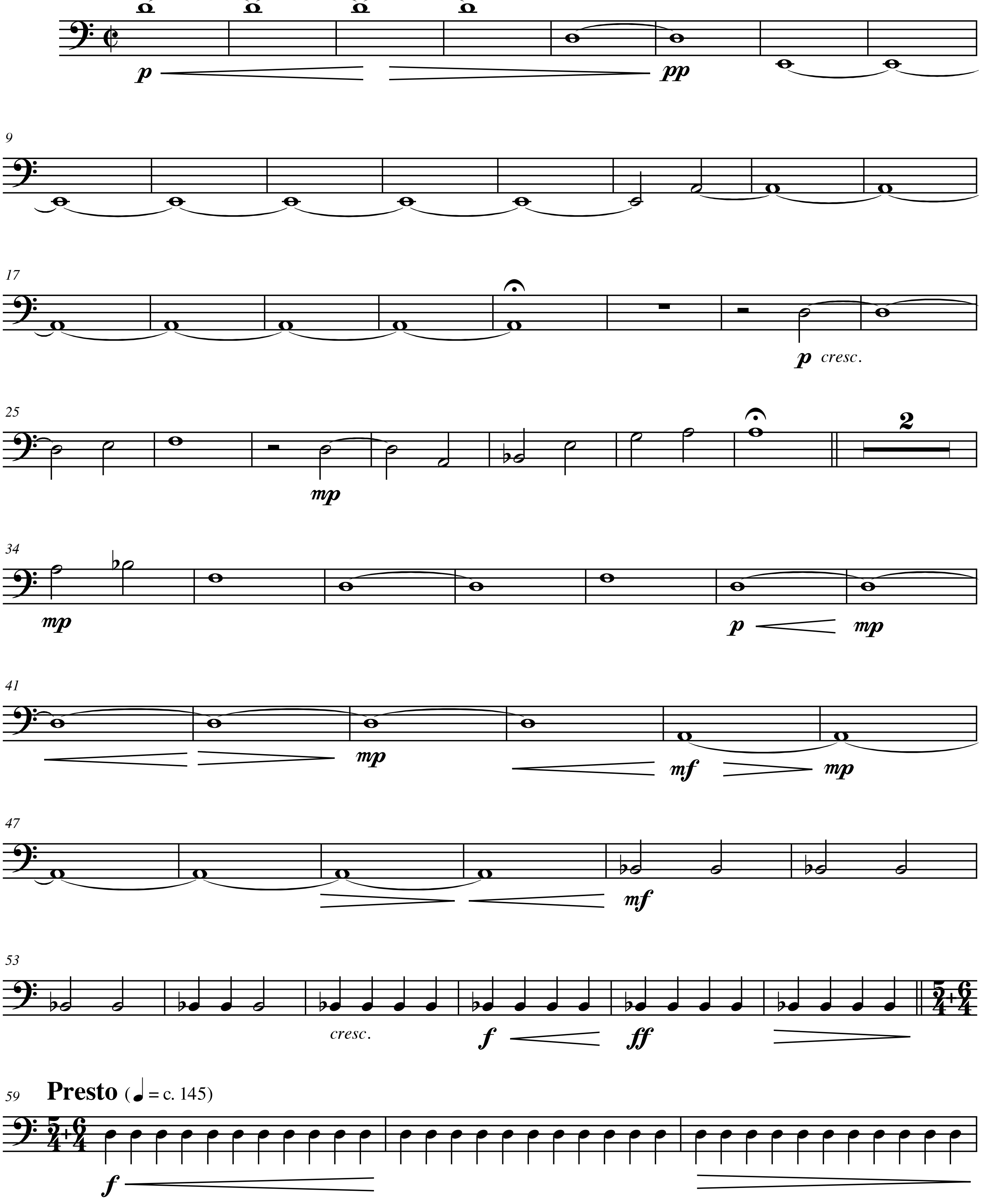


Contrabaixo

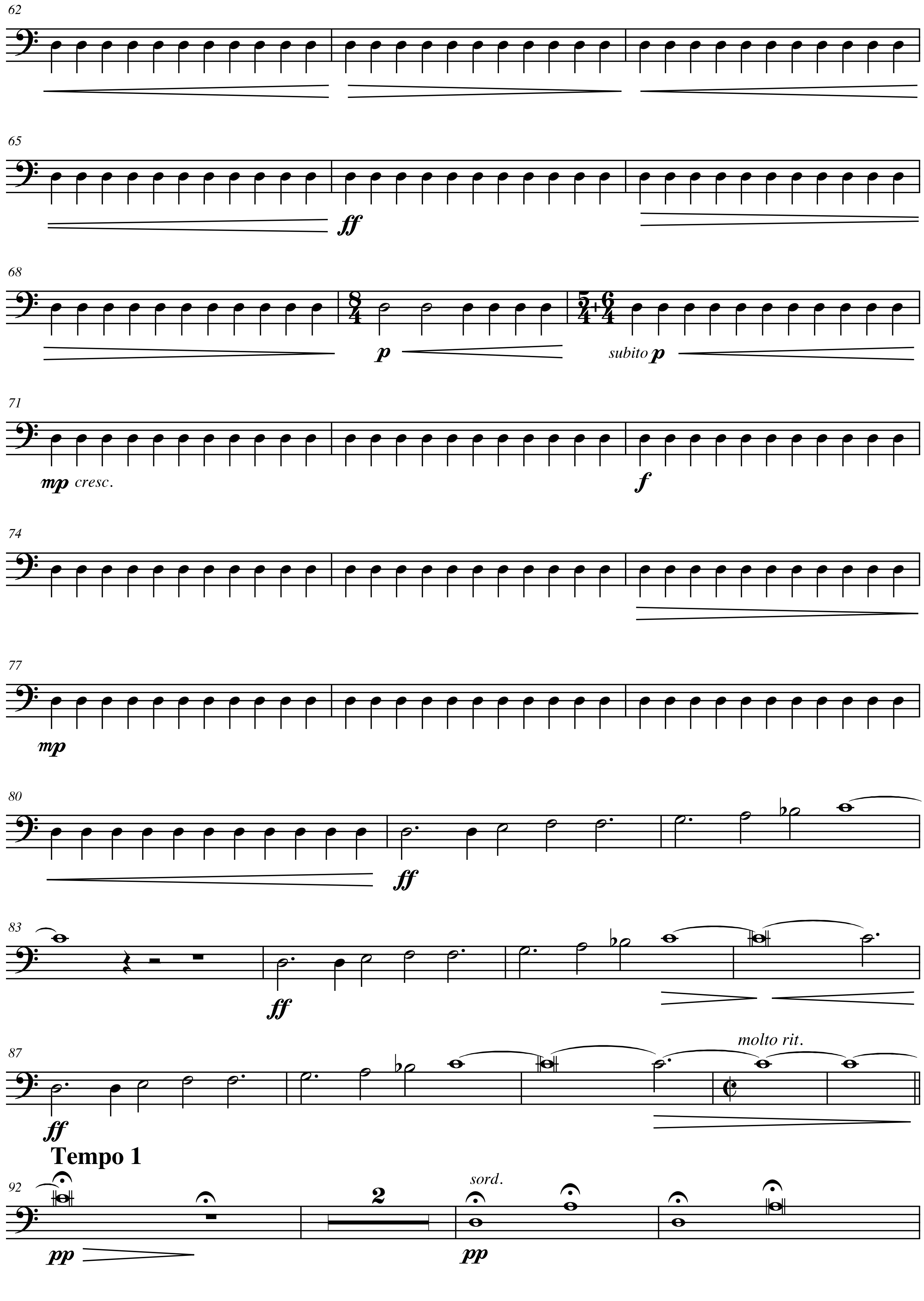
Semper simplice, Op. 4

para orquestra de câmara

Tauan G. Sposito
2011

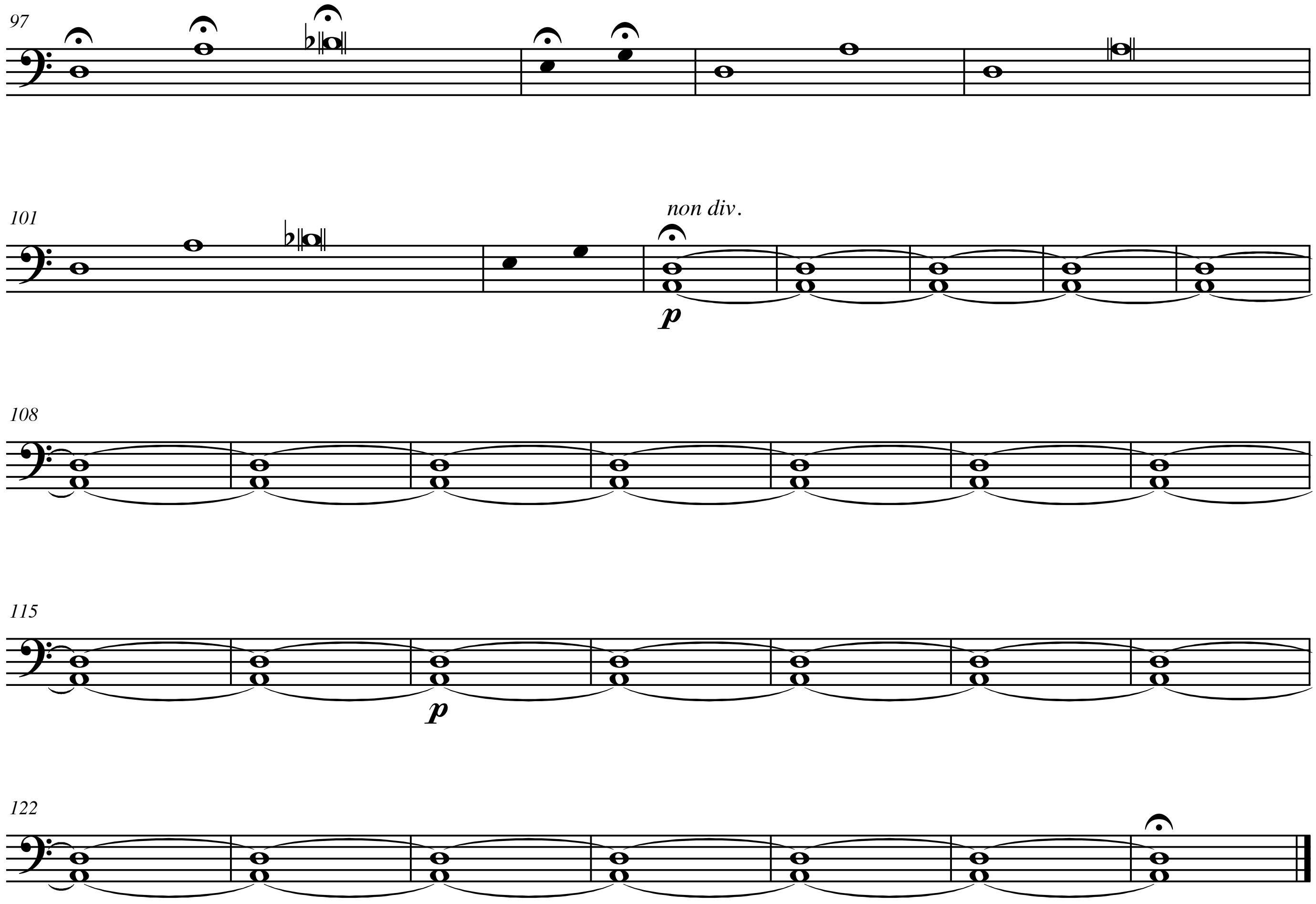


Contrabaixo



semper simplice, op. 4

Contrabaixo



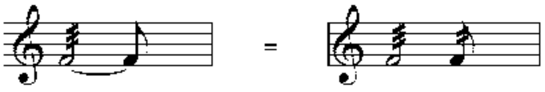
Tauan Gonzalez Sposito

Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

Instruções

AO	*arco, modo ordinario*
CB	*col legno battuto*
grad. sord.	gradualmente, os integrantes devem colocar a sordina no instrumento
un.	*unissono*
n. d.	*non divisi*
ord.	*modo ordinario*
pizz.	*pizz. Bártok*
ⓧ	tocar na corda indicada (C, G, D, A, E)
▲	nota de altura indefinida, extremo agudo
Gliss. Harm.	*glissando* com harmônicos naturais
(♪)	valor rítmico para facilitar a compreensão de tempo nos *glissandi*
⟶	transição gradual e contínua
o< >o	*crescendo dal niente; decrescendo al niente*



Apoggiaturas, sempre antes do tempo

Acidentes são válidos apenas para o naipe instrumental de cada pauta (vln 1 ou vln 2 ou vla etc.)

Os solistas são os chefes de naipe. A disposição das partes solistas na grade foi apenas uma forma de facilitar a leitura e entendimento das relações entre os grupos (solistas / orquestra)

A Tempo = Tempo 1

Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

Tauan Gonzalez Sposito

agosto / setembro de 2015

circa: 12'15'' ~ 12'45''

Menção Honrosa no 1º Concurso Iberoamericano de Composição para Orquestra de Cordas "Ibermúsicas", 2016

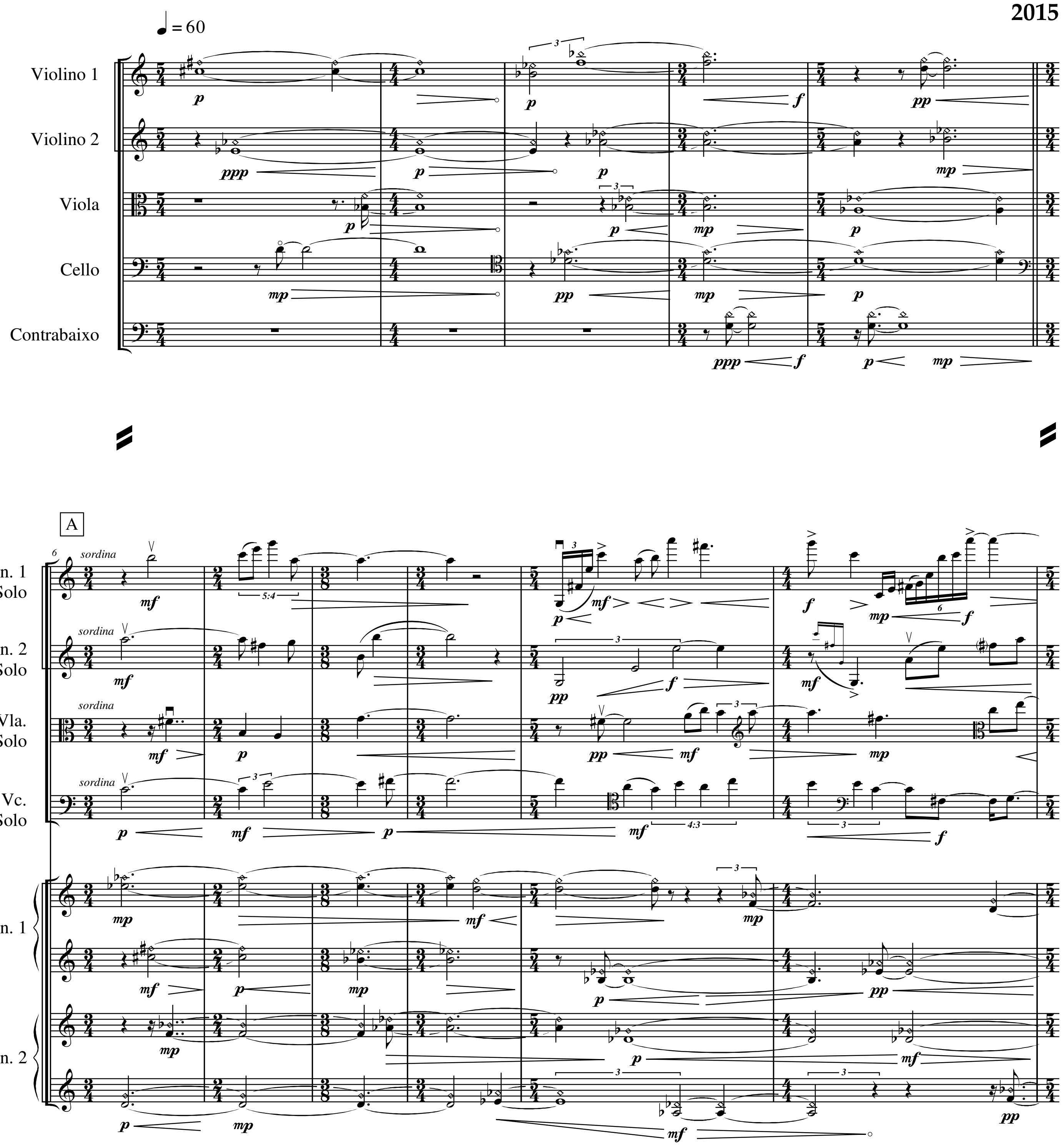
Sob a Montanha, Um Retrato do Tempo foi inspirada pela leitura do livro
A Montanha Mágica, de Thomas Mann.
Em seus vários discursos, o autor comenta sobre a relatividade do tempo.
Desta forma, resolvi criar uma música onde o "tempo" fosse o aspecto fundamental.
Cada indivíduo possui uma percepção e uma vivência temporal distinta:
alguns insetos vivem por apenas 24 horas,
enquanto baobás podem chegar a mais de mil anos de idade.
Assim, o conceito de breve e longo se torna muito mais complexo do que aparenta.
Nesta composição, enquanto instrumentos realizam ideias de duração menor,
outros se desenvolvem em uma espécie de distorção do tempo,
perdendo-se o ponto de referência.

Full Score

Sob a Montanha, Um Retrato do Tempo

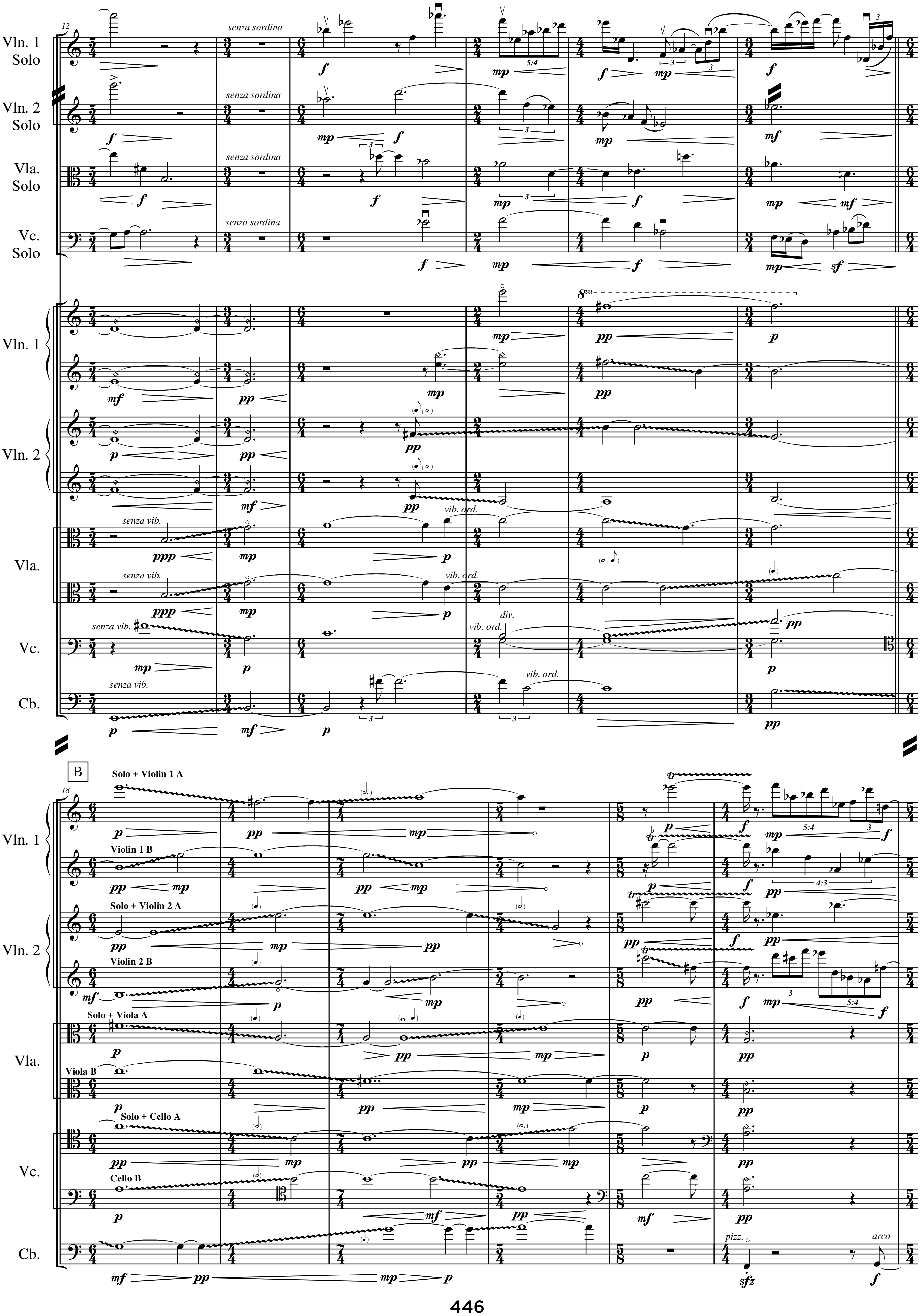
para orquestra de cordas

Tauan G. Sposito
2015

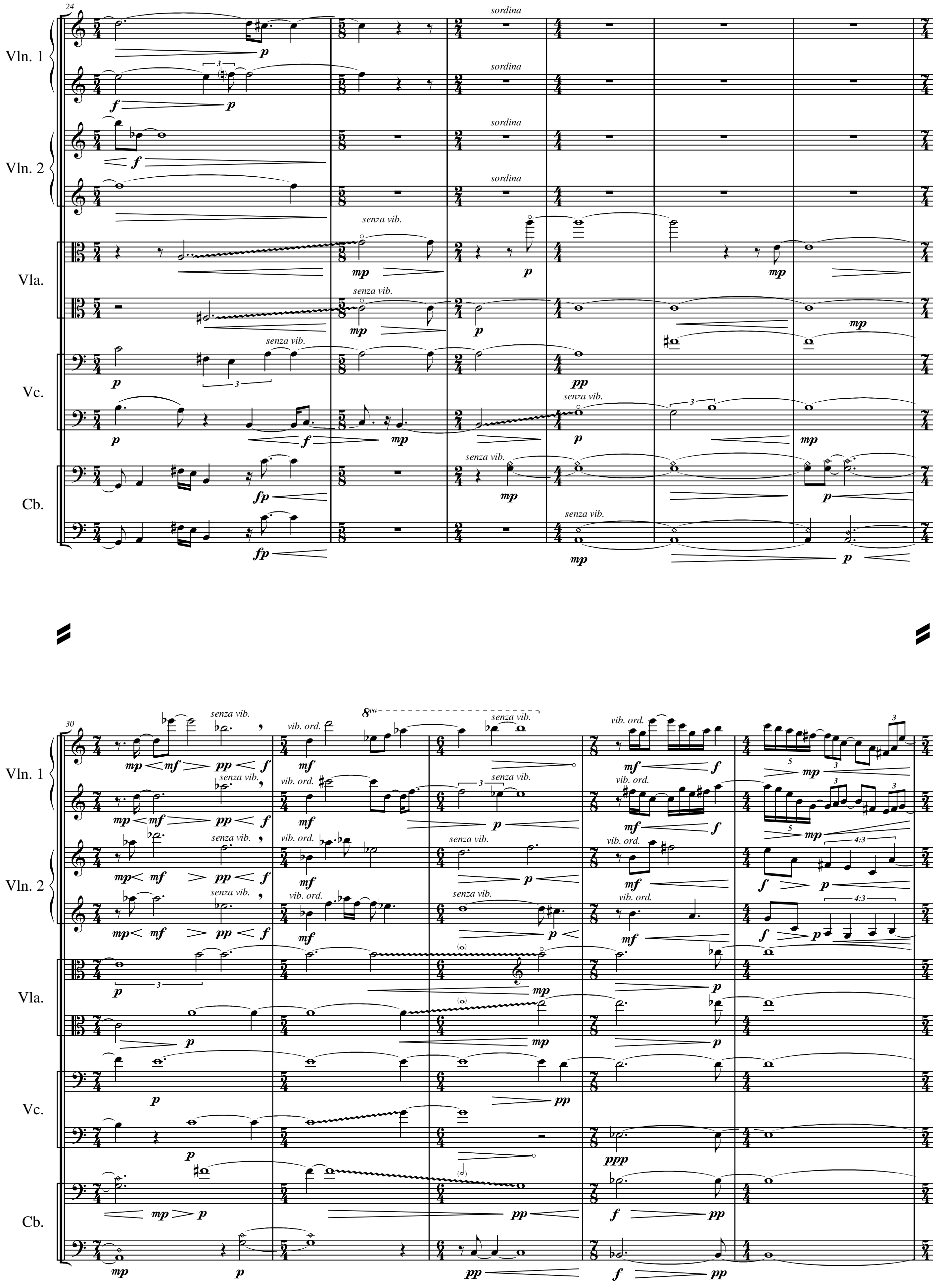


Full Score

sob a montanha, um retrato do tempo

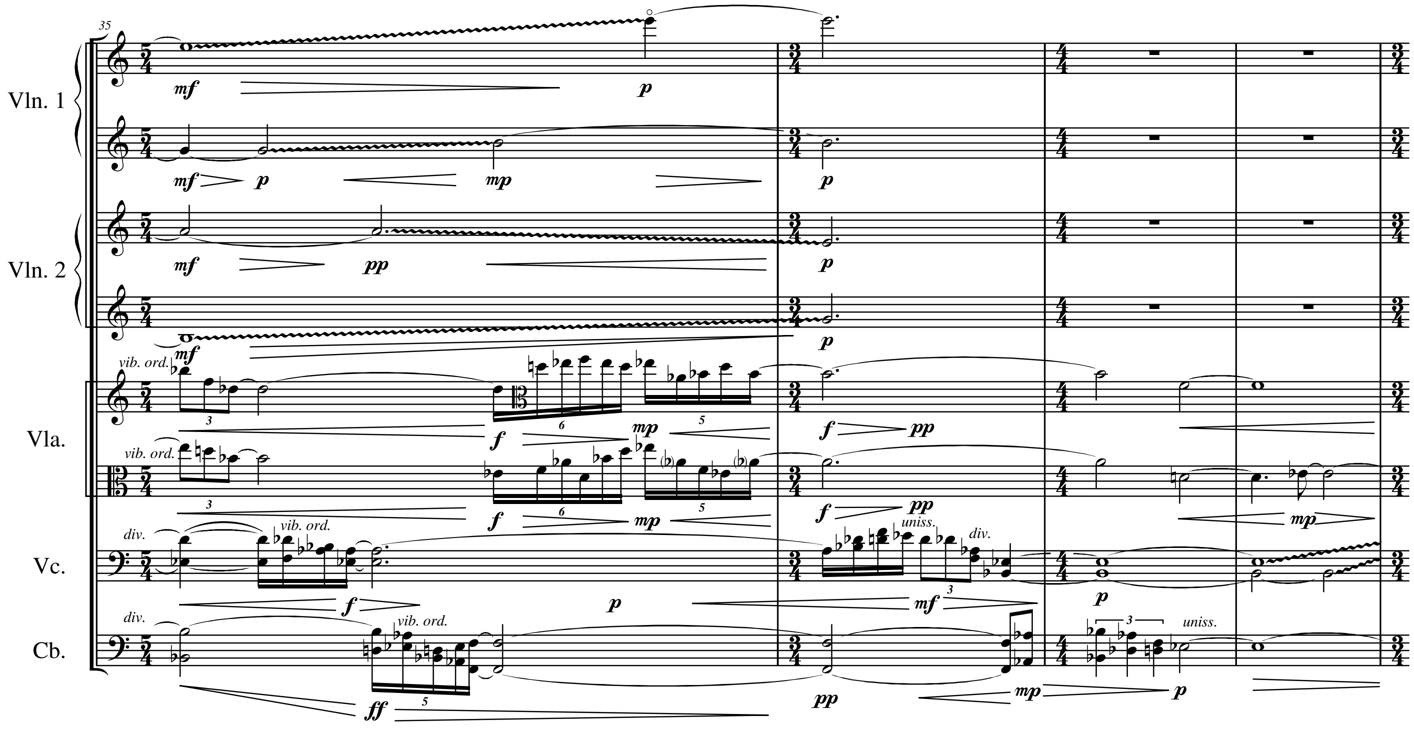


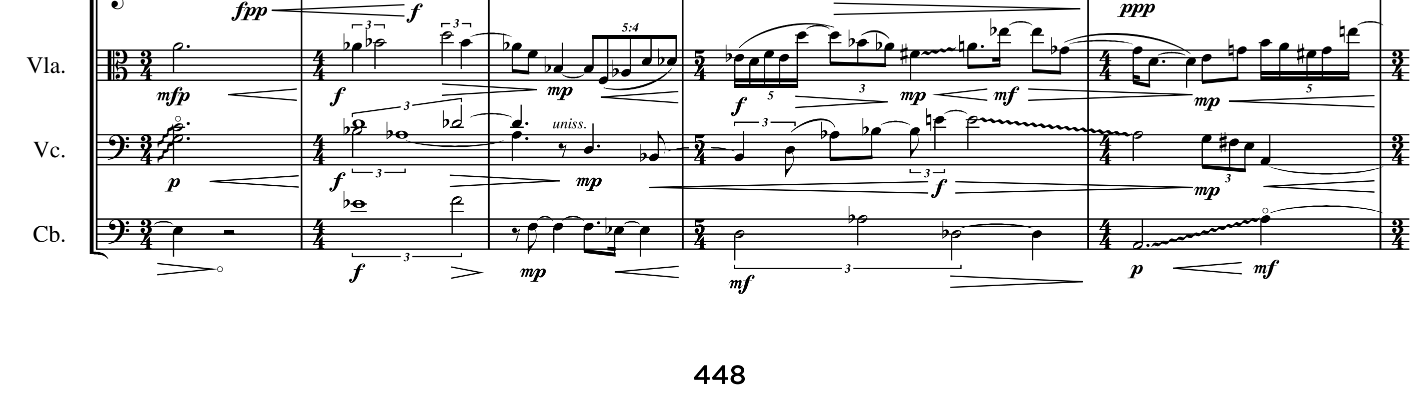
Full Score



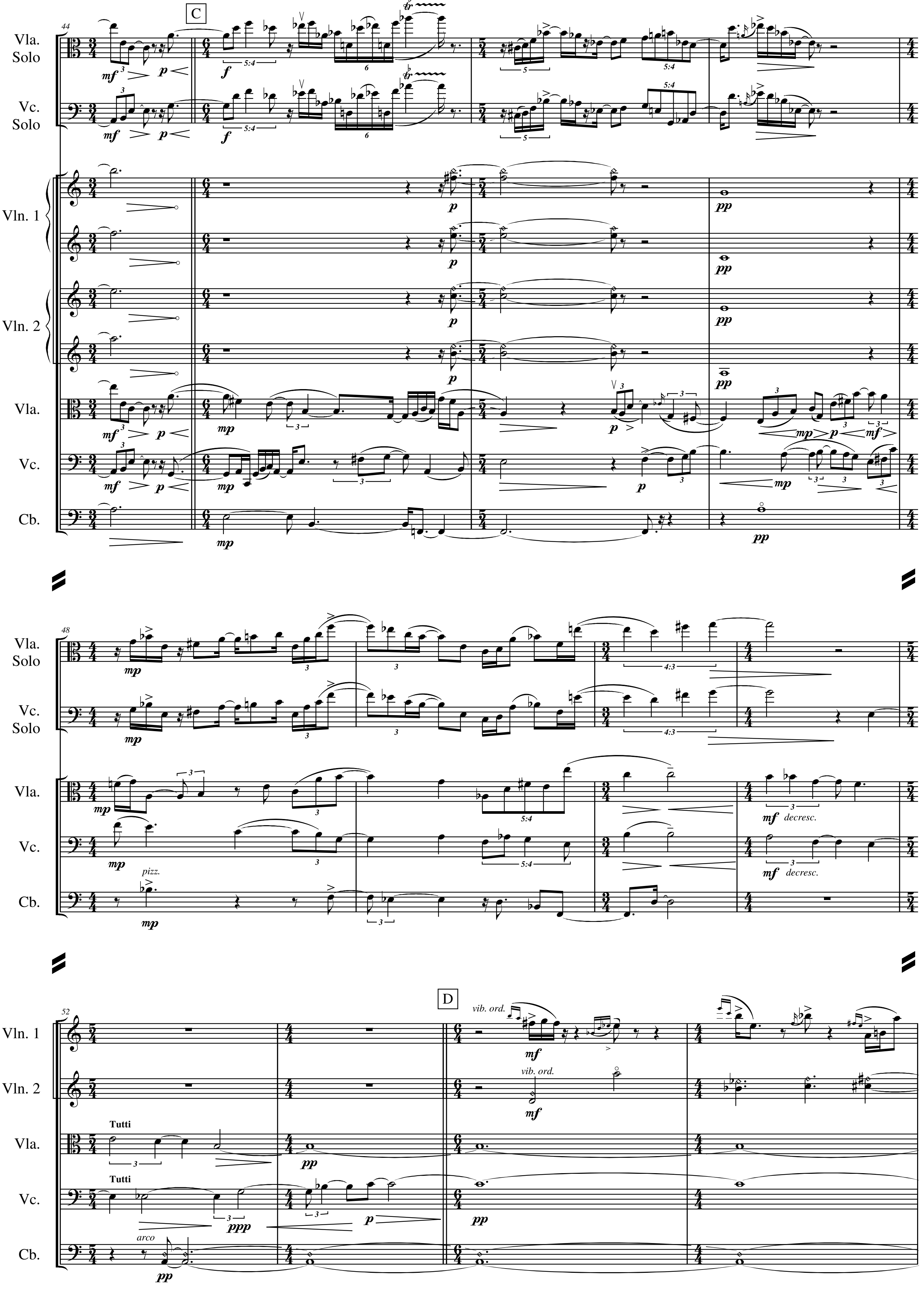
Full Score

sob a montanha, um retrato do tempo



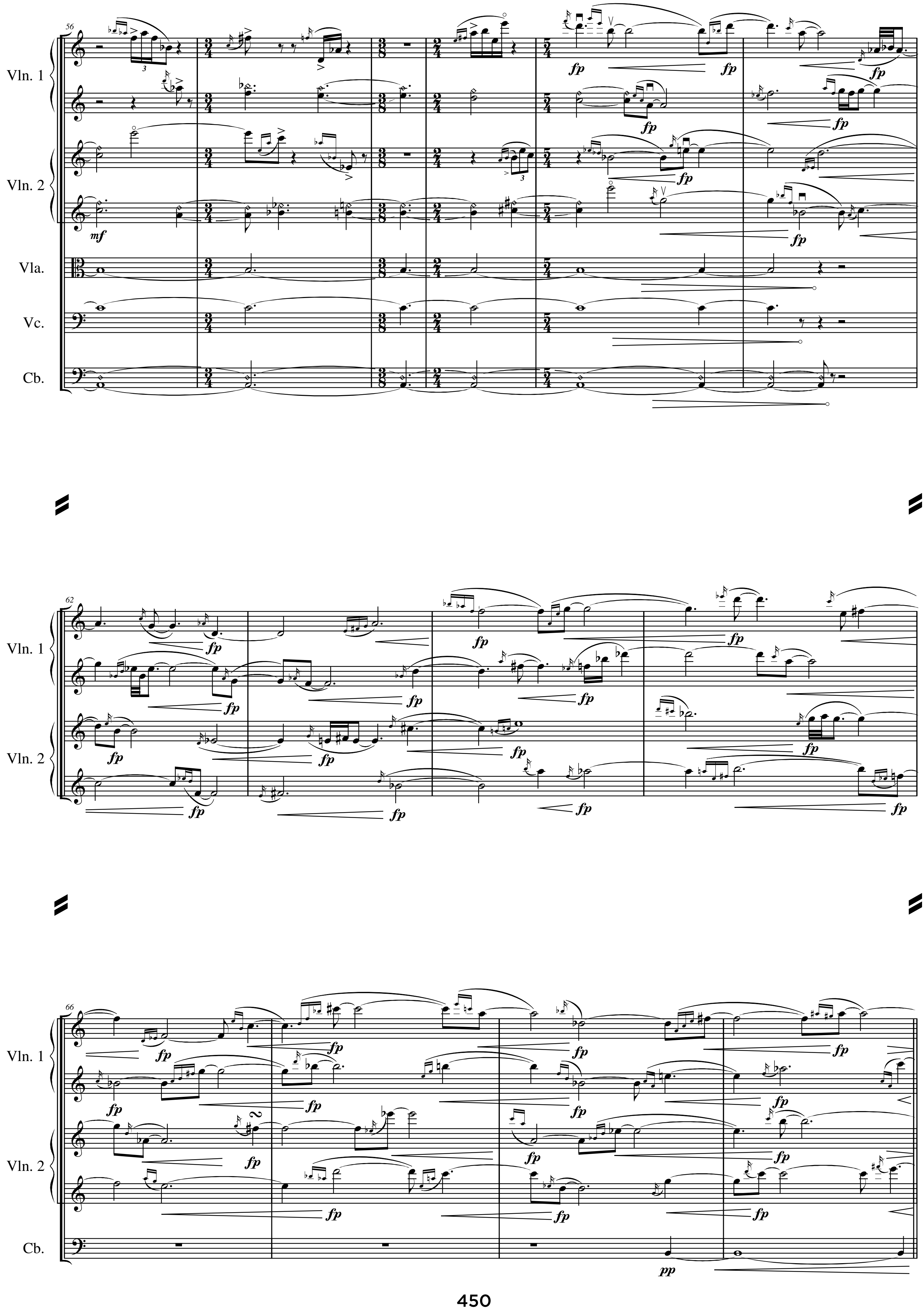


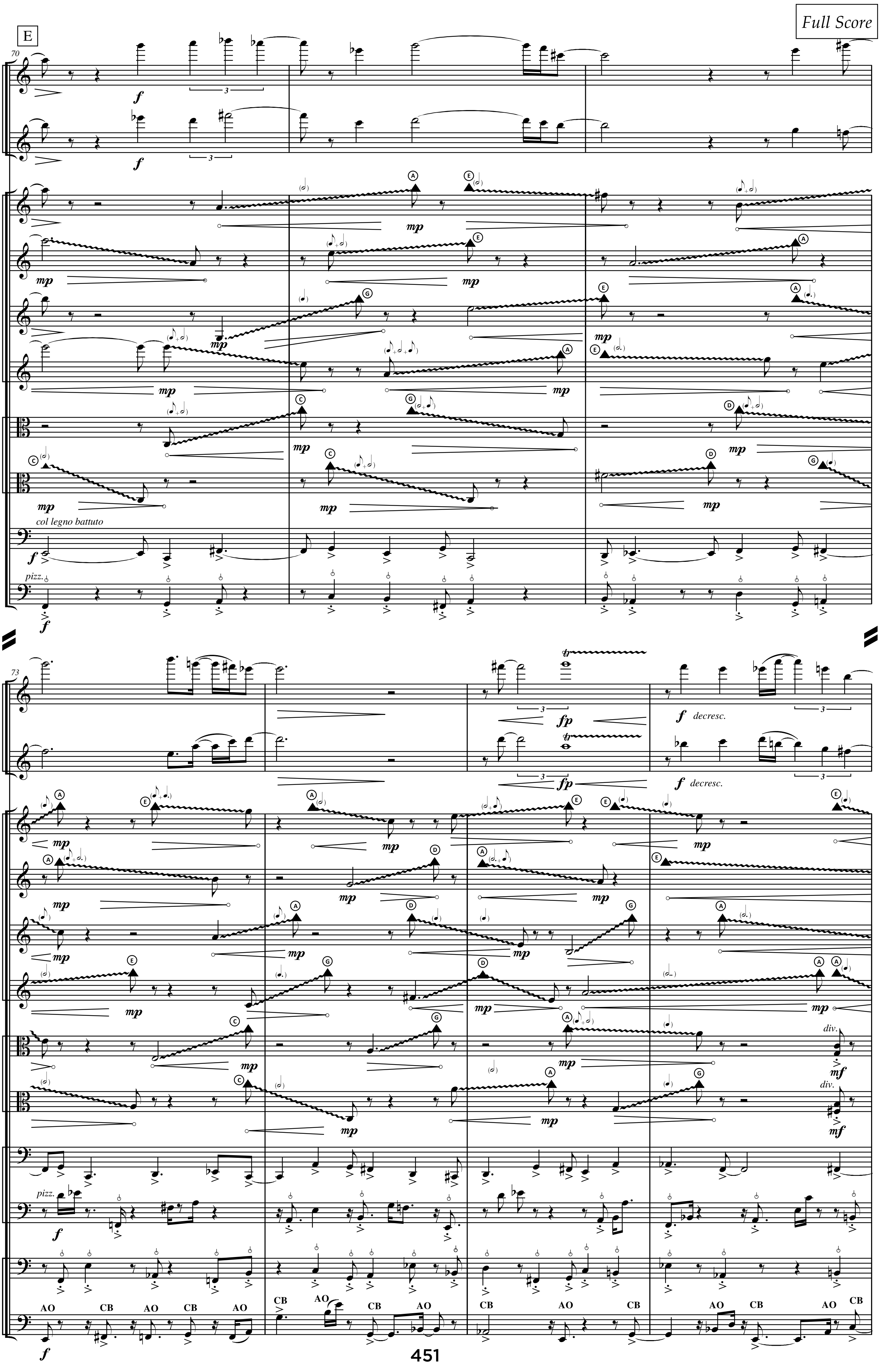
Full Score


Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
C
D
pizz.
arco
Tutti
vib. ord.
decresc.

Full Score

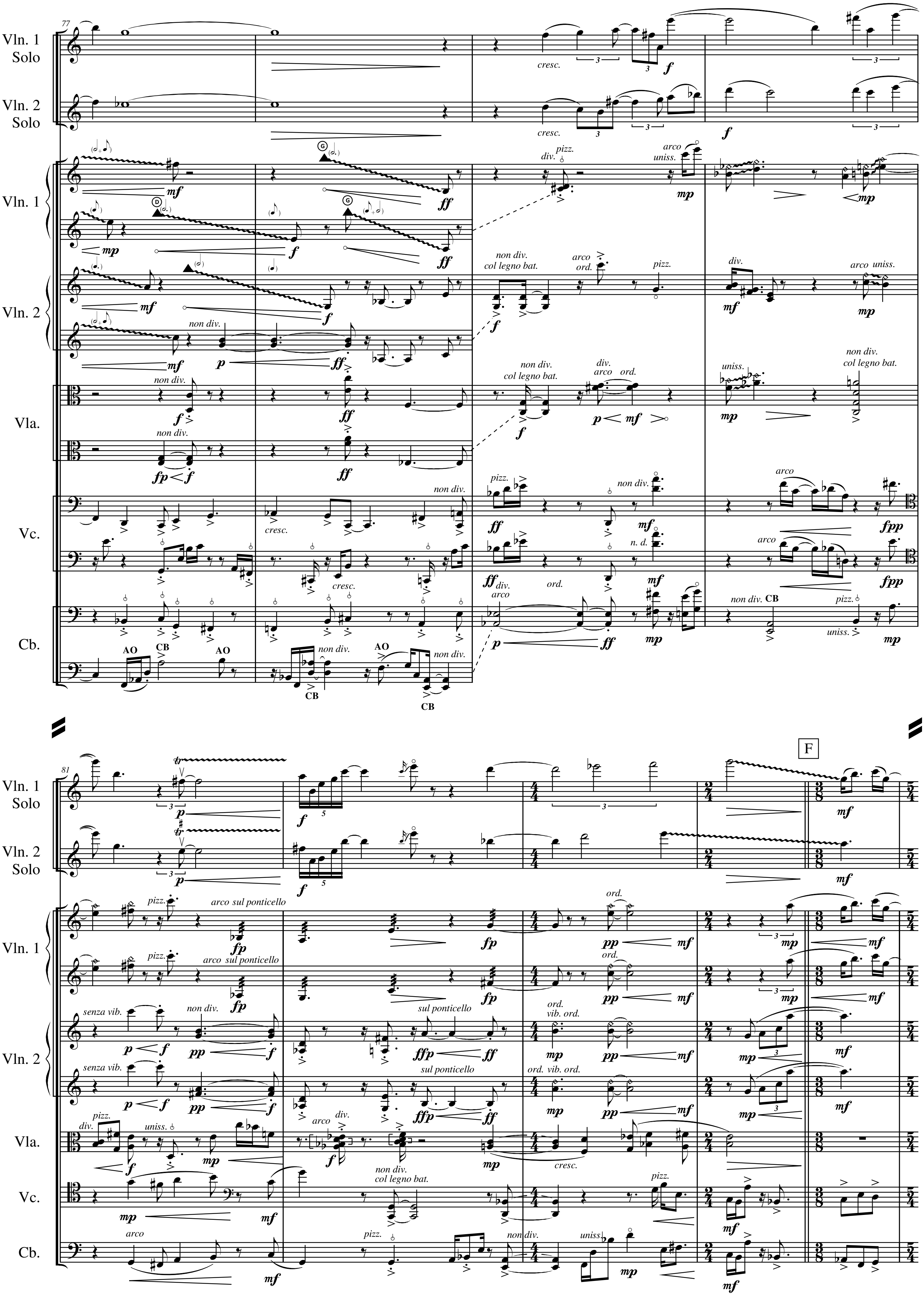
sob a montanha, um retrato do tempo



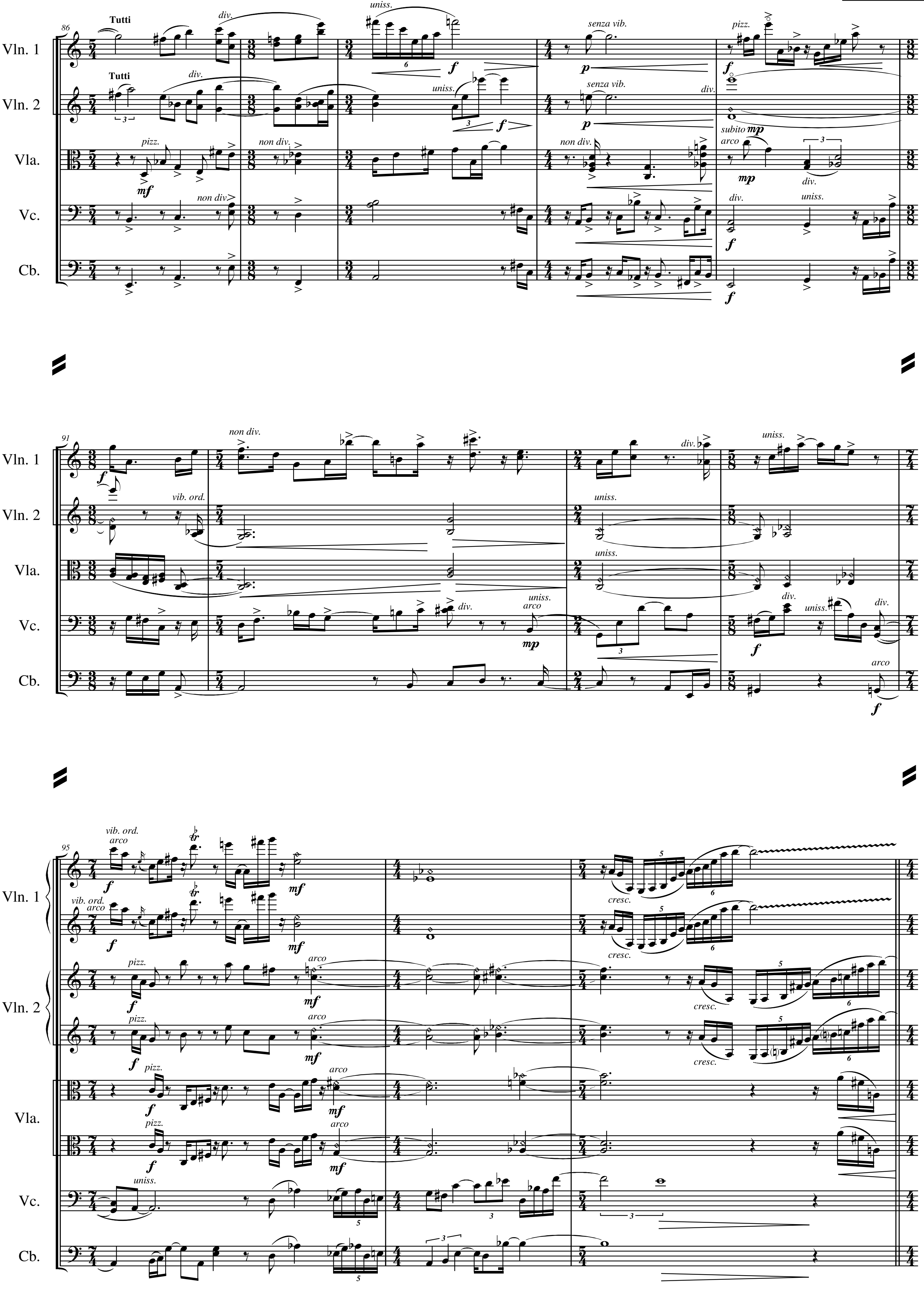

Full Score
E
Vln. 1 Solo
Vln. 2 Solo
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
col legno battuto
pizz.
decresc.
div.
AO
CB

Full Score

sob a montanha, um retrato do tempo



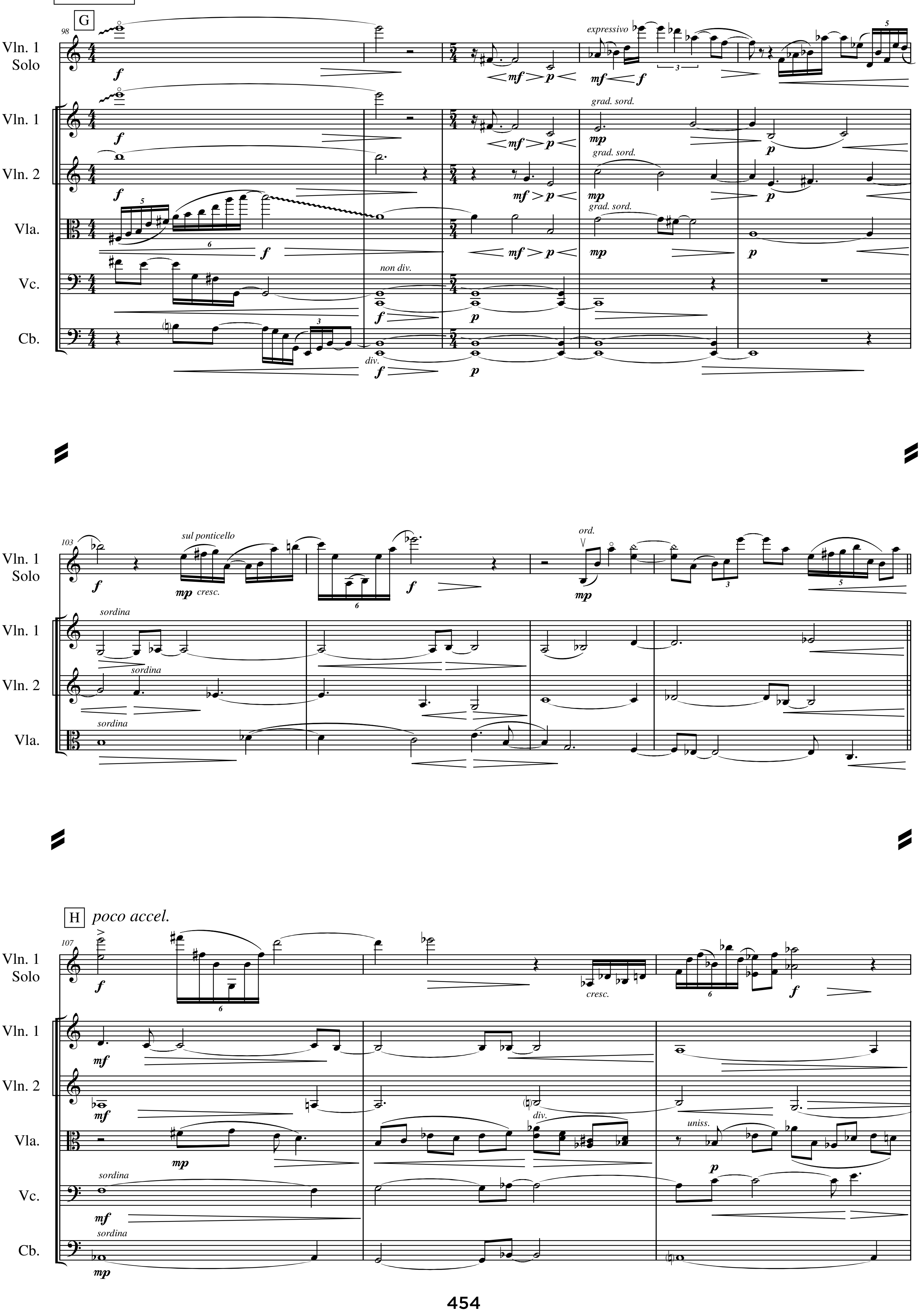
Full Score



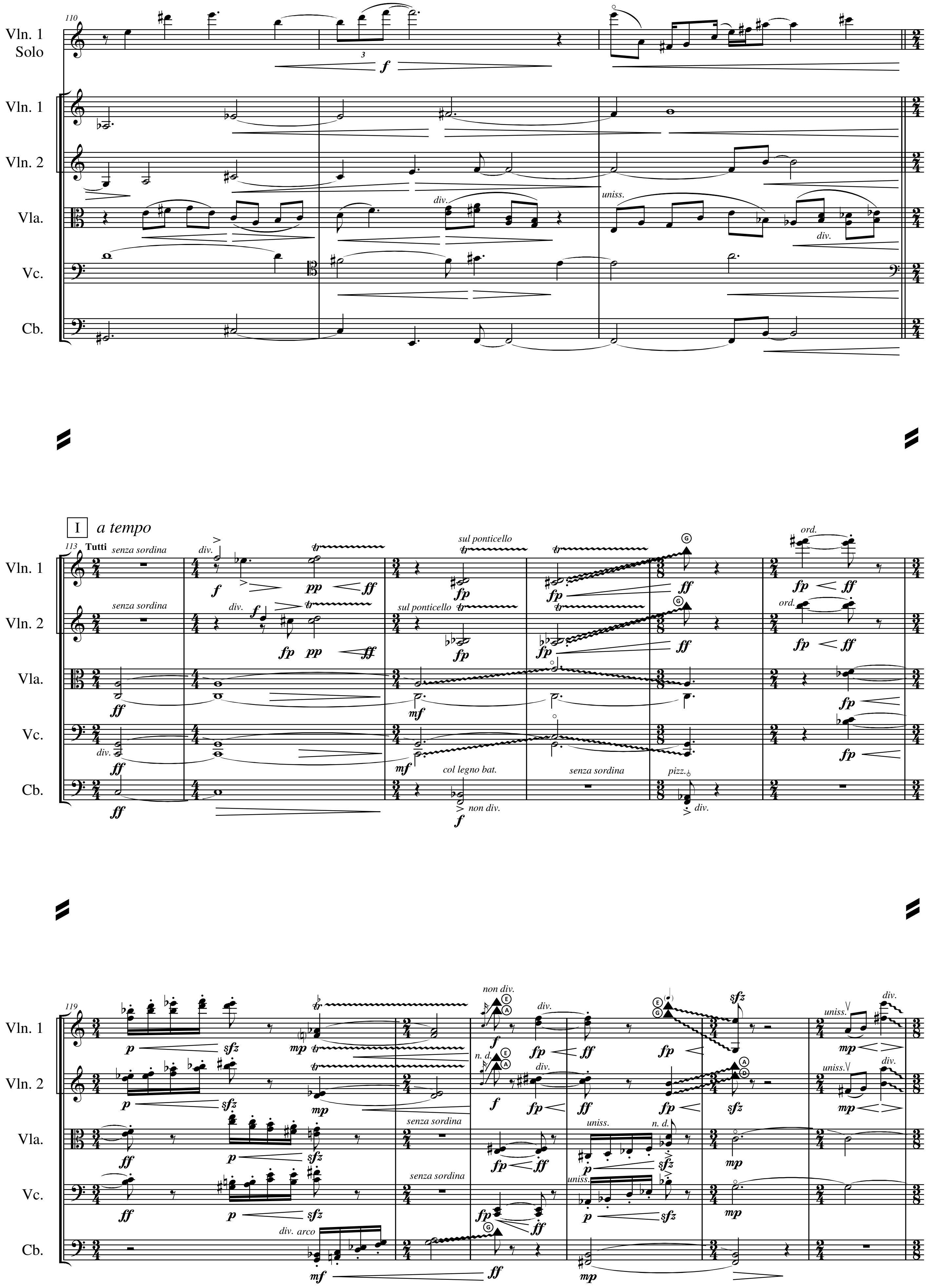
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tutti
div.
uniss.
senza vib.
pizz.
non div.
arco
subito mp
vib. ord.
cresc.

Full Score

sob a montanha, um retrato do tempo

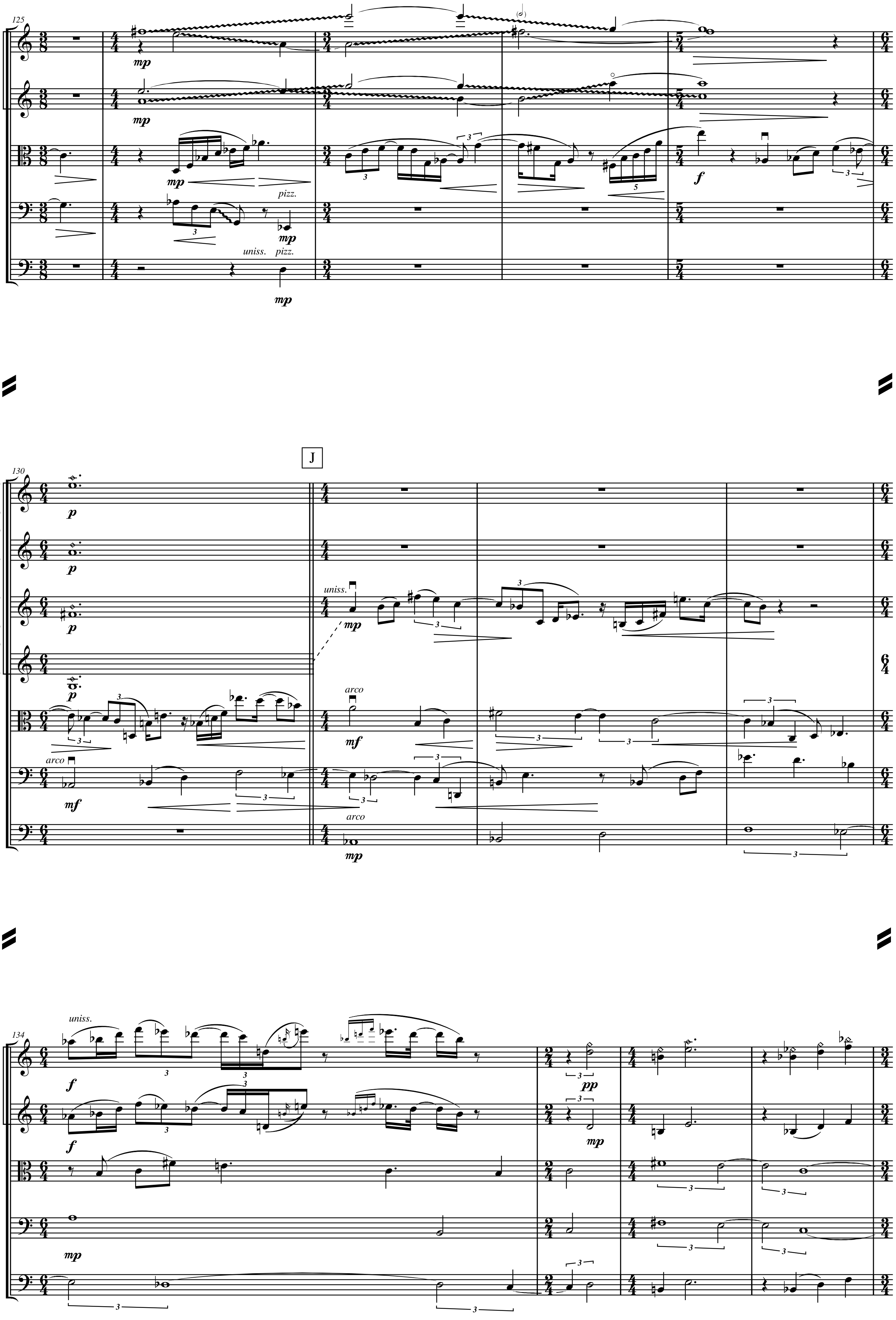


Full Score

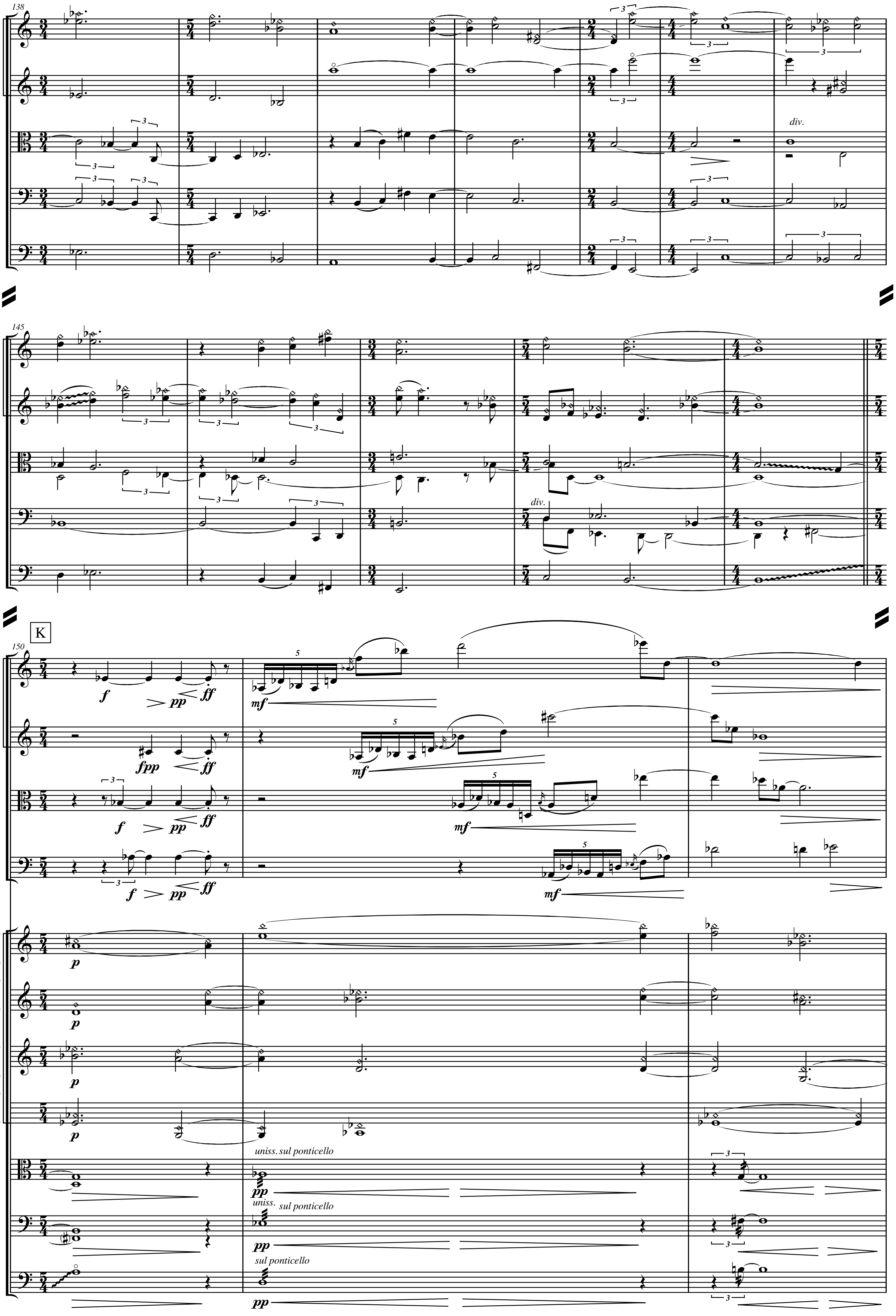

Vln. 1 Solo
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
uniss.
I a tempo
Tutti
senza sordina
sul ponticello
ord.
col legno bat.
non div.
pizz.
div. arco
n. d.

Full Score

sob a montanha, um retrato do tempo

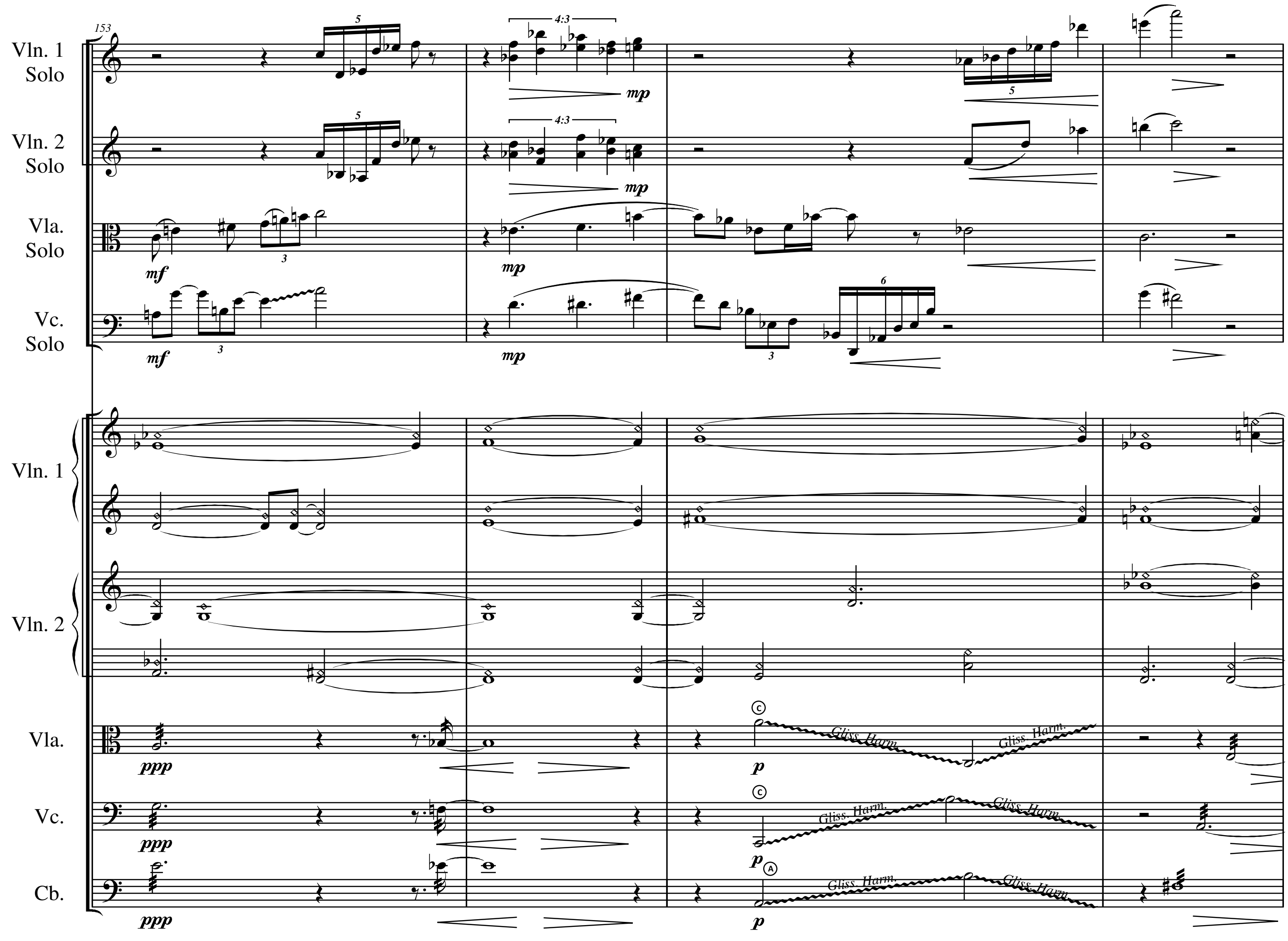


Full Score

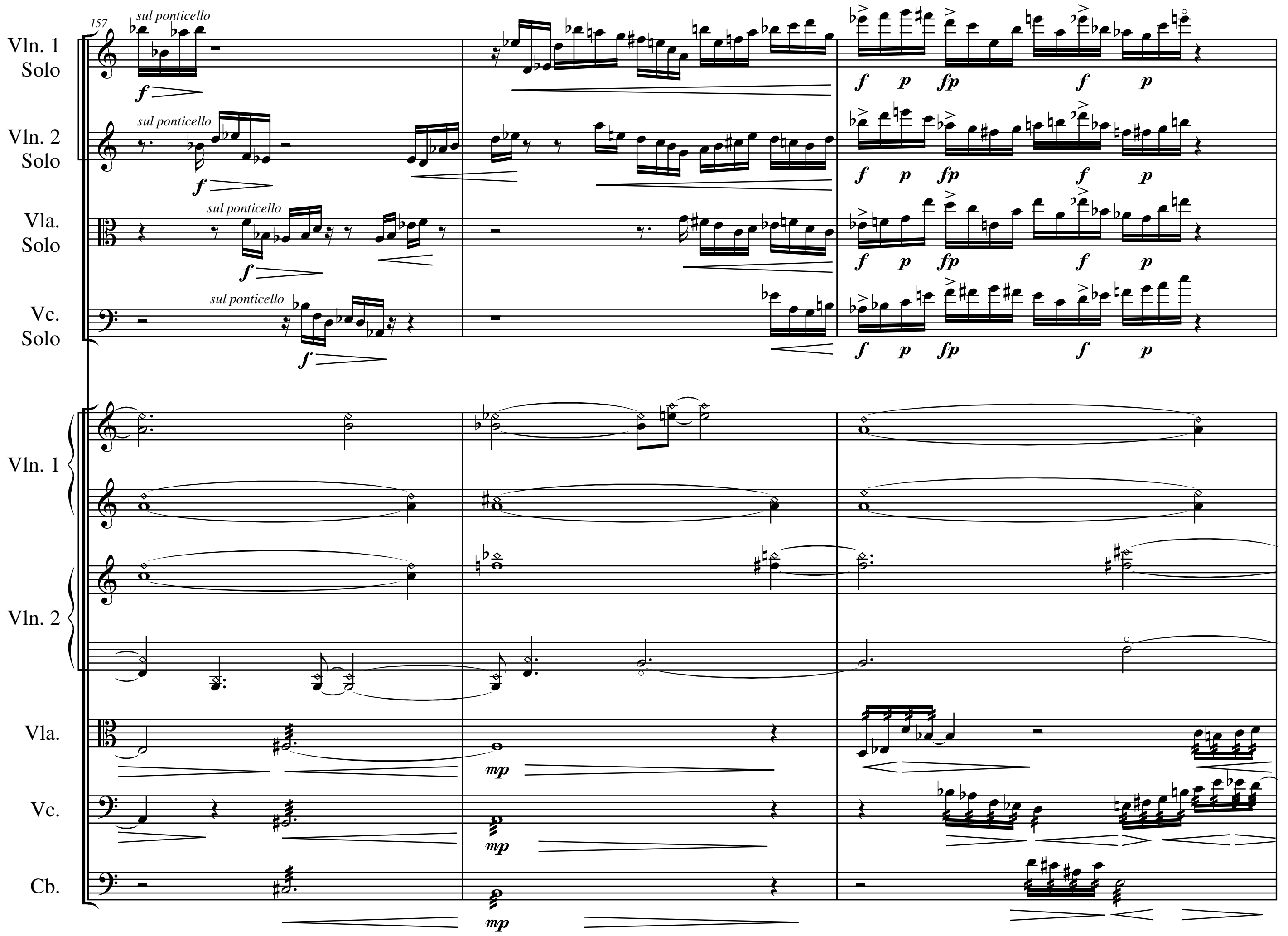

138
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
145
div.
K
150
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
f
pp
ff
fpp
mf
p
uniss. sul ponticello
sul ponticello
pp

Full Score

sob a montanha, um retrato do tempo

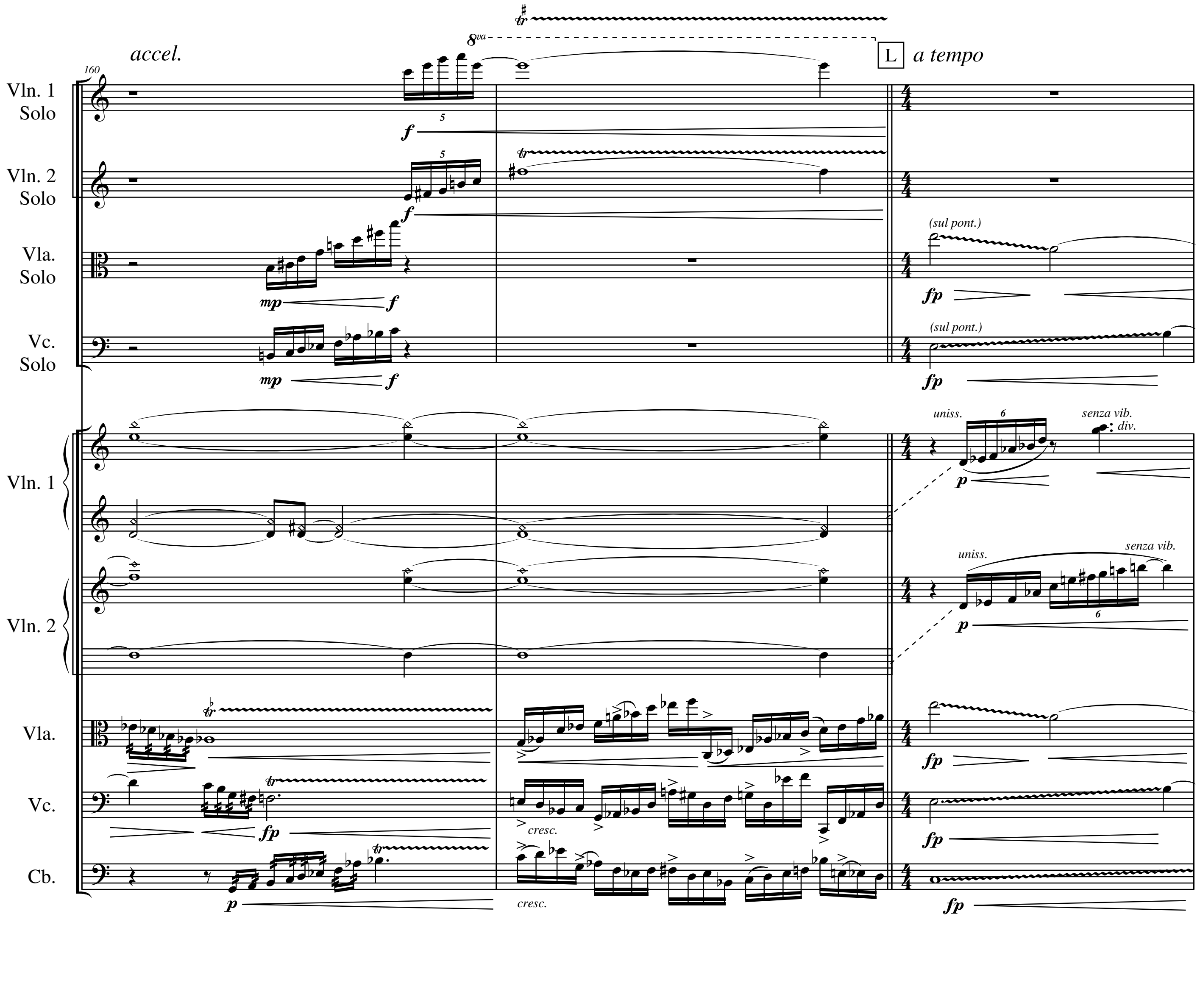


Full Score

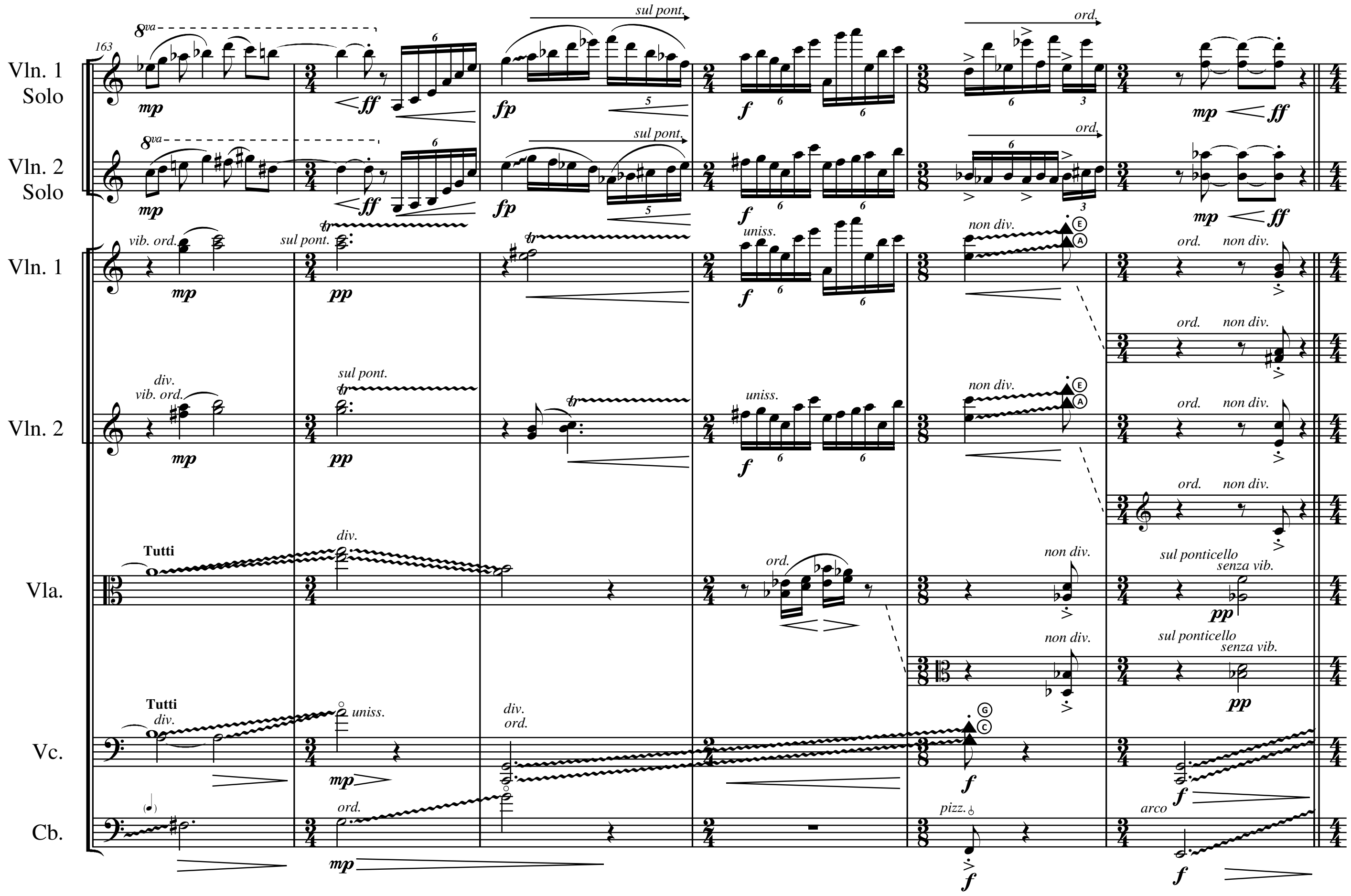

157
sul ponticello
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
f
p
fp
mp
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

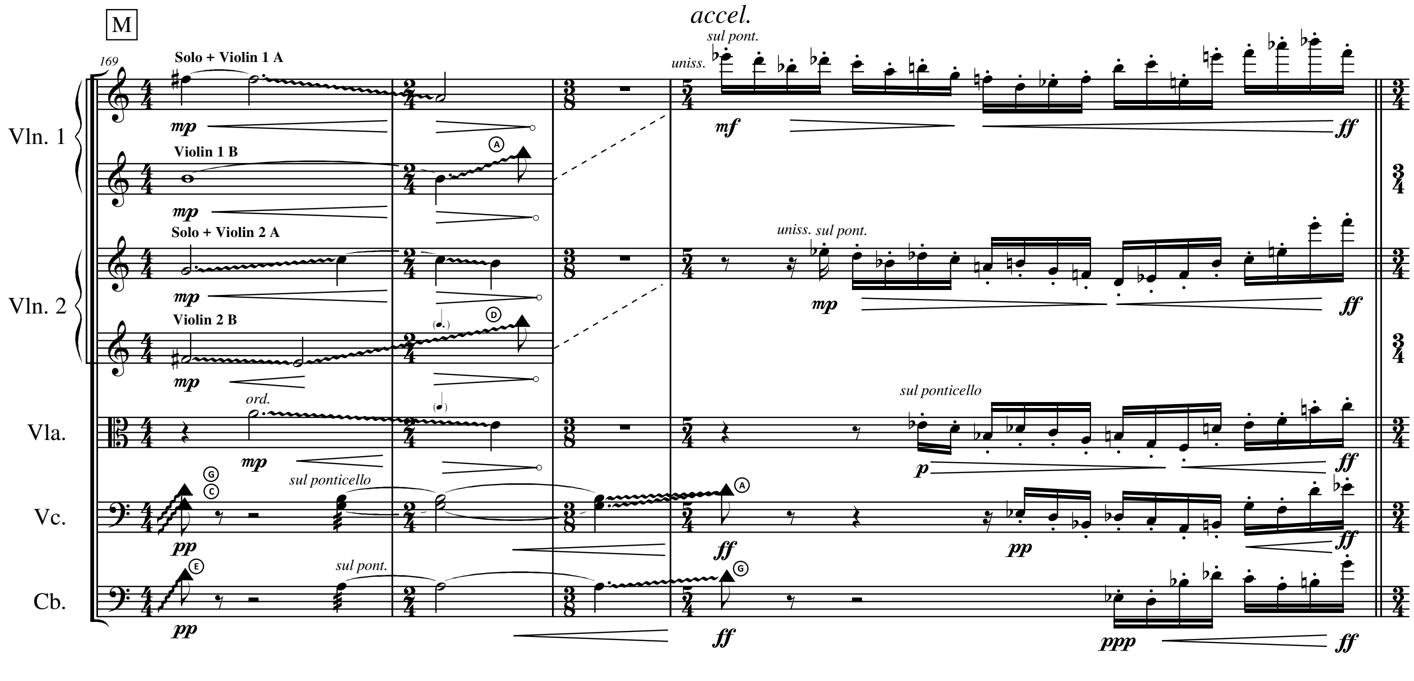
Full Score

sob a montanha, um retrato do tempo



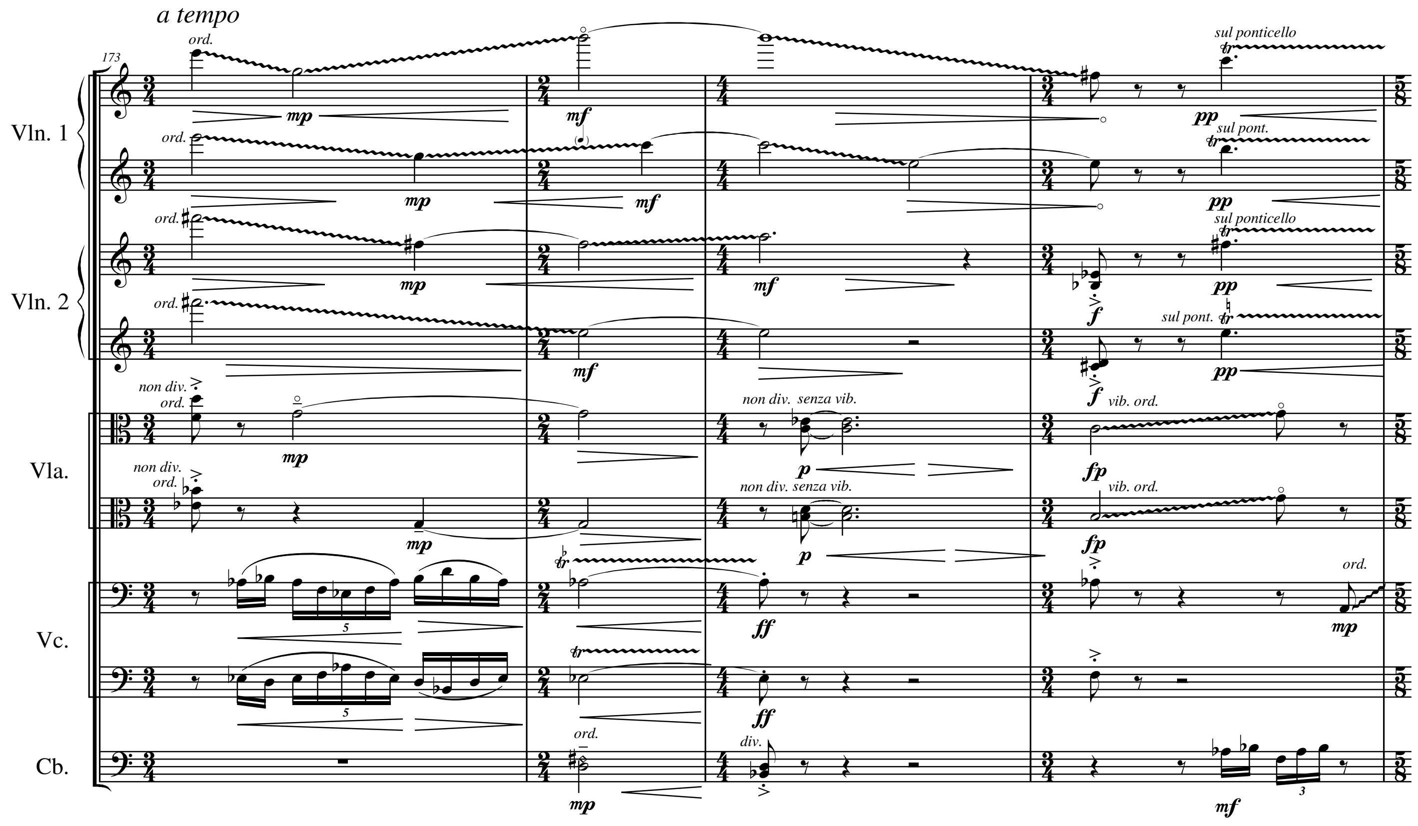
Full Score

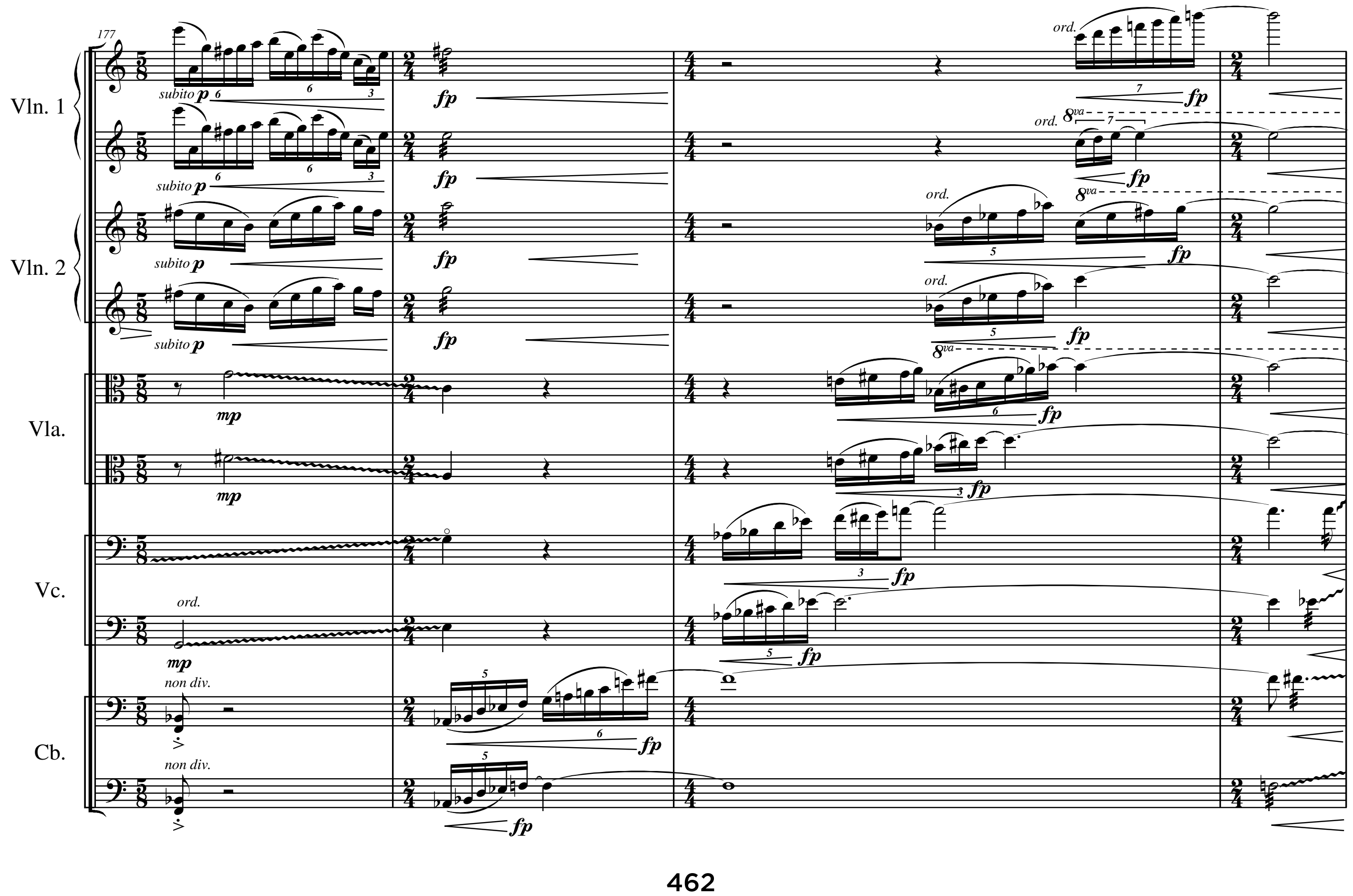

163
Vln. 1 Solo
Vln. 2 Solo
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sul pont.
ord.
vib. ord.
non div.
uniss.
div.
Tutti
sul ponticello
senza vib.
pizz.
arco


M
accel.
169
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Solo + Violin 1 A
Violin 1 B
Solo + Violin 2 A
Violin 2 B
uniss. sul pont.
ord.
sul ponticello
sul pont.

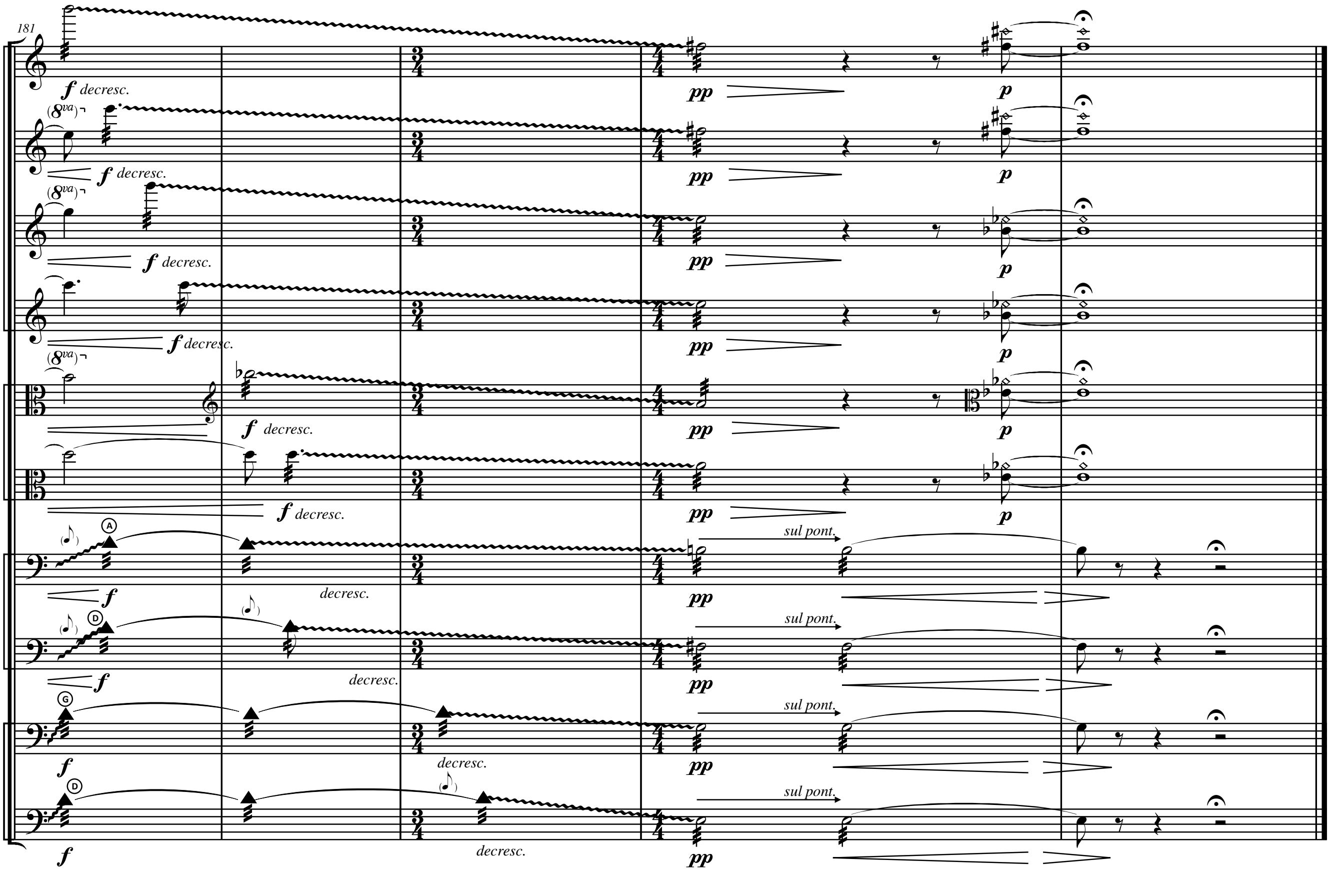
Full Score

sob a montanha, um retrato do tempo





Full Score



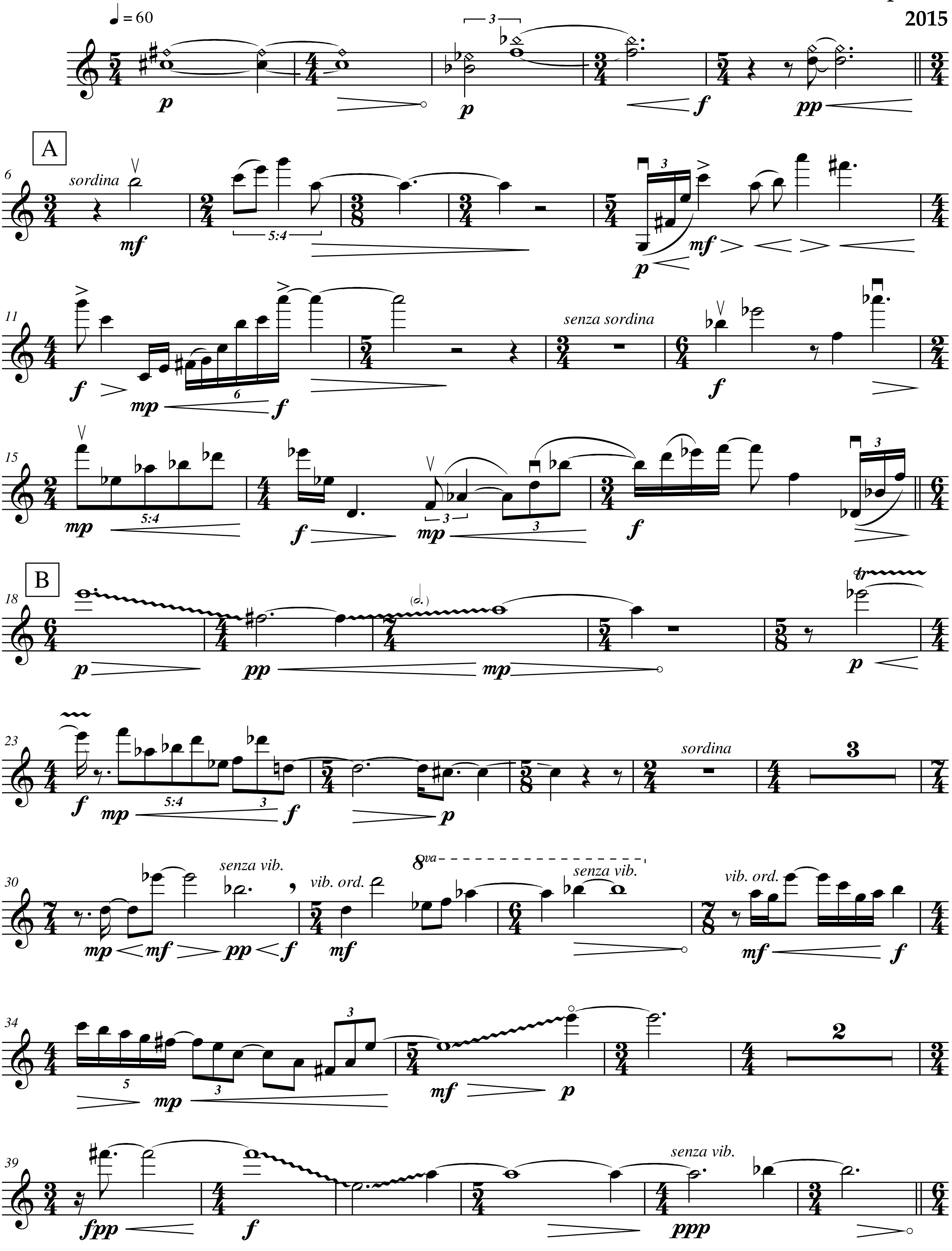
Violino 1 Solo

Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

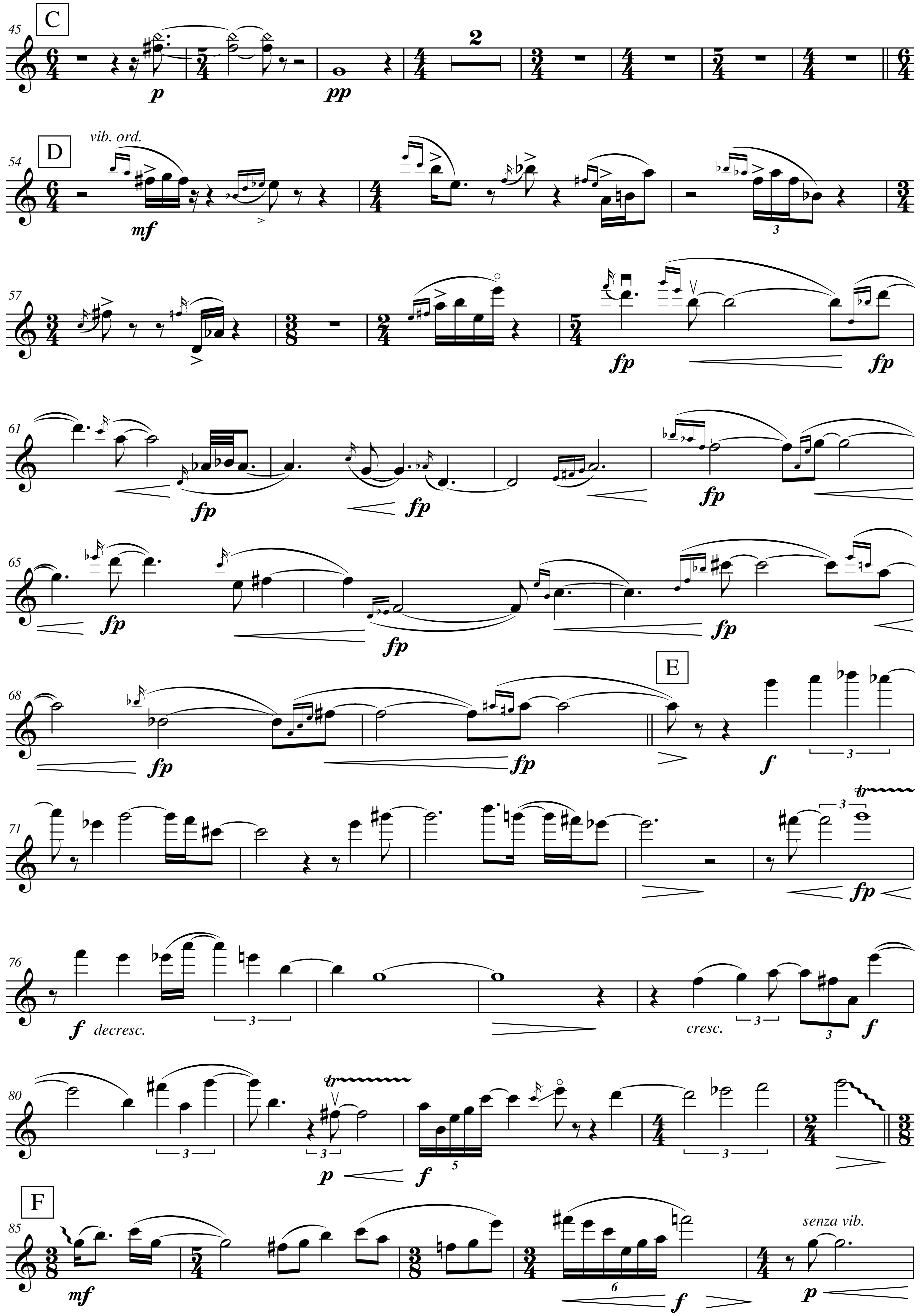
Tauan G. Sposito

2015

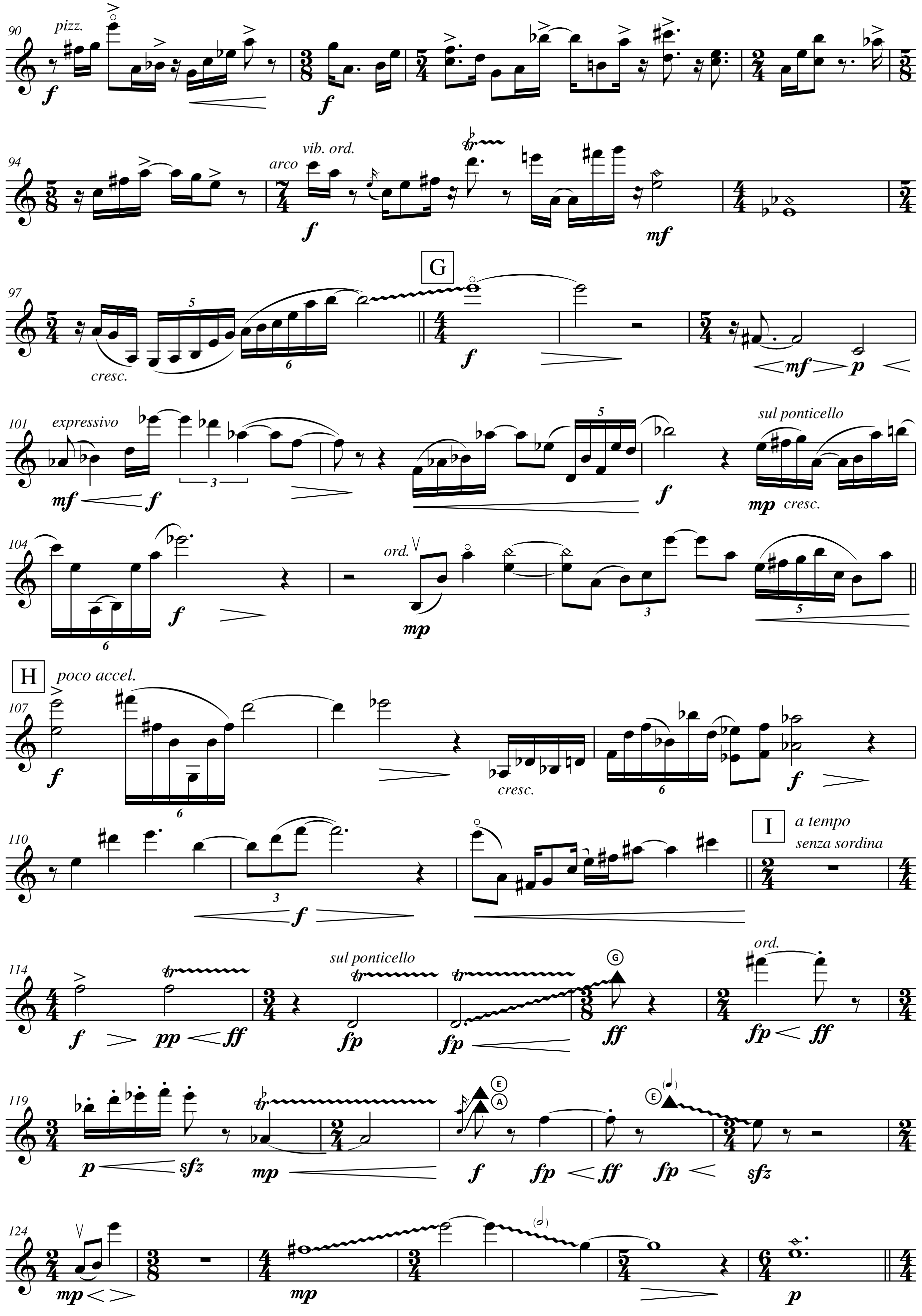


Violino 1 Solo

sob a montanha, um retrato do tempo

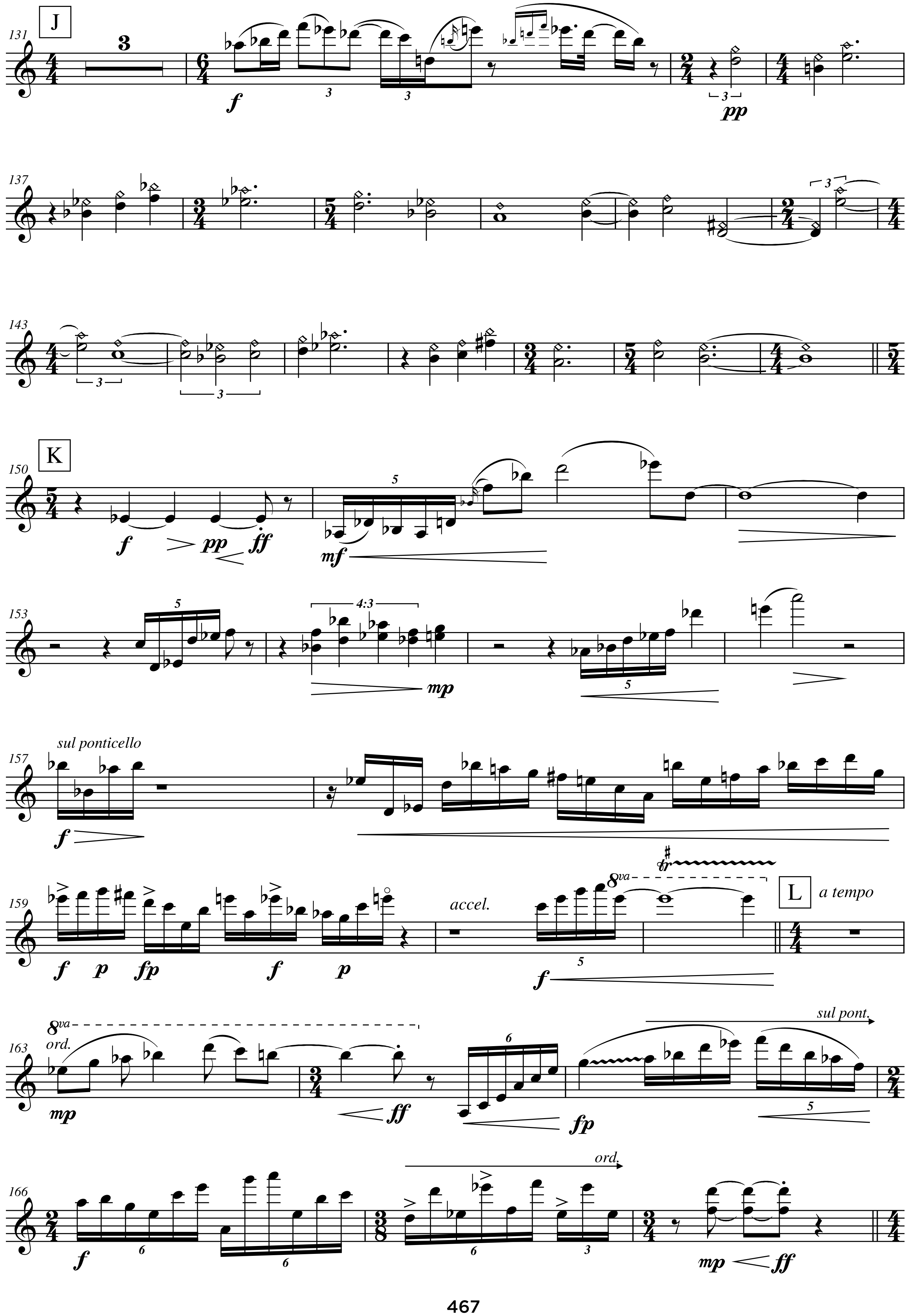


Violino 1 Solo

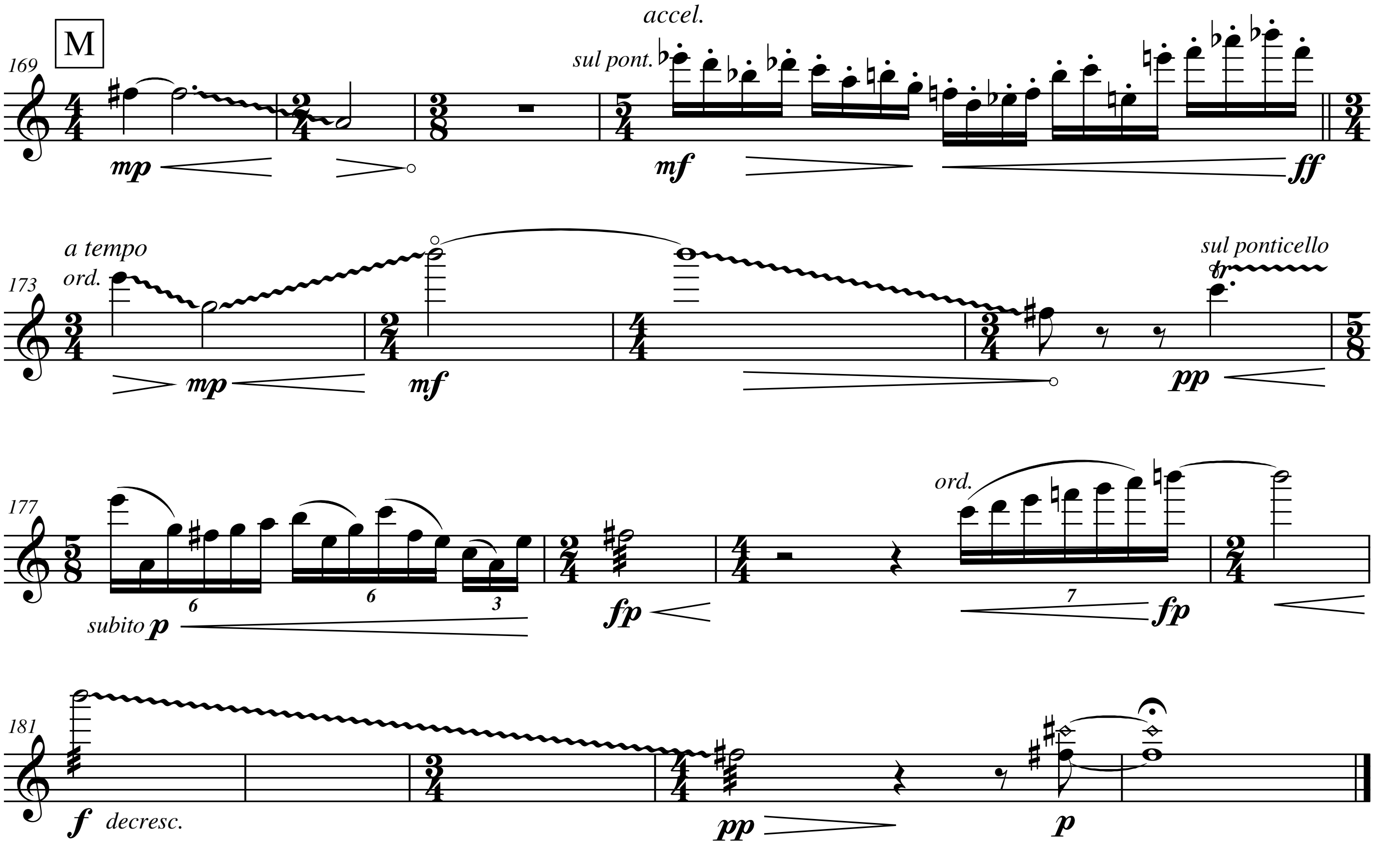


Violino 1 Solo

sob a montanha, um retrato do tempo



Violino 1 Solo



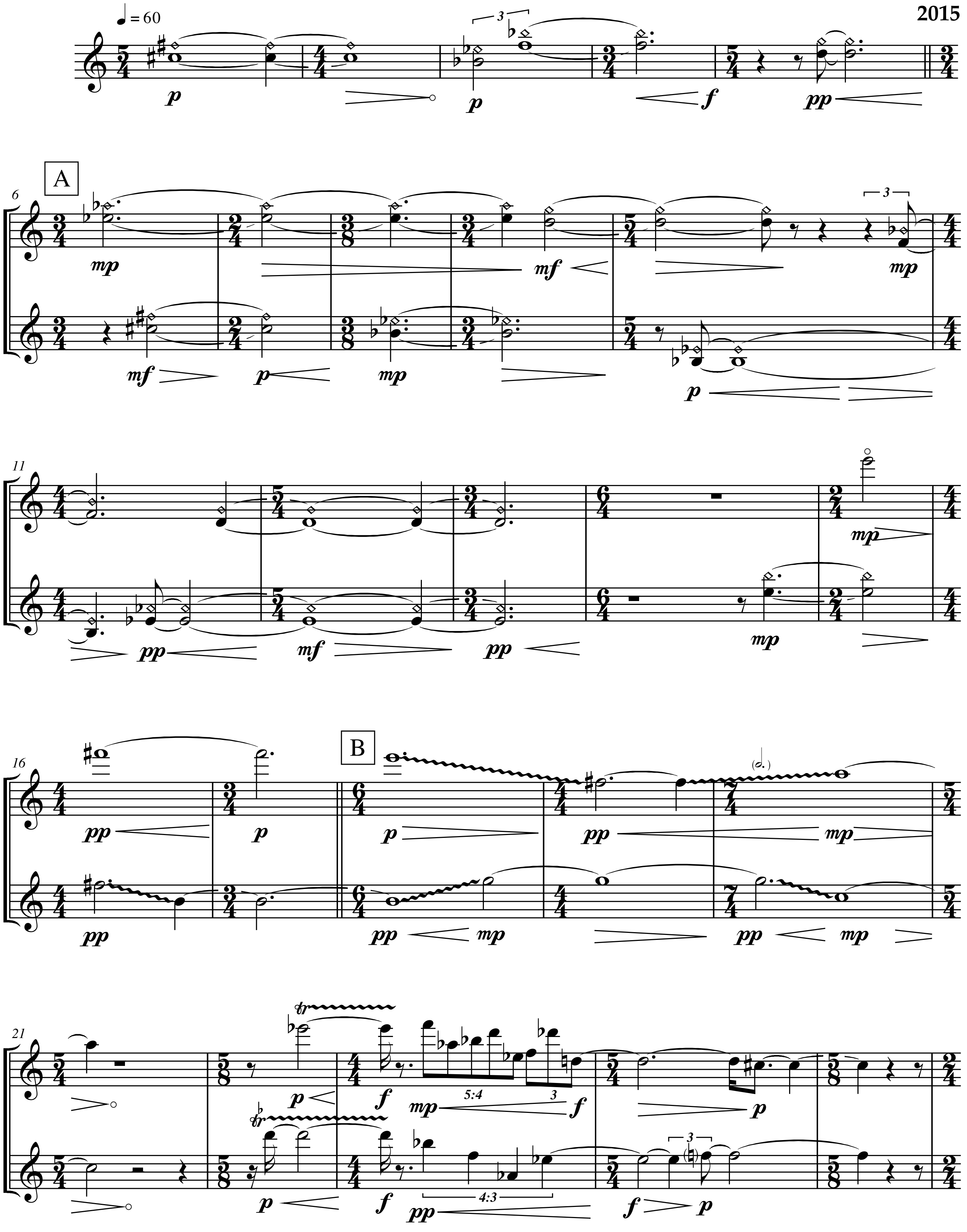
Violino 1

Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

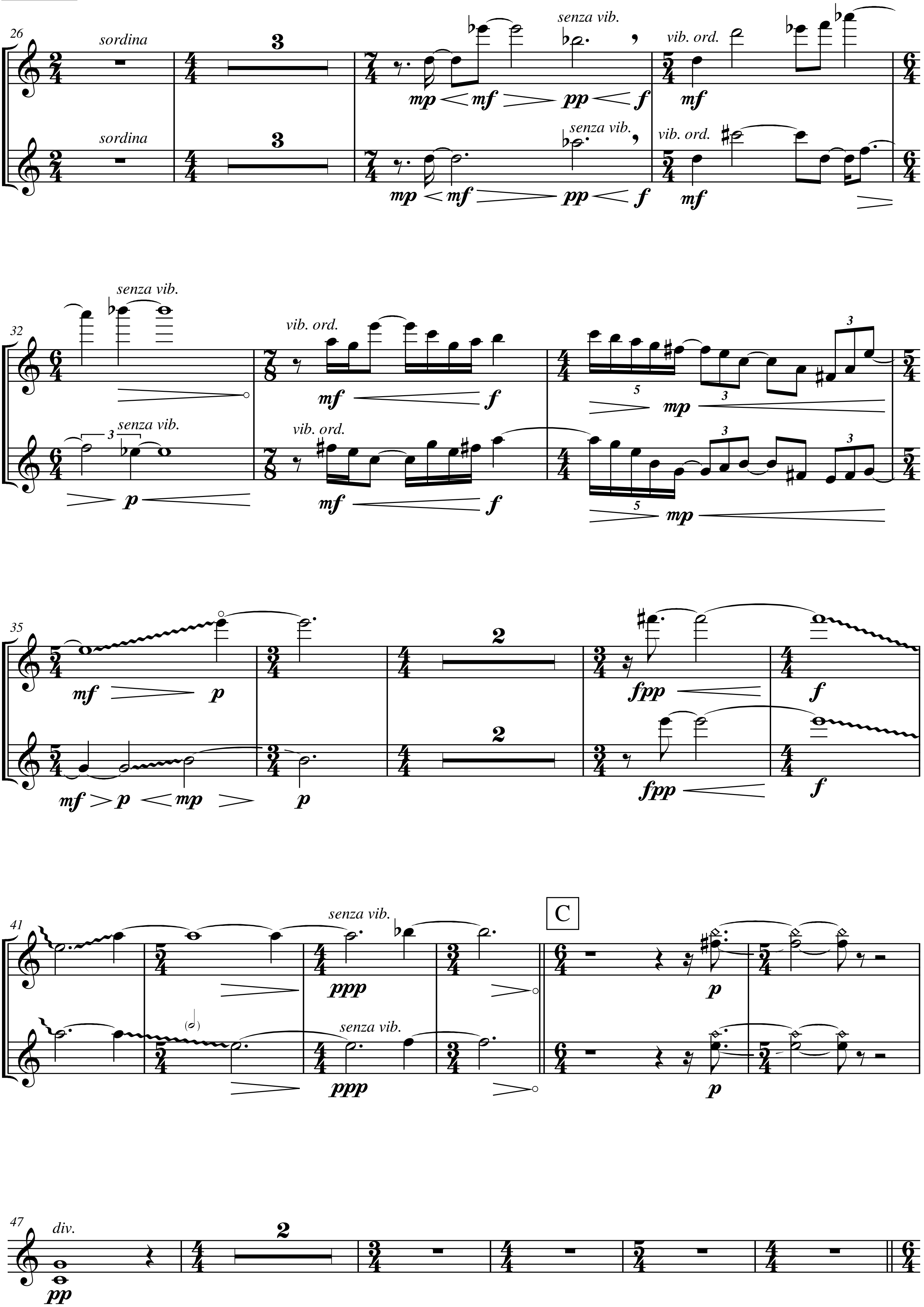
Tauan G. Sposito

2015



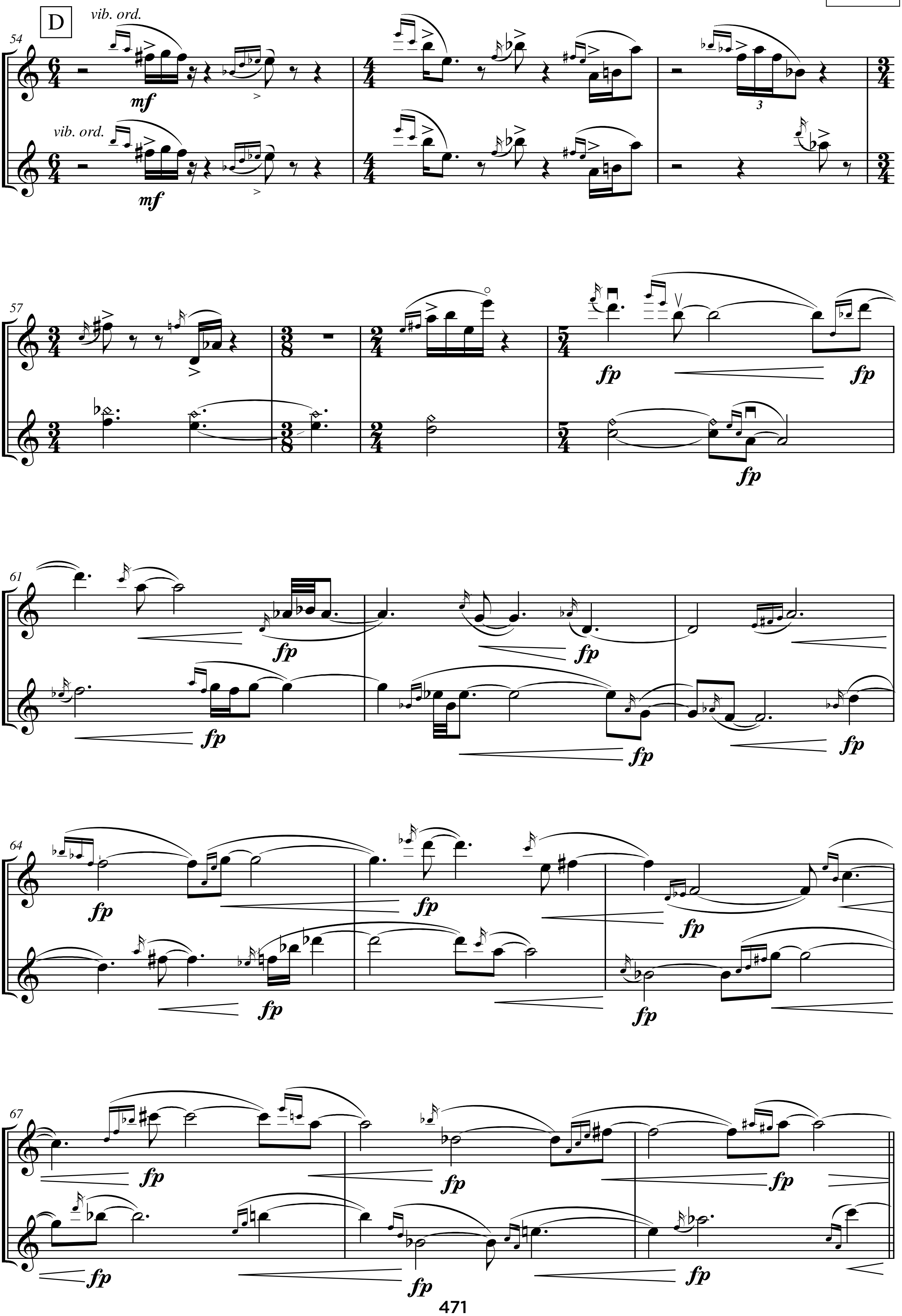
Violino 1

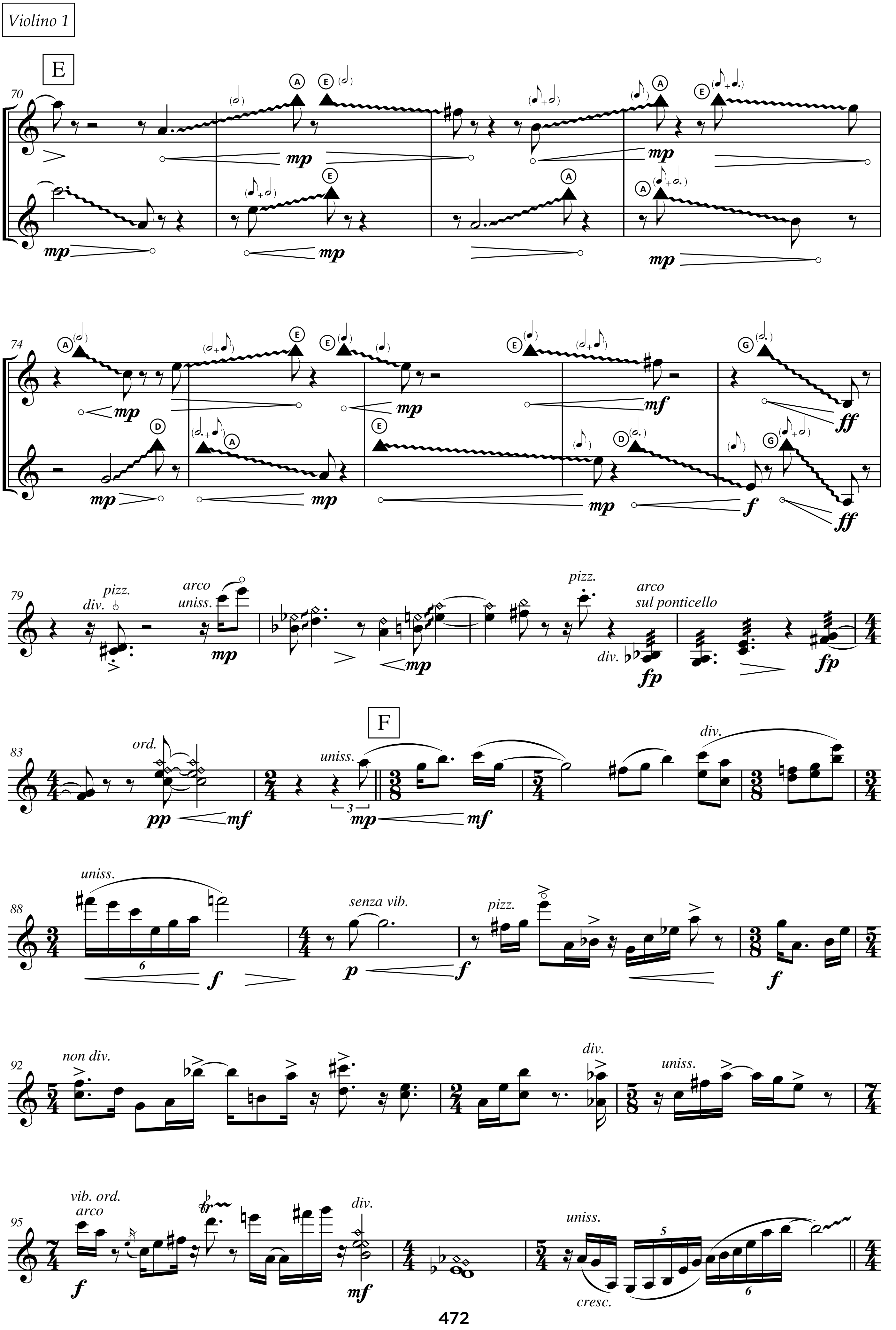
tauan gonzalez sposito



sob a montanha, um retrato do tempo

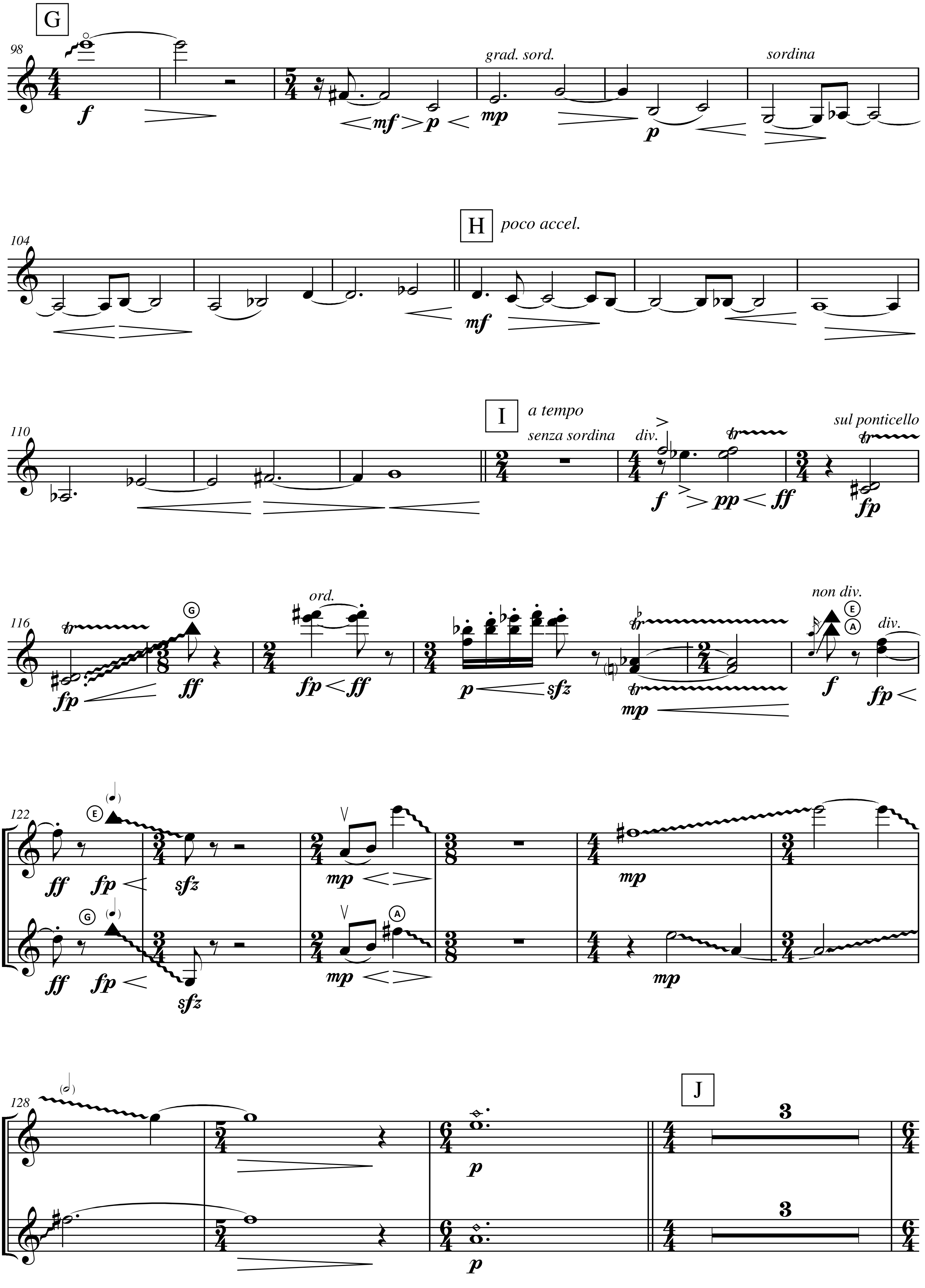
Violino 1

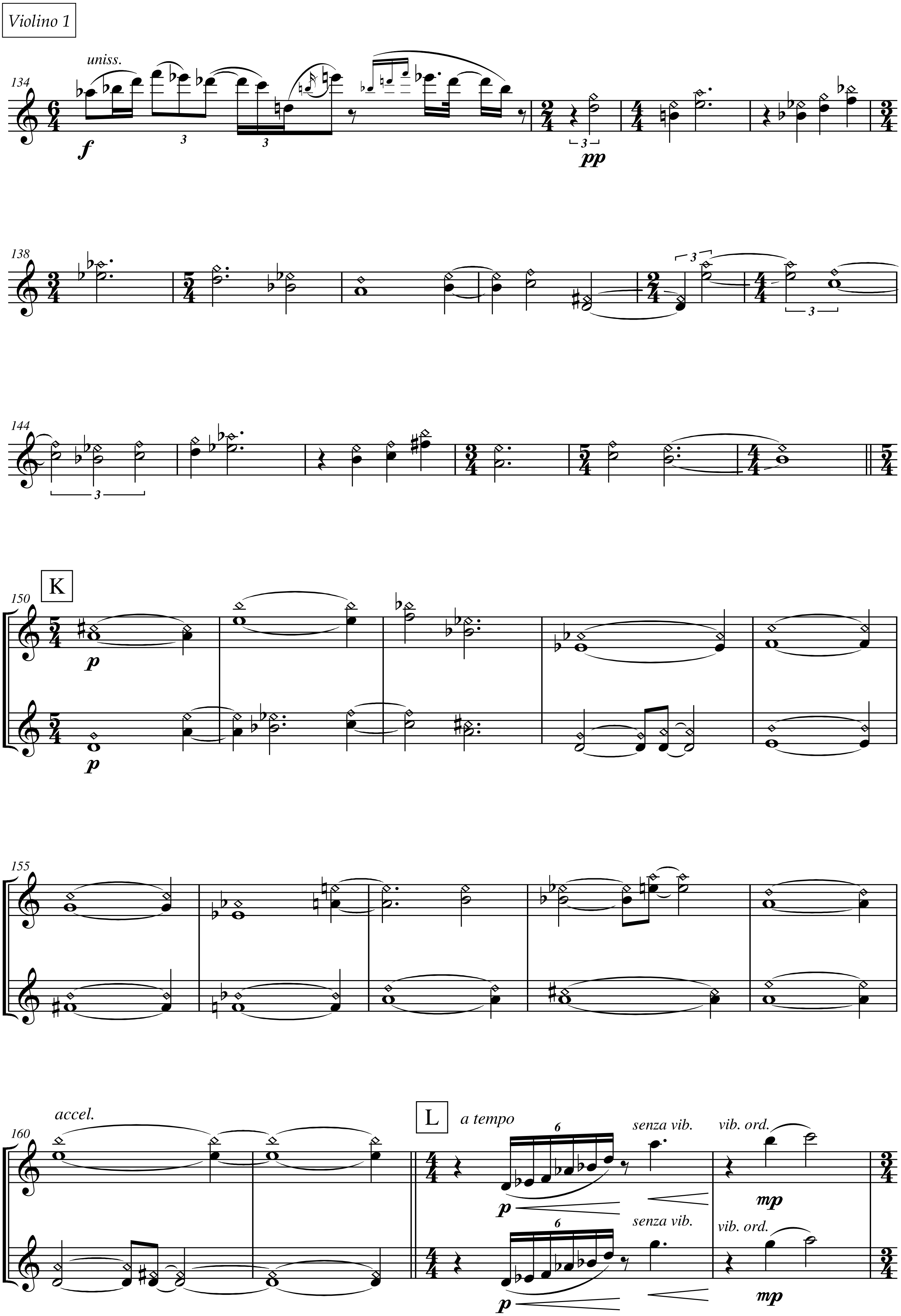



Violino 1
E
pizz.
div.
arco
uniss.
sul ponticello
ord.
F
div.
senza vib.
non div.
vib. ord.
cresc.

sob a montanha, um retrato do tempo

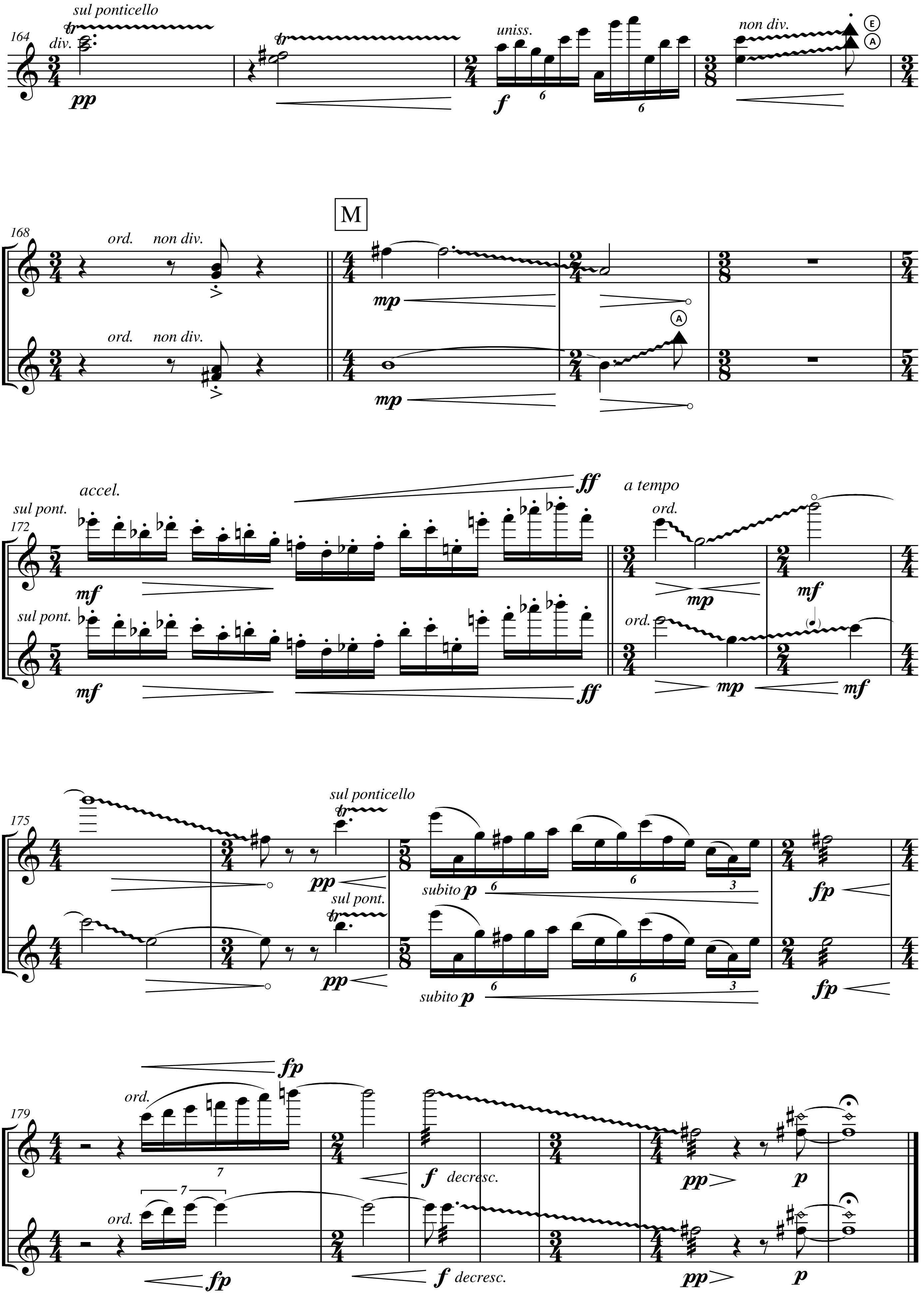
Violino 1




Violino 1
uniss.
K
accel.
L
a tempo
senza vib.
vib. ord.

sob a montanha, um retrato do tempo

Violino 1

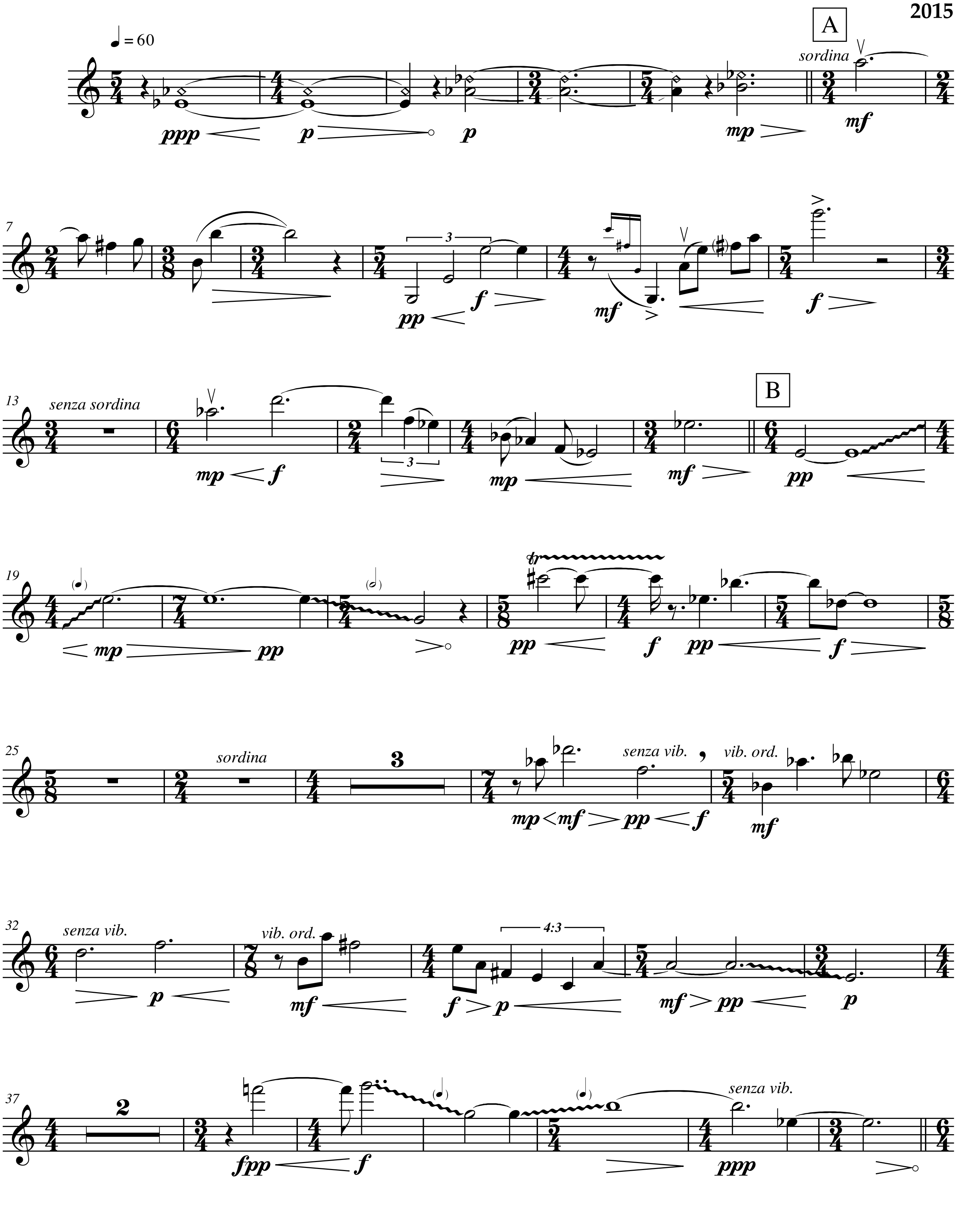


Violino 2 Solo

Sob a Montanha, Um Retrato do Tempo

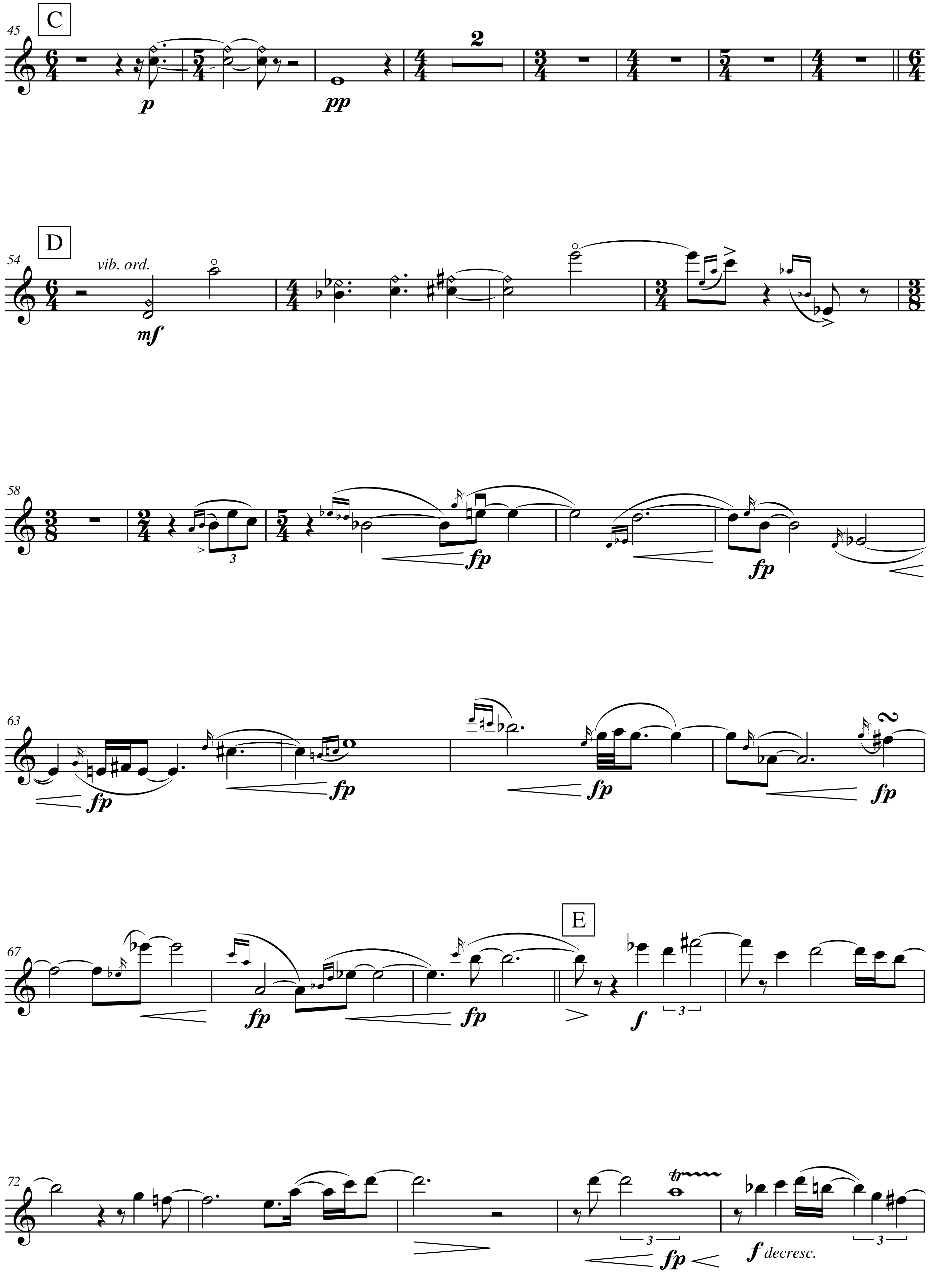
para orquestra de cordas

Tauan G. Sposito
2015

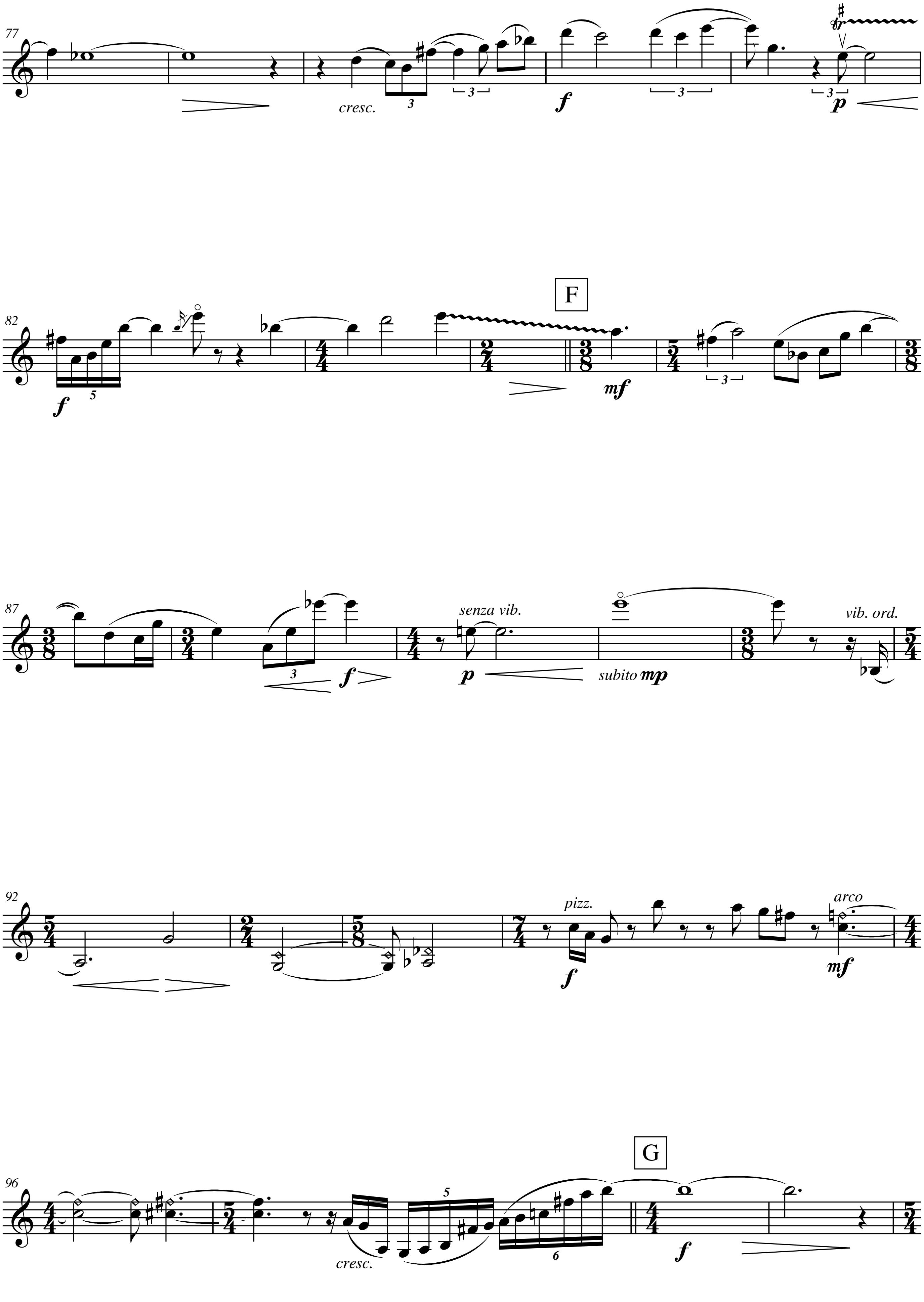


Violino 2 Solo

sob a montanha, um retrato do tempo

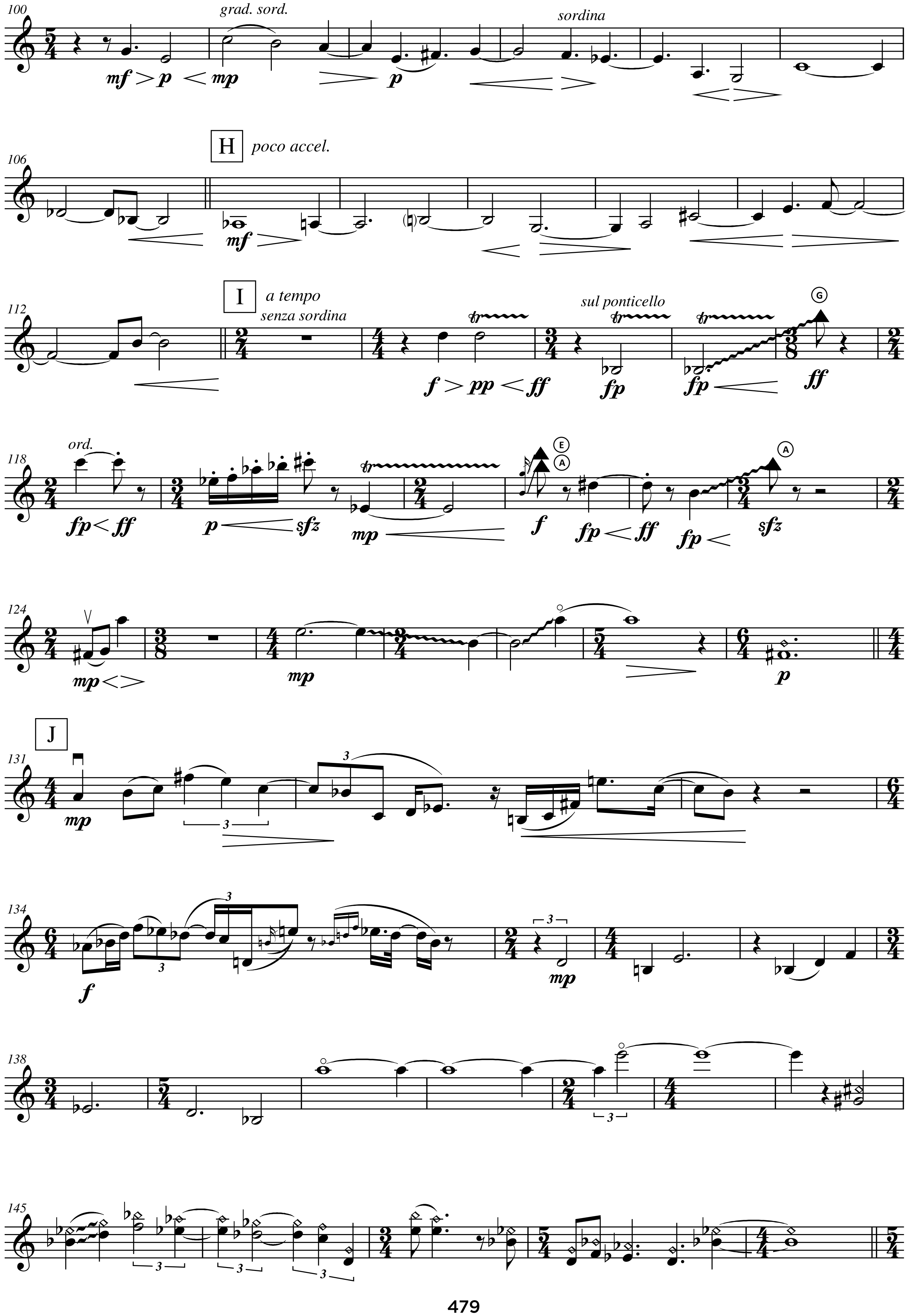


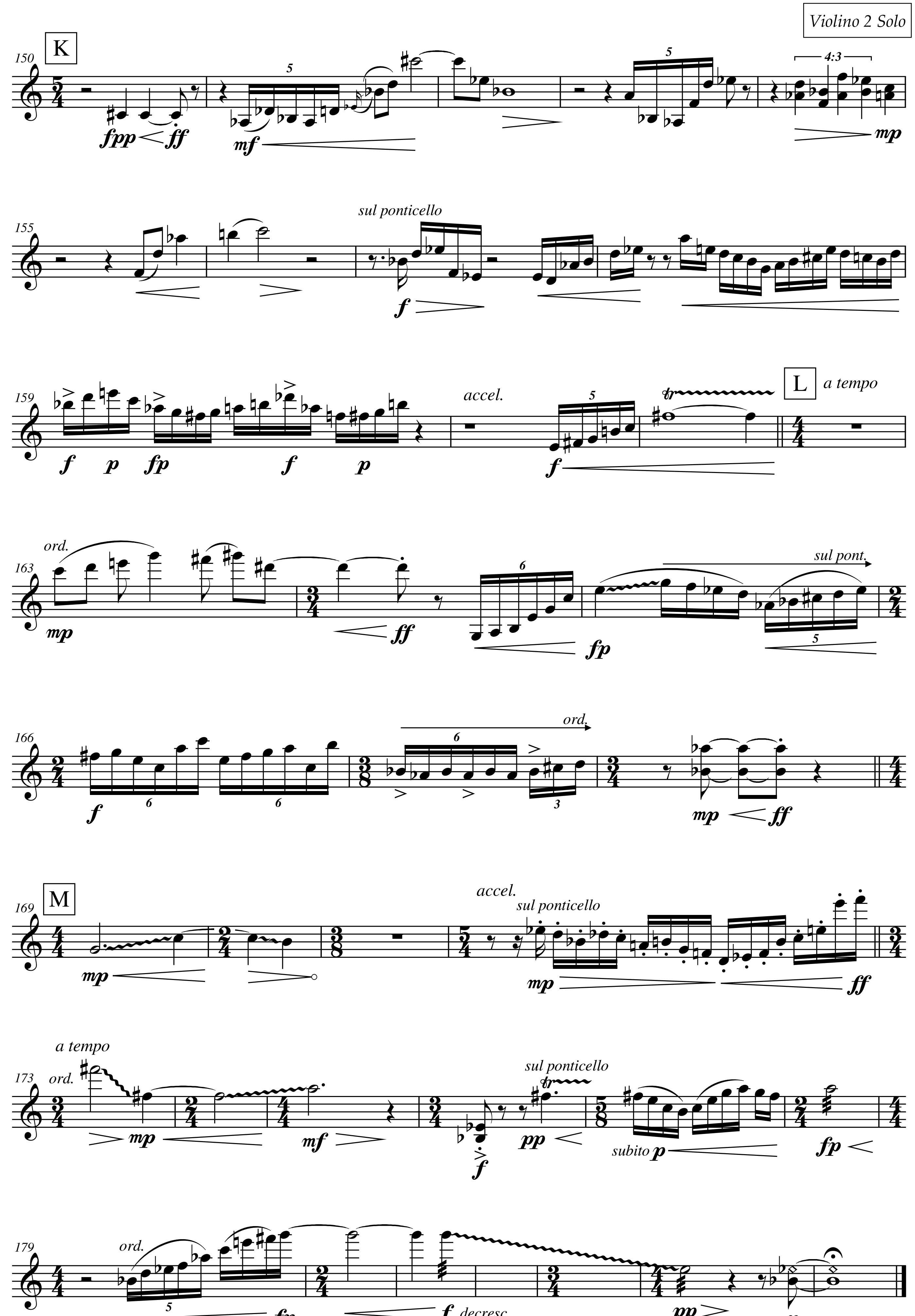
Violino 2 Solo



Violino 2 Solo

sob a montanha, um retrato do tempo



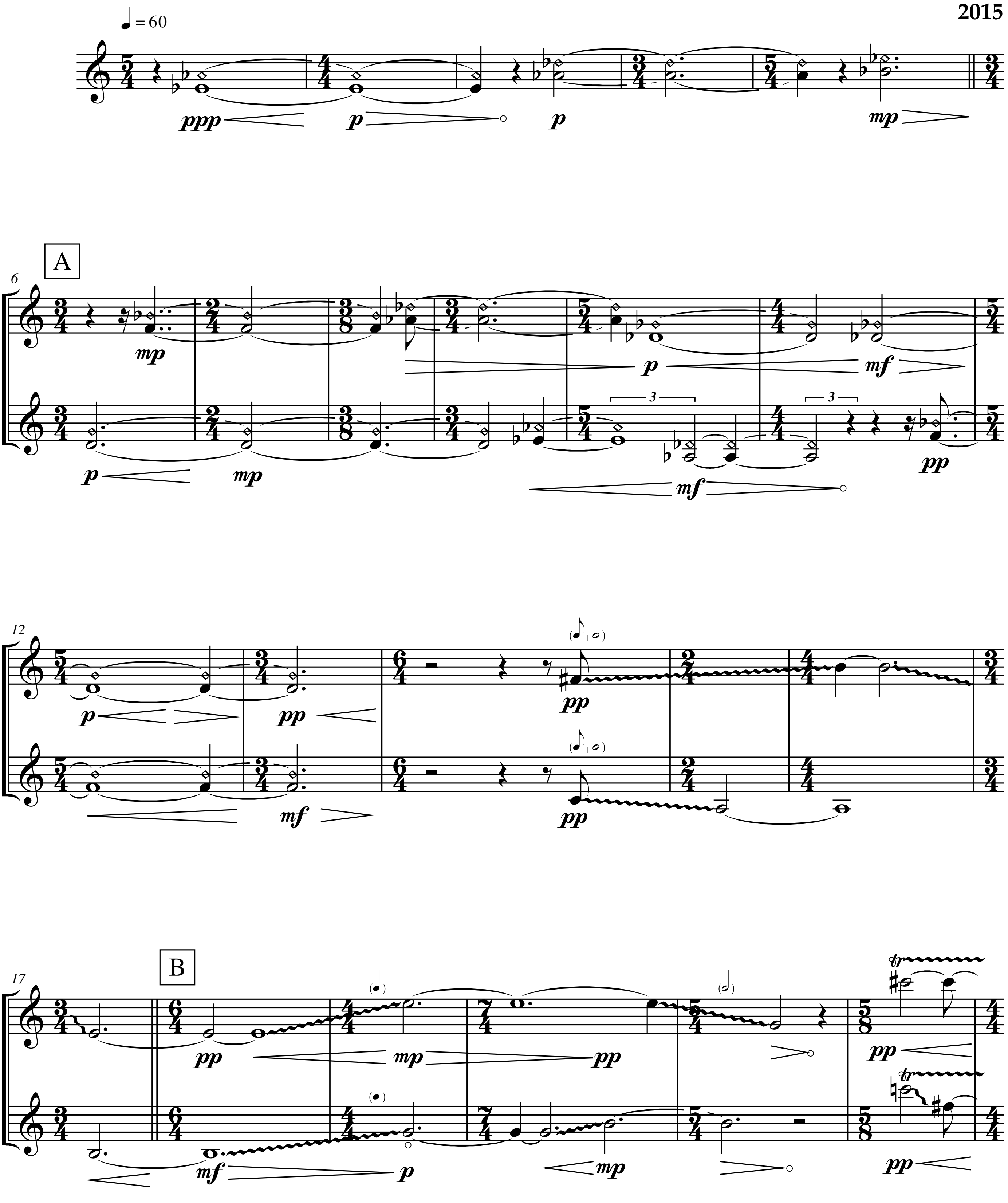

Violino 2 Solo
K
L
a tempo
M
sul ponticello
accel.
sul pont.
ord.
a tempo
subito p
decresc.

Violino 2

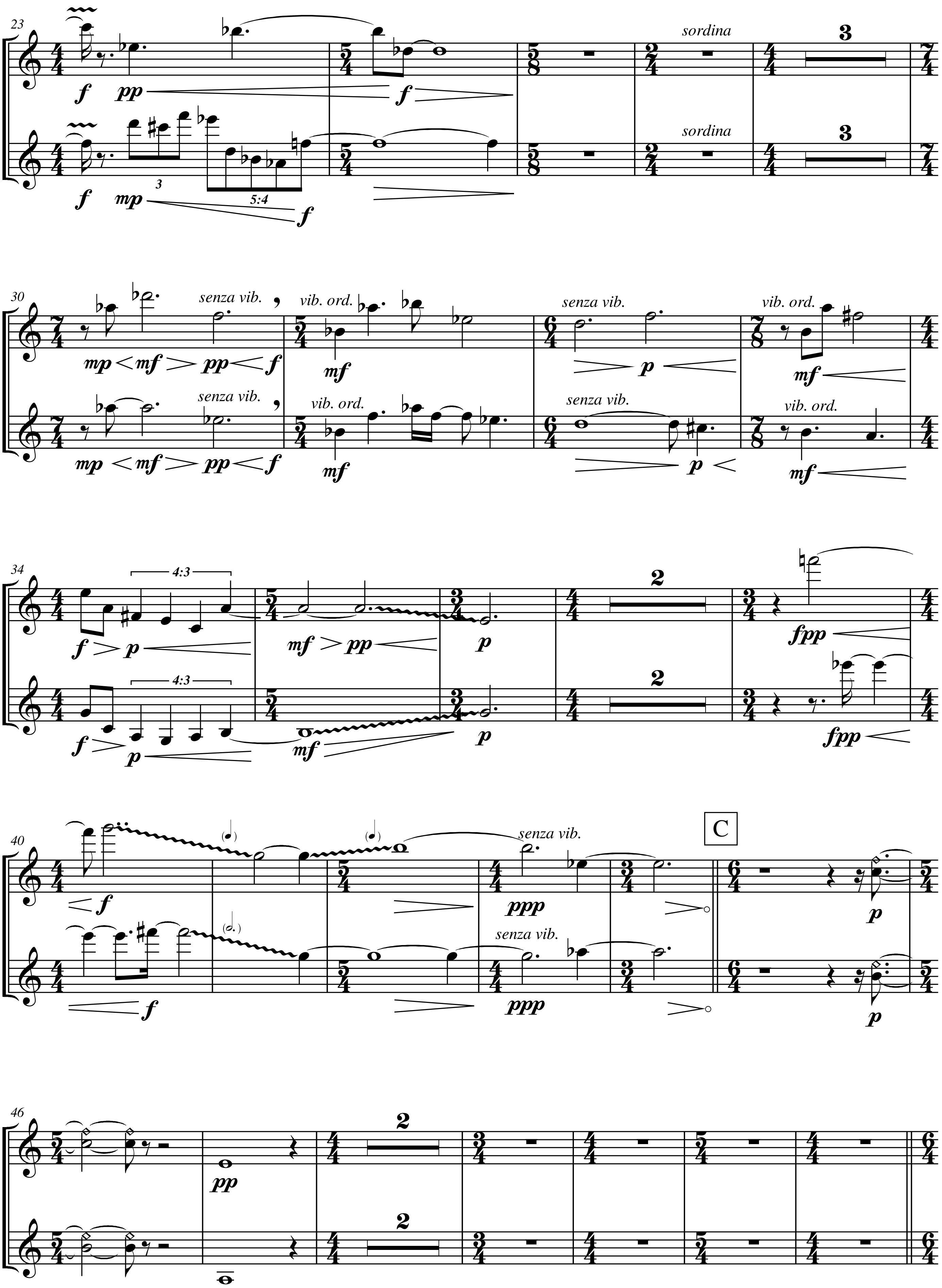
Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

Tauan G. Sposito
2015

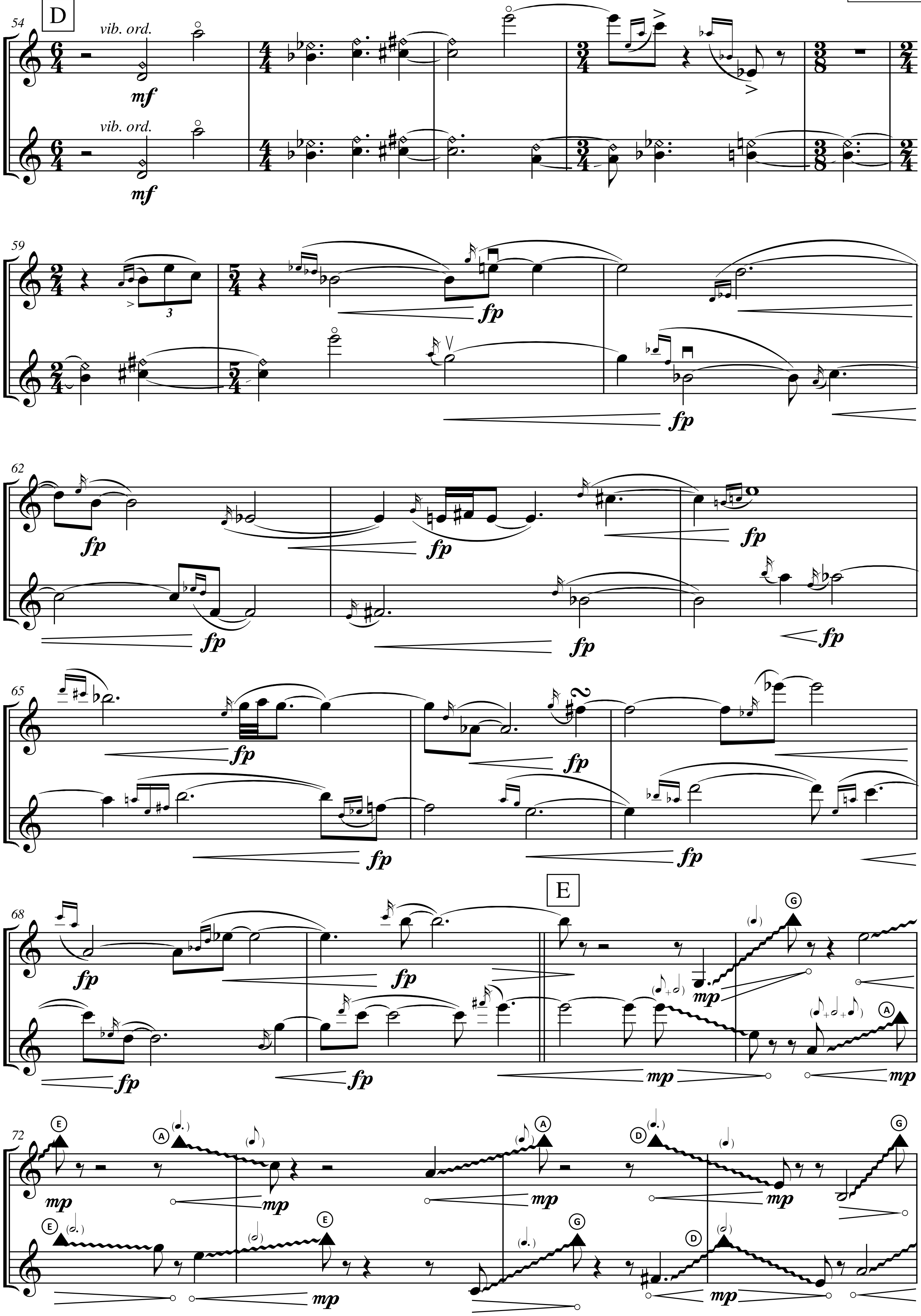


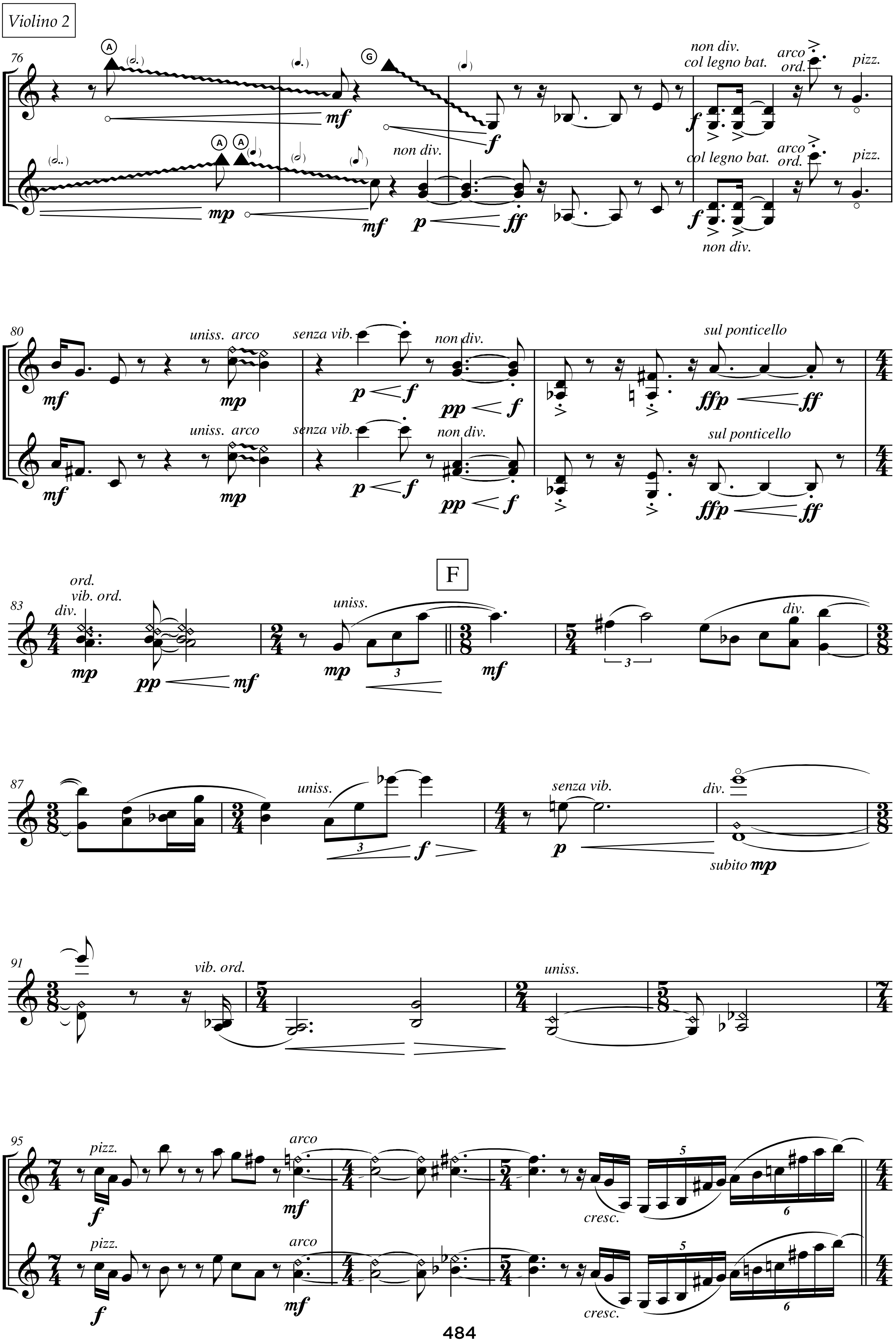
Violino 2


23
sordina
sordina
30
senza vib.
vib. ord.
senza vib.
vib. ord.
34
4:3
40
senza vib.
C
46

sob a montanha, um retrato do tempo

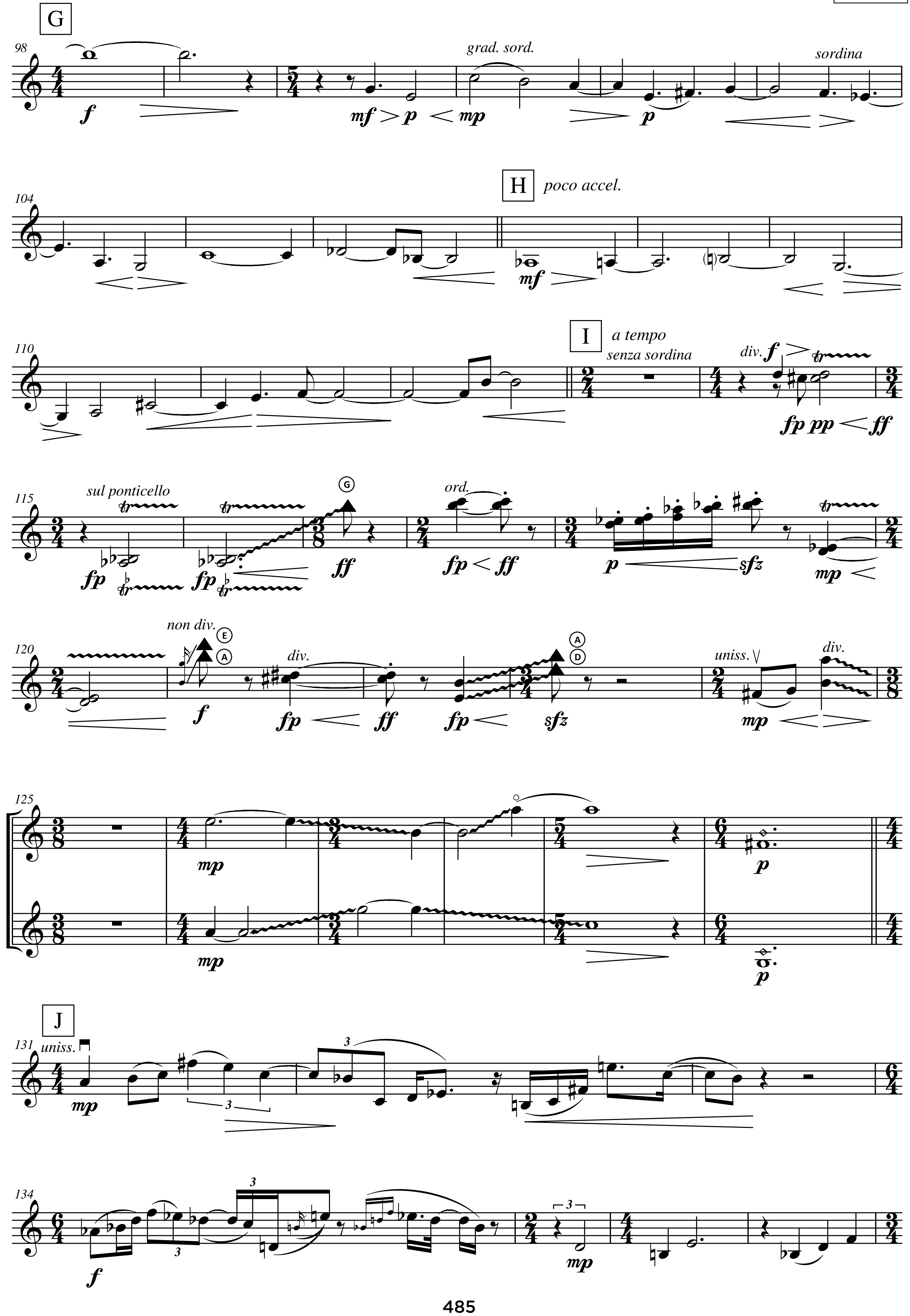
Violino 2



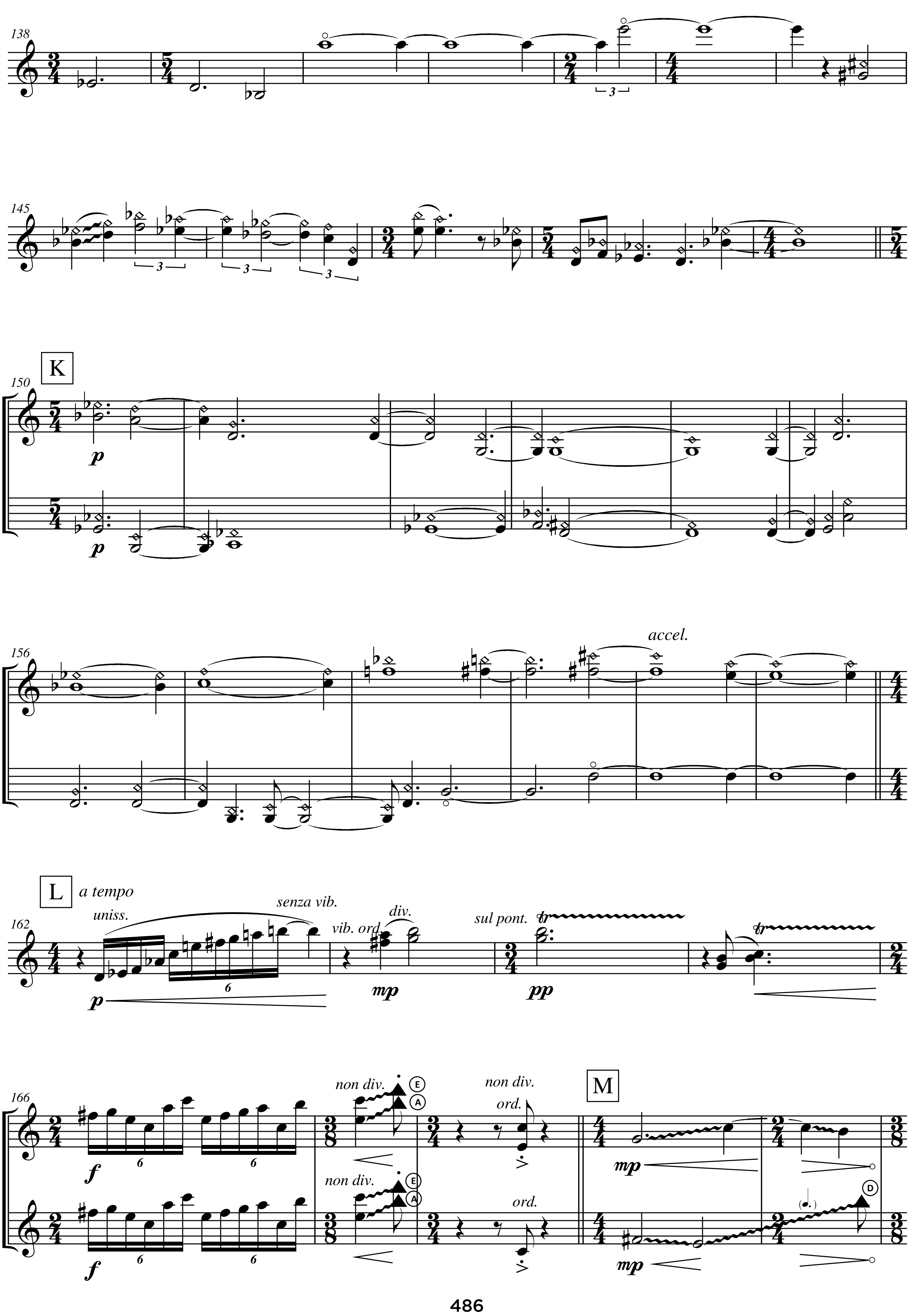

Violino 2
76
non div.
col legno bat.
arco
ord.
pizz.
non div.
col legno bat.
arco
ord.
pizz.
non div.
80
uniss. arco
senza vib.
non div.
sul ponticello
uniss. arco
senza vib.
non div.
sul ponticello
83
ord.
vib. ord.
div.
F
uniss.
div.
87
uniss.
senza vib.
div.
subito mp
91
vib. ord.
uniss.
95
pizz.
arco
cresc.
pizz.
arco
cresc.

sob a montanha, um retrato do tempo

Violino 2

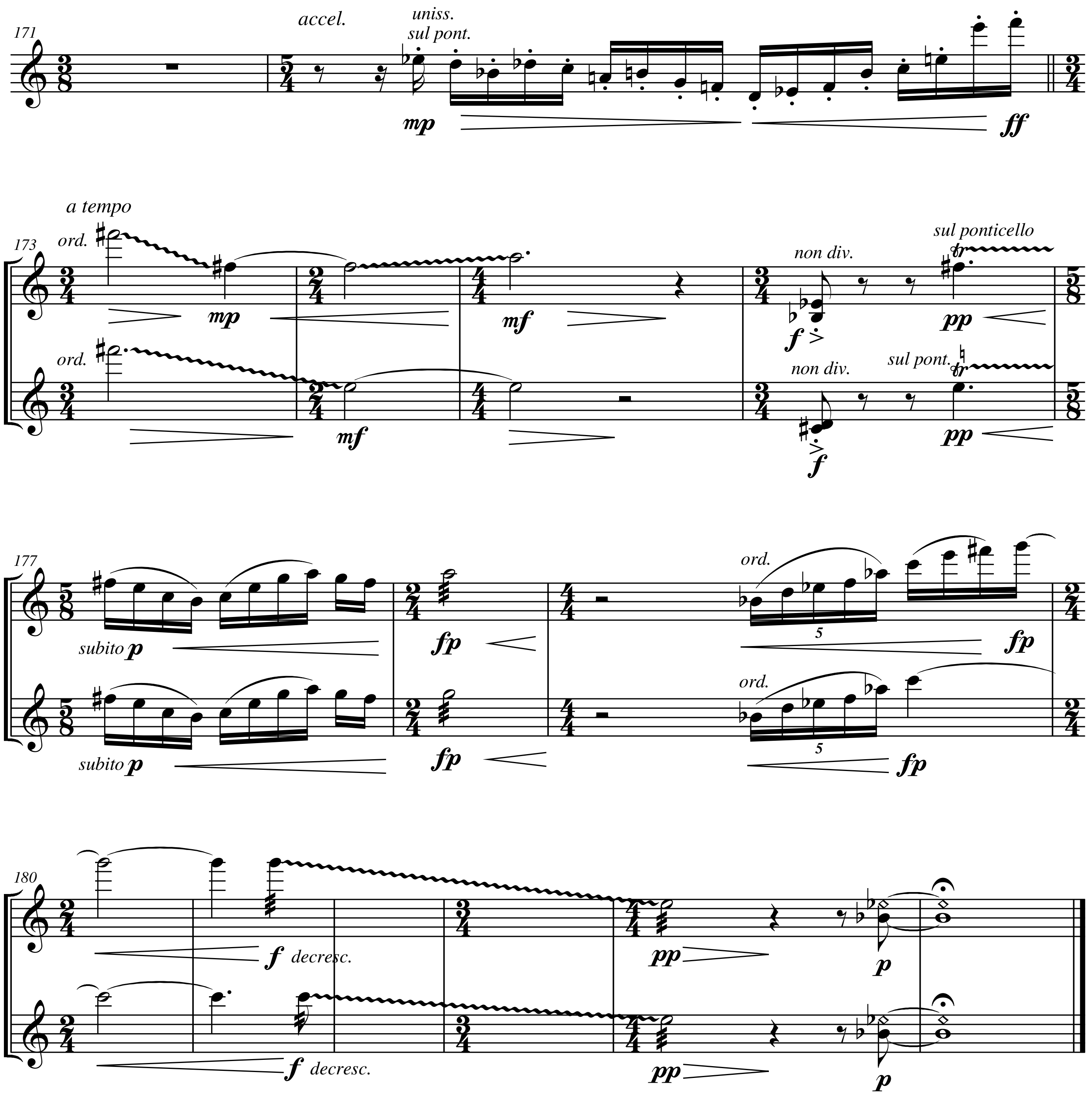


Violino 2


138
145
K
150
p
p
156
accel.
L
a tempo
uniss.
senza vib.
vib. ord.
div.
sul pont.
162
p
mp
pp
166
non div.
non div.
ord.
M
f
f
non div.
ord.
mp
mp

sob a montanha, um retrato do tempo

Violino 2

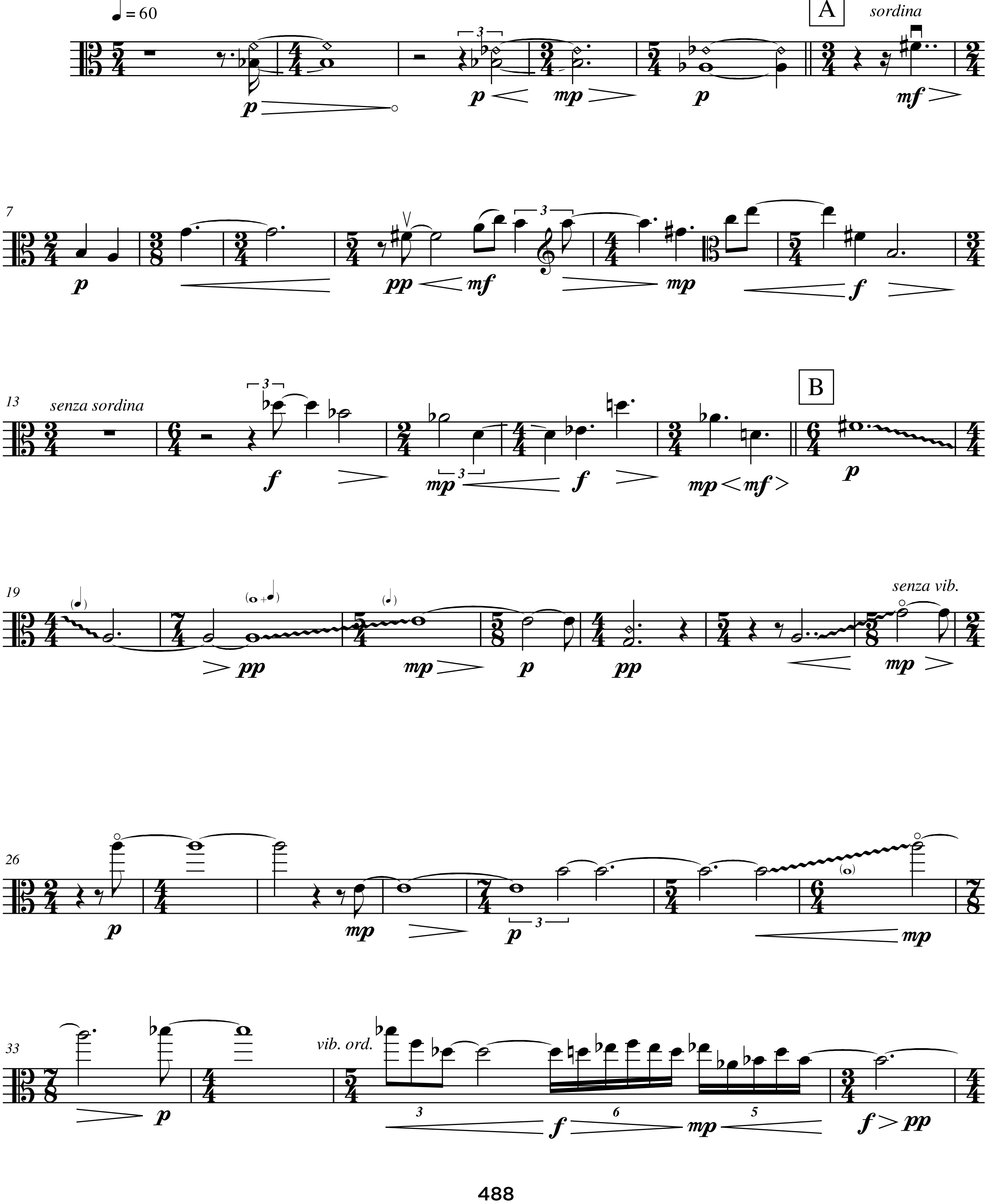


Viola Solo

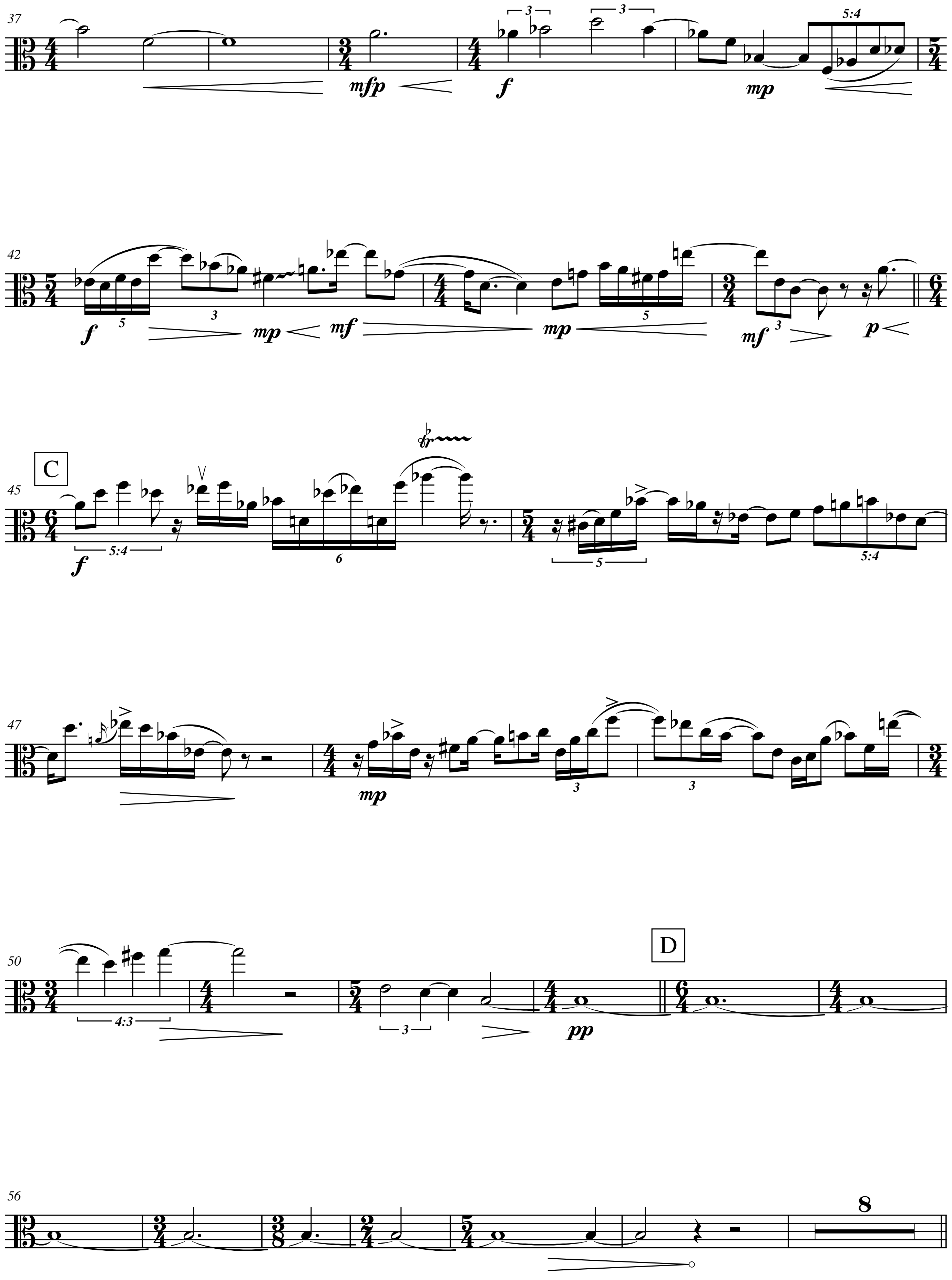
Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

Tauan G. Sposito
2015

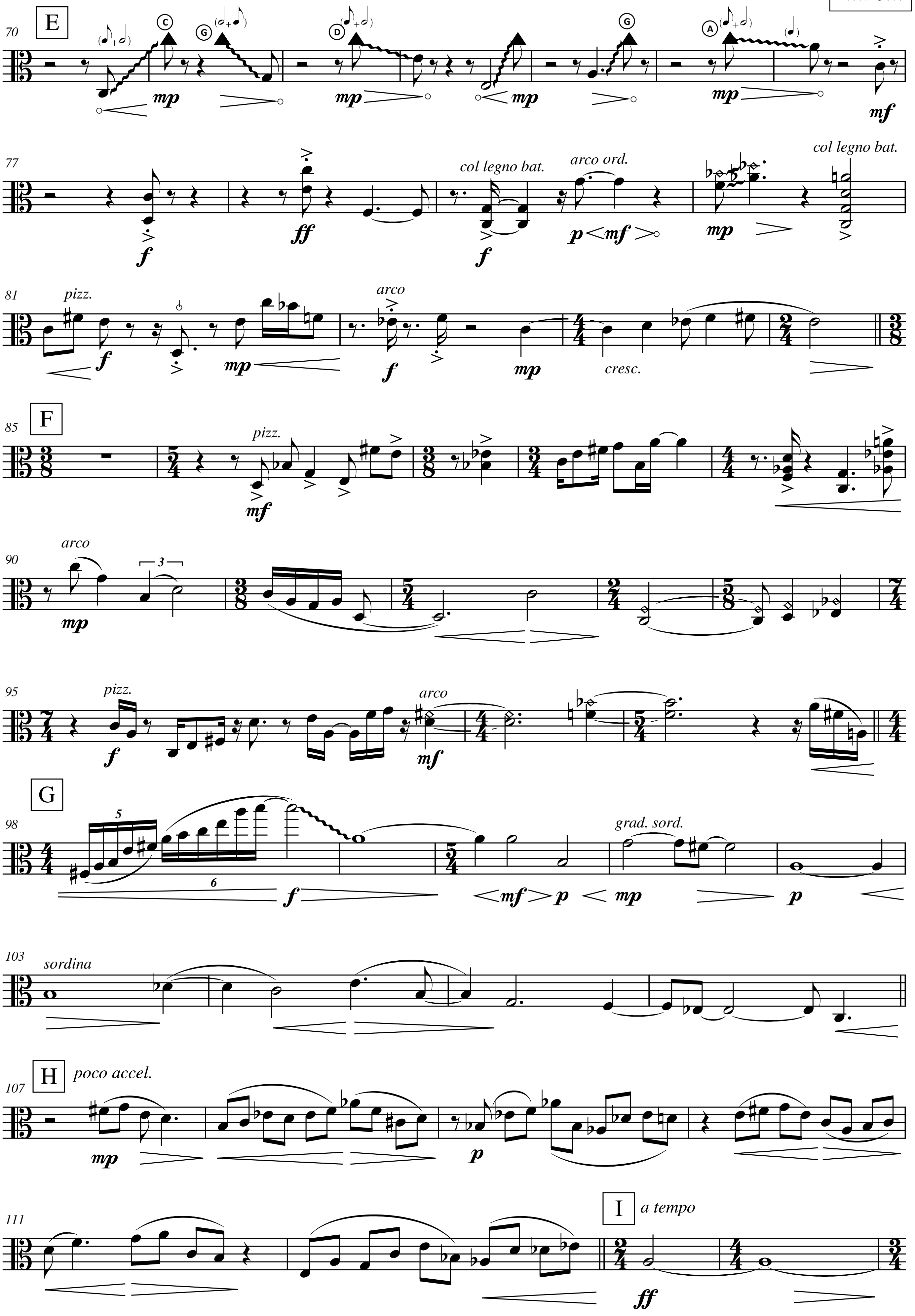


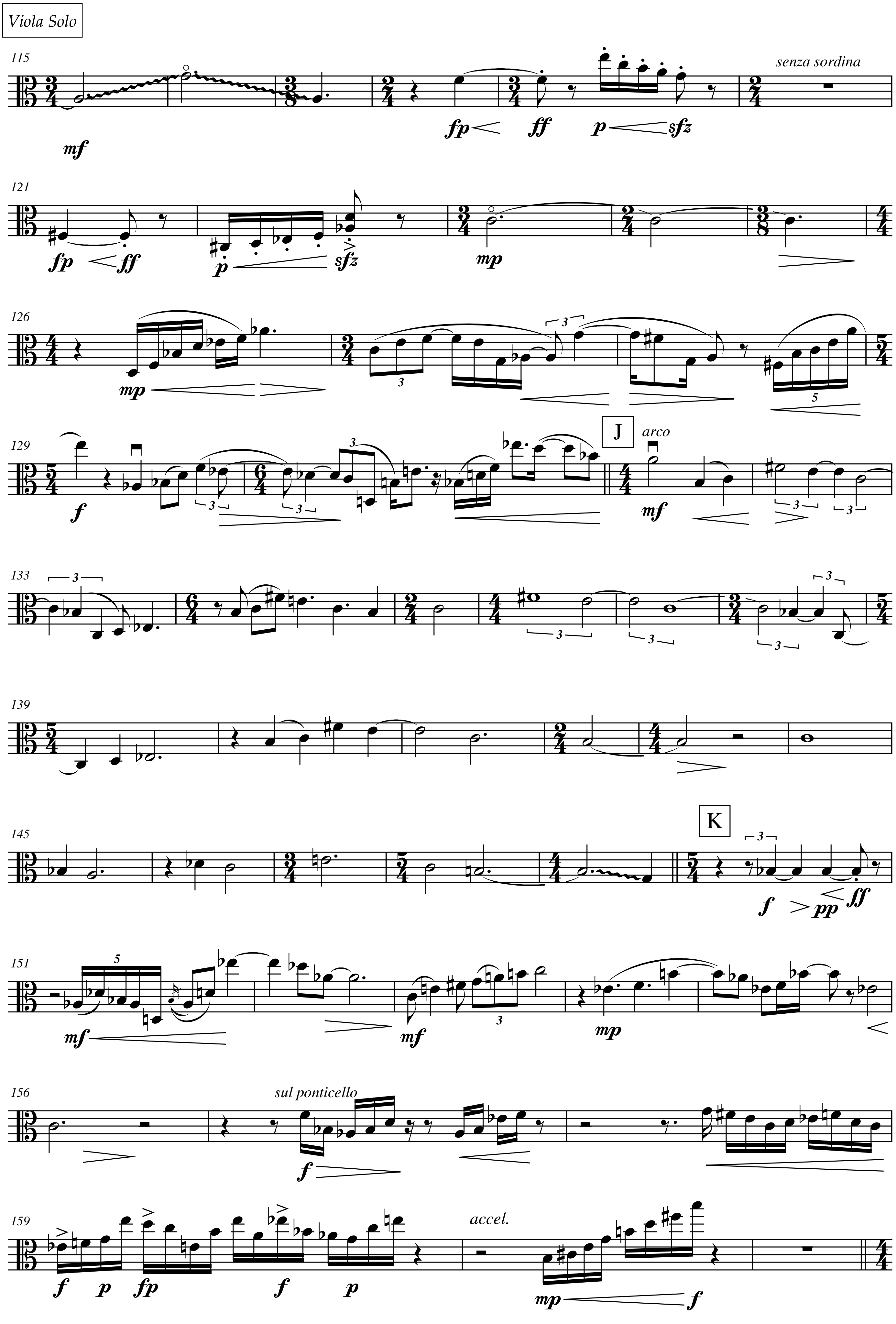
Viola Solo



sob a montanha, um retrato do tempo

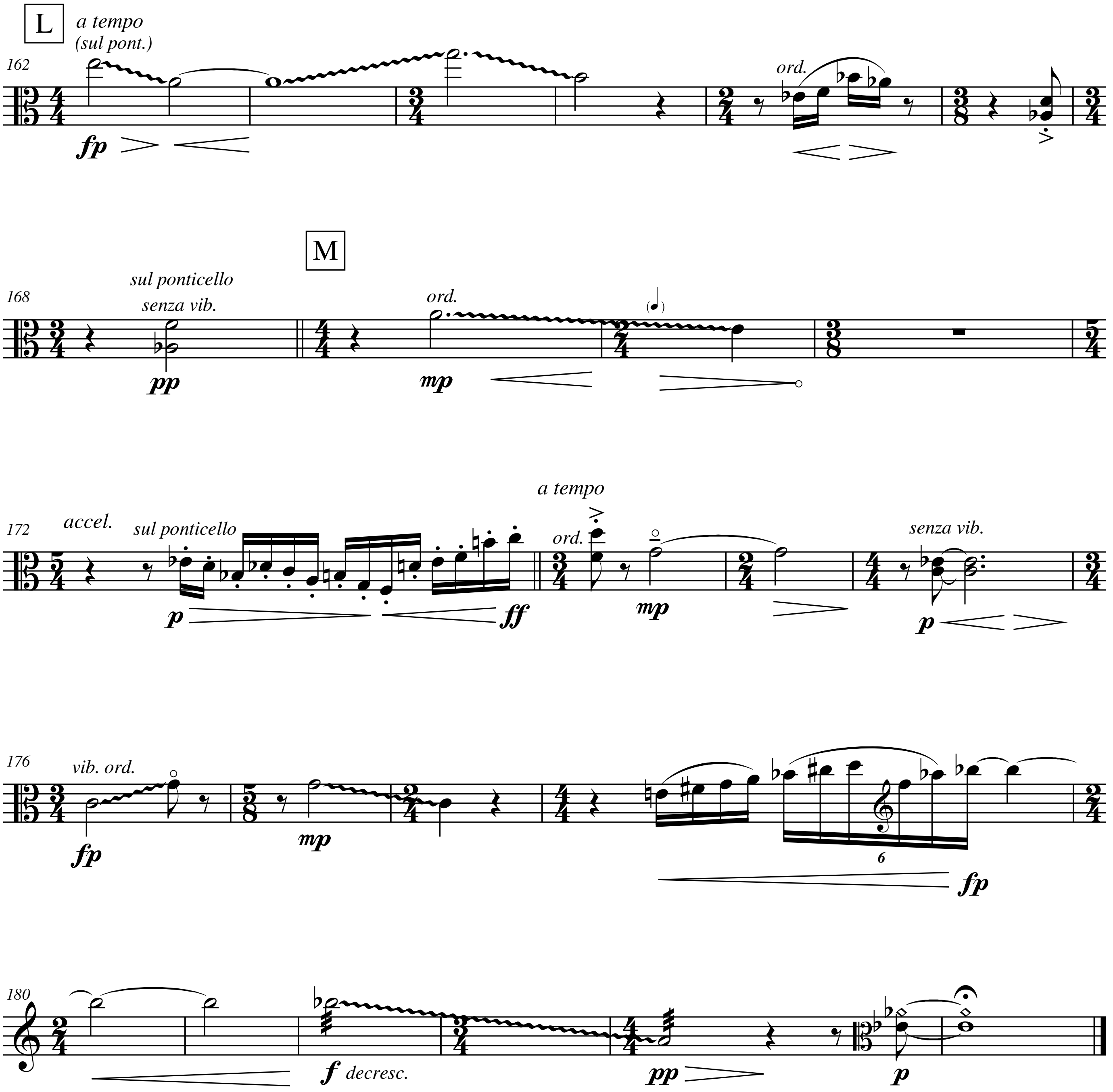
Viola Solo




Viola Solo
115
senza sordina
mf
fp
ff
p
sfz
121
126
129
J
arco
133
139
145
K
151
156
sul ponticello
159
accel.

sob a montanha, um retrato do tempo

Viola Solo



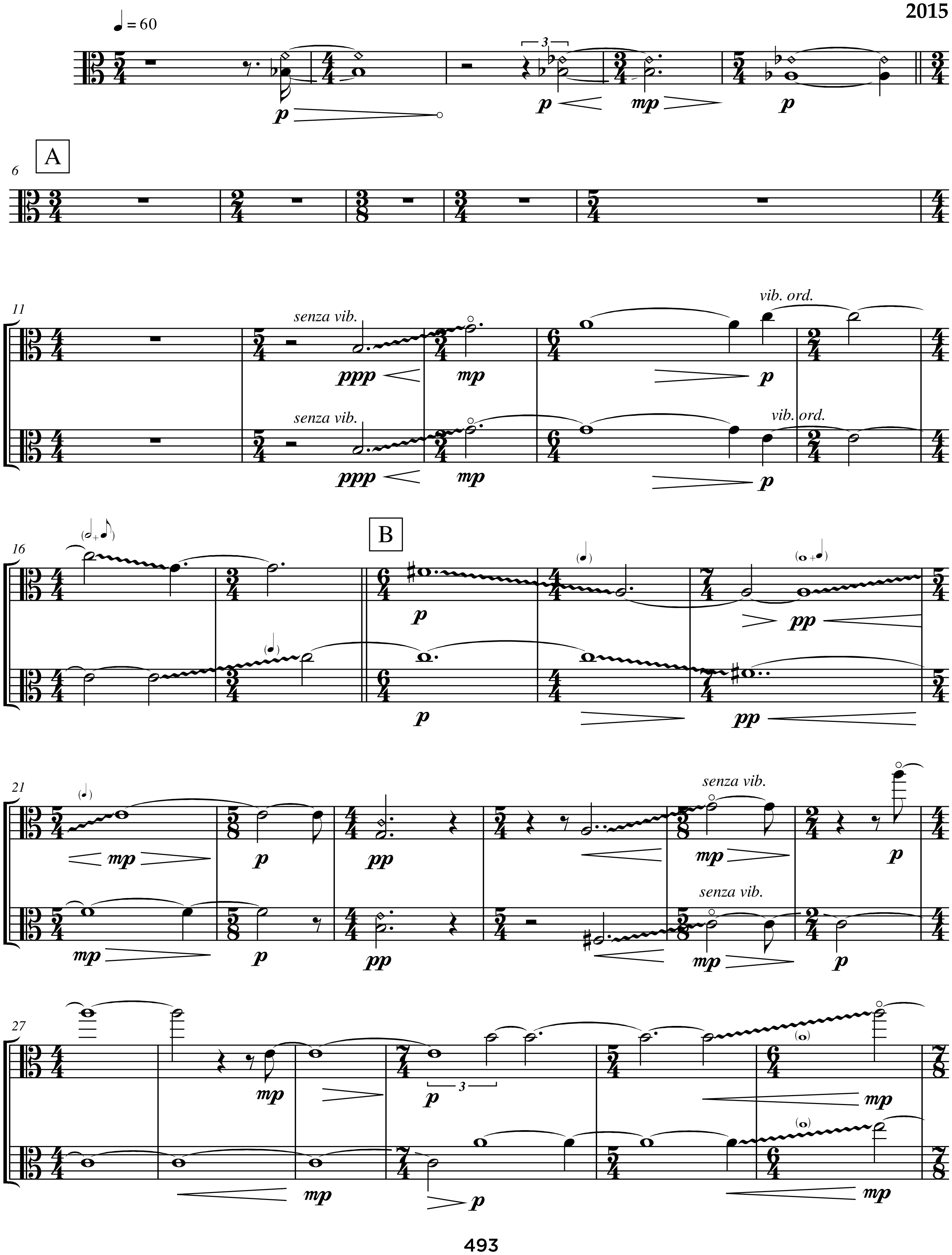
Viola

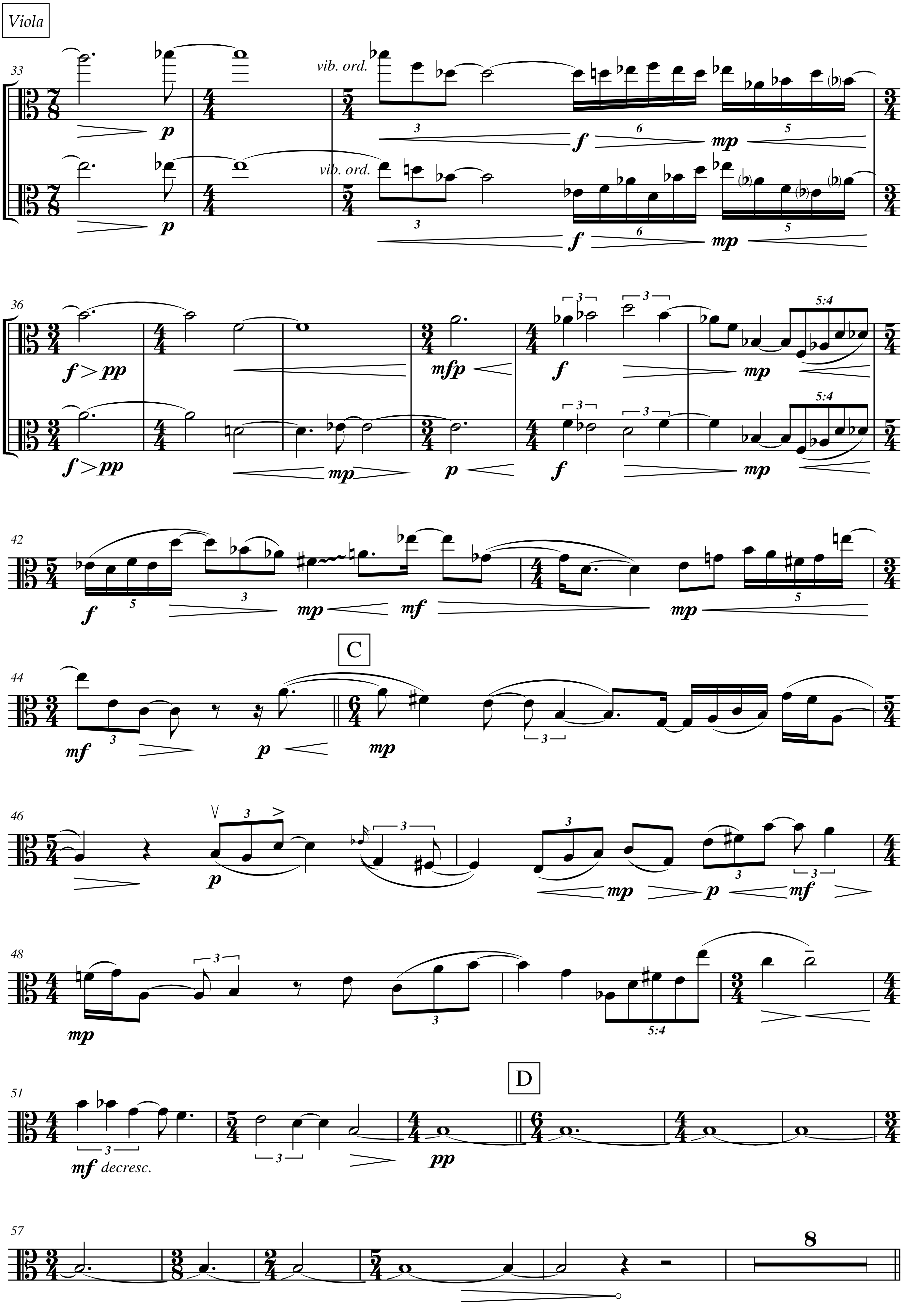
Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

Tauan G. Sposito

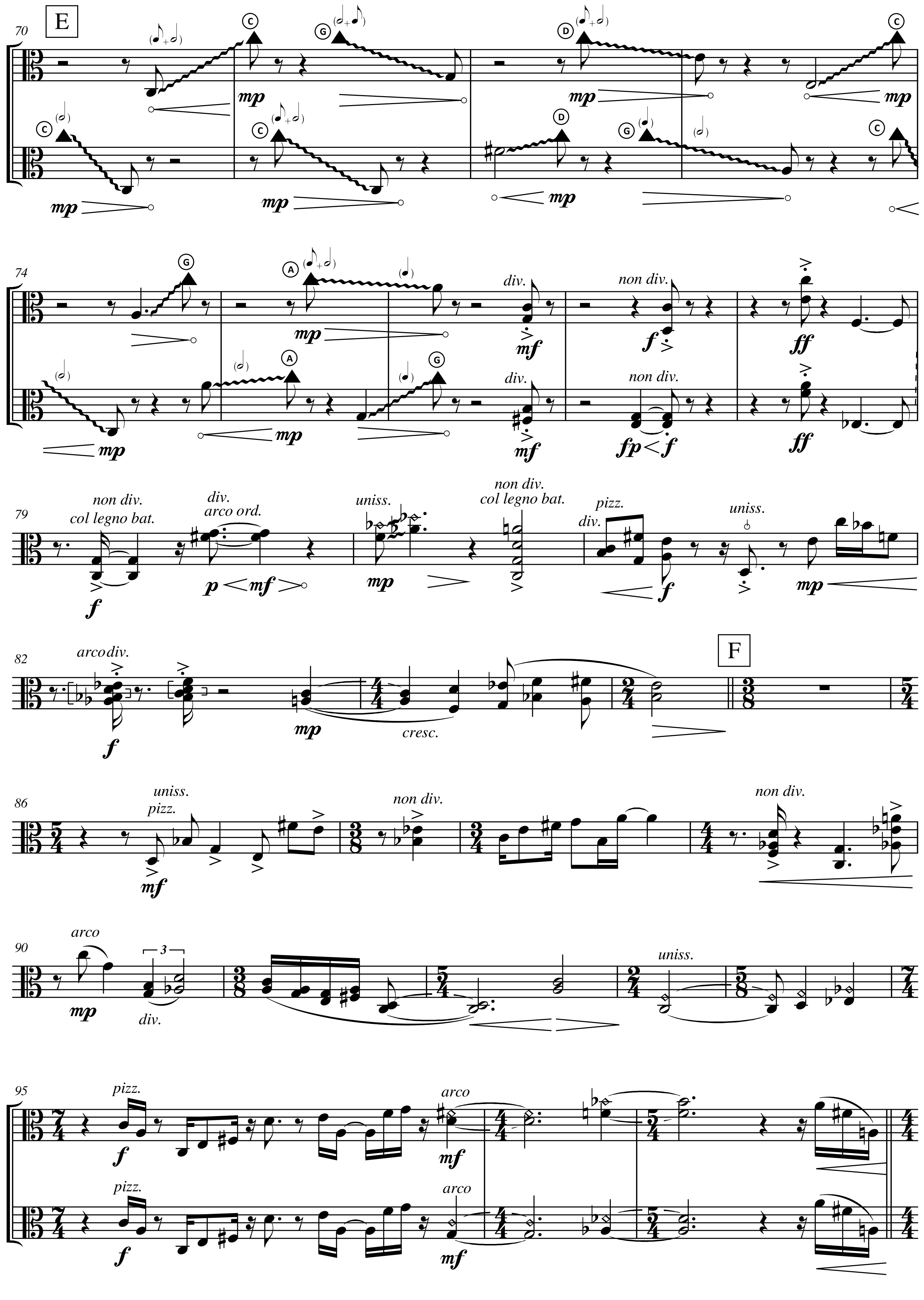
2015

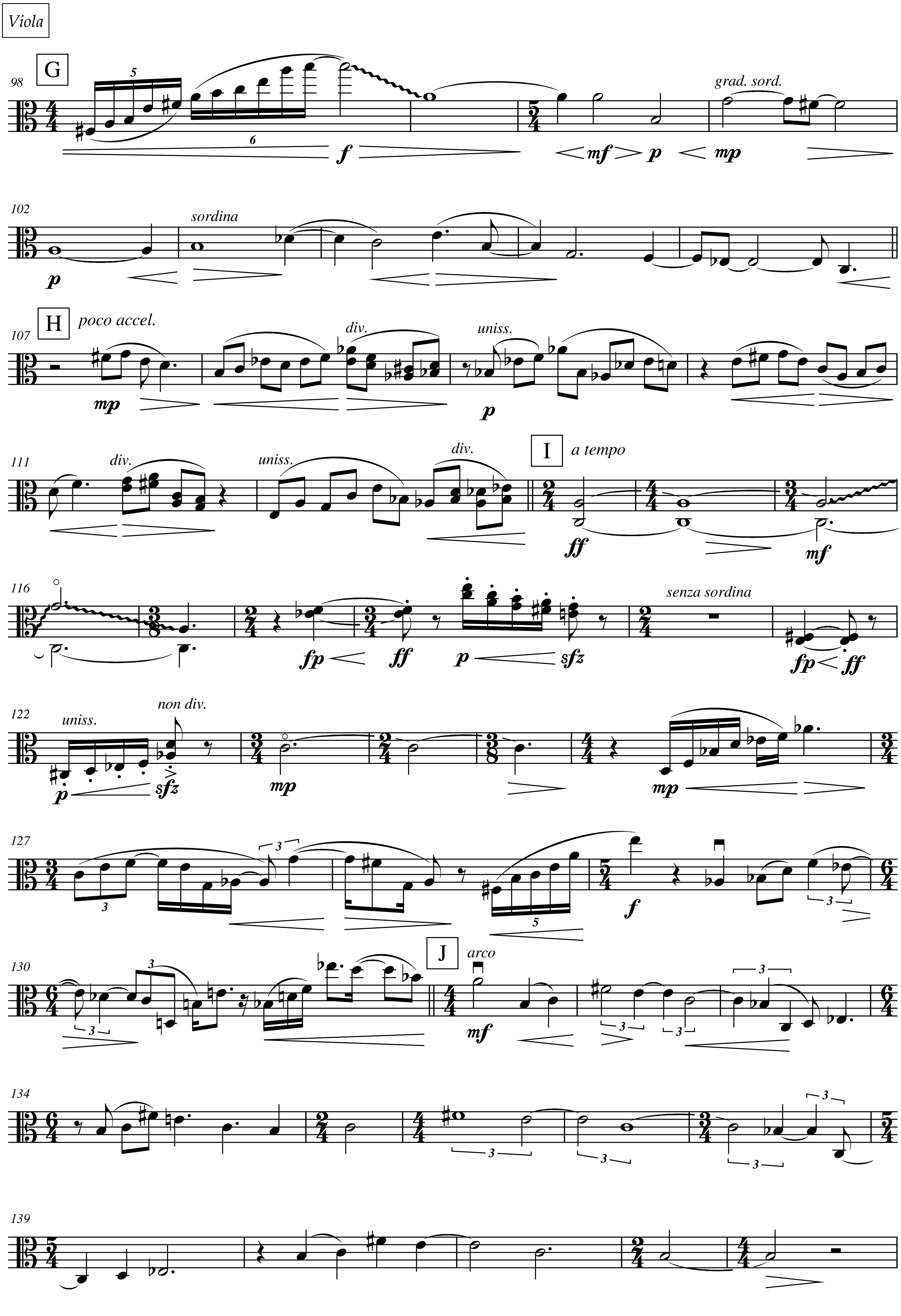



Viola
vib. ord.
vib. ord.
decresc.
C
D

sob a montanha, um retrato do tempo

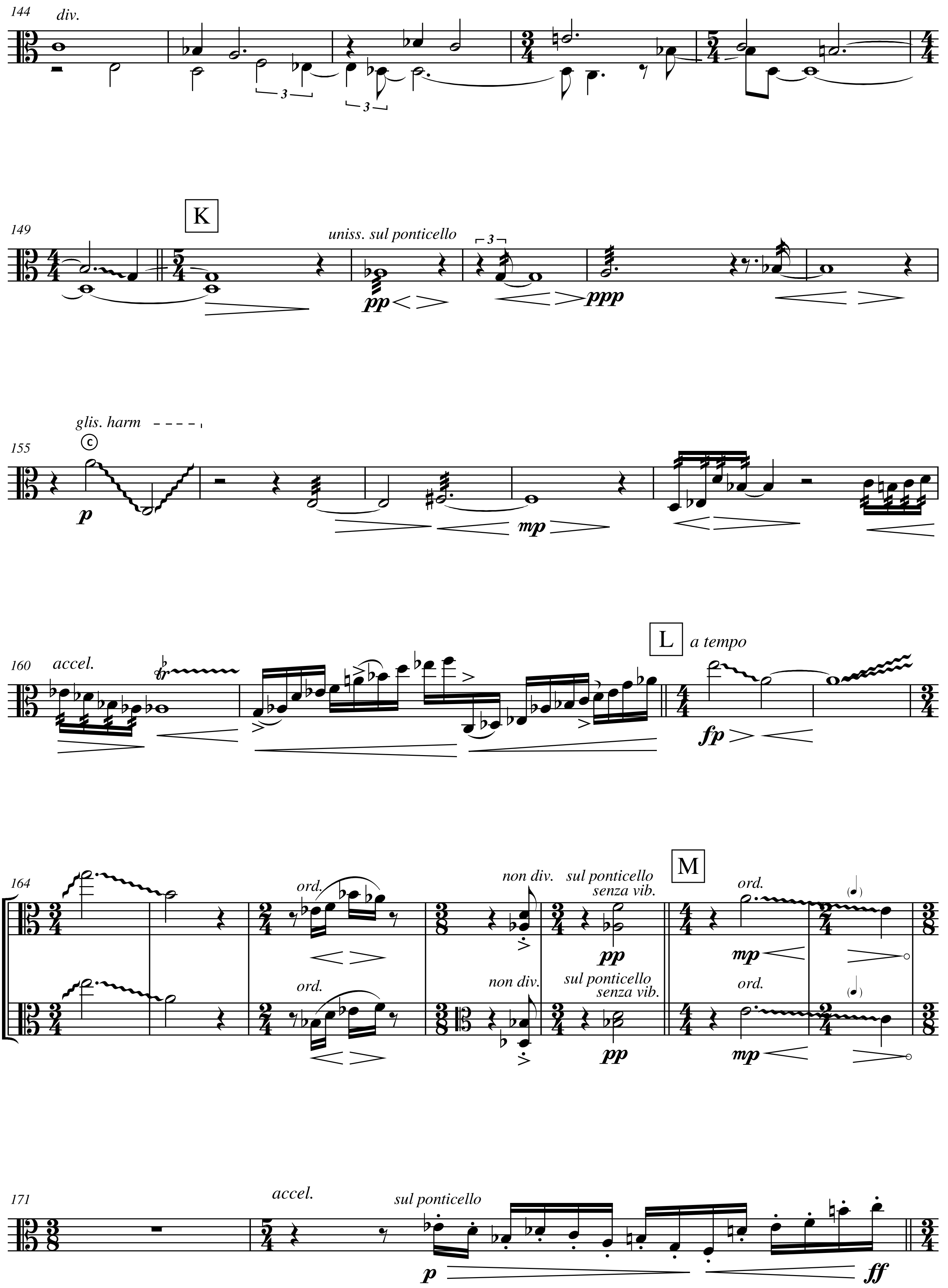
Viola




Viola
G
98
5
6
f
mf
p
mp
grad. sord.
102
sordina
p
H
poco accel.
107
mp
div.
uniss.
p
111
div.
uniss.
div.
I
a tempo
ff
mf
116
fp
ff
p
sfz
senza sordina
fp
ff
122
uniss.
non div.
p
sfz
mp
mp
127
3
5
f
3
130
3
3
J
arco
mf
3
3
3
134
3
3
3
3
139

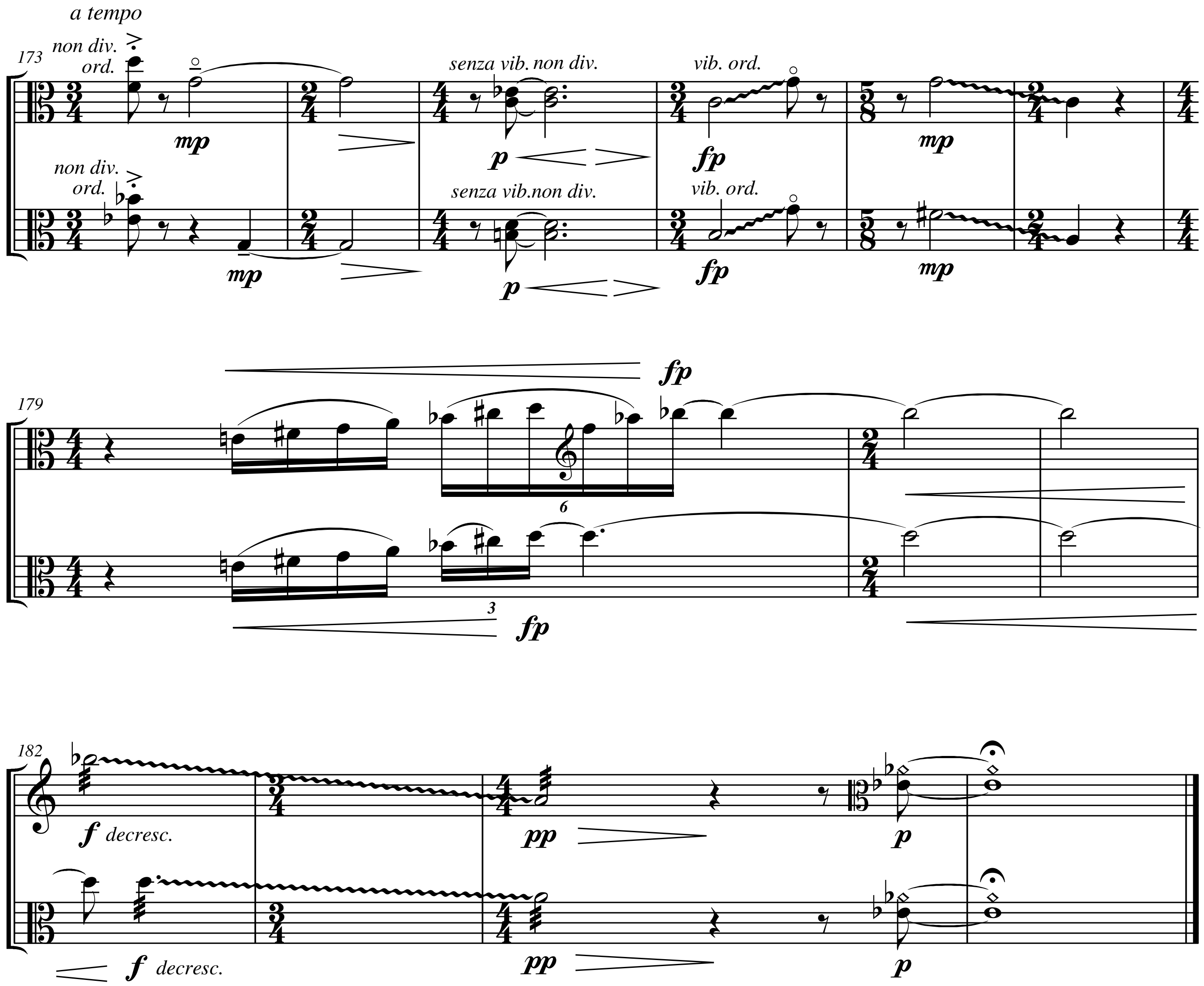
sob a montanha, um retrato do tempo

Viola



Viola

tauan gonzalez sposito



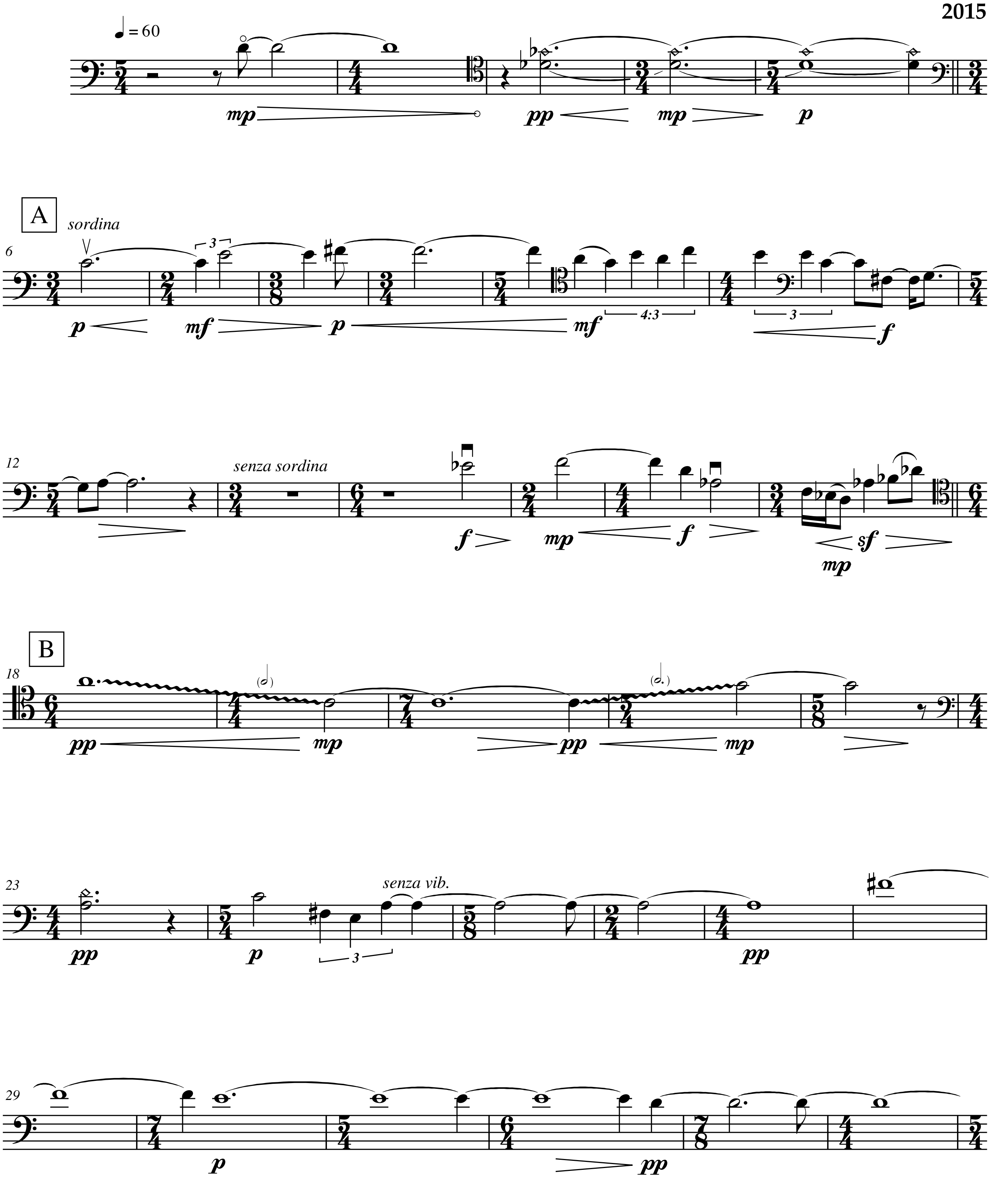
Cello Solo

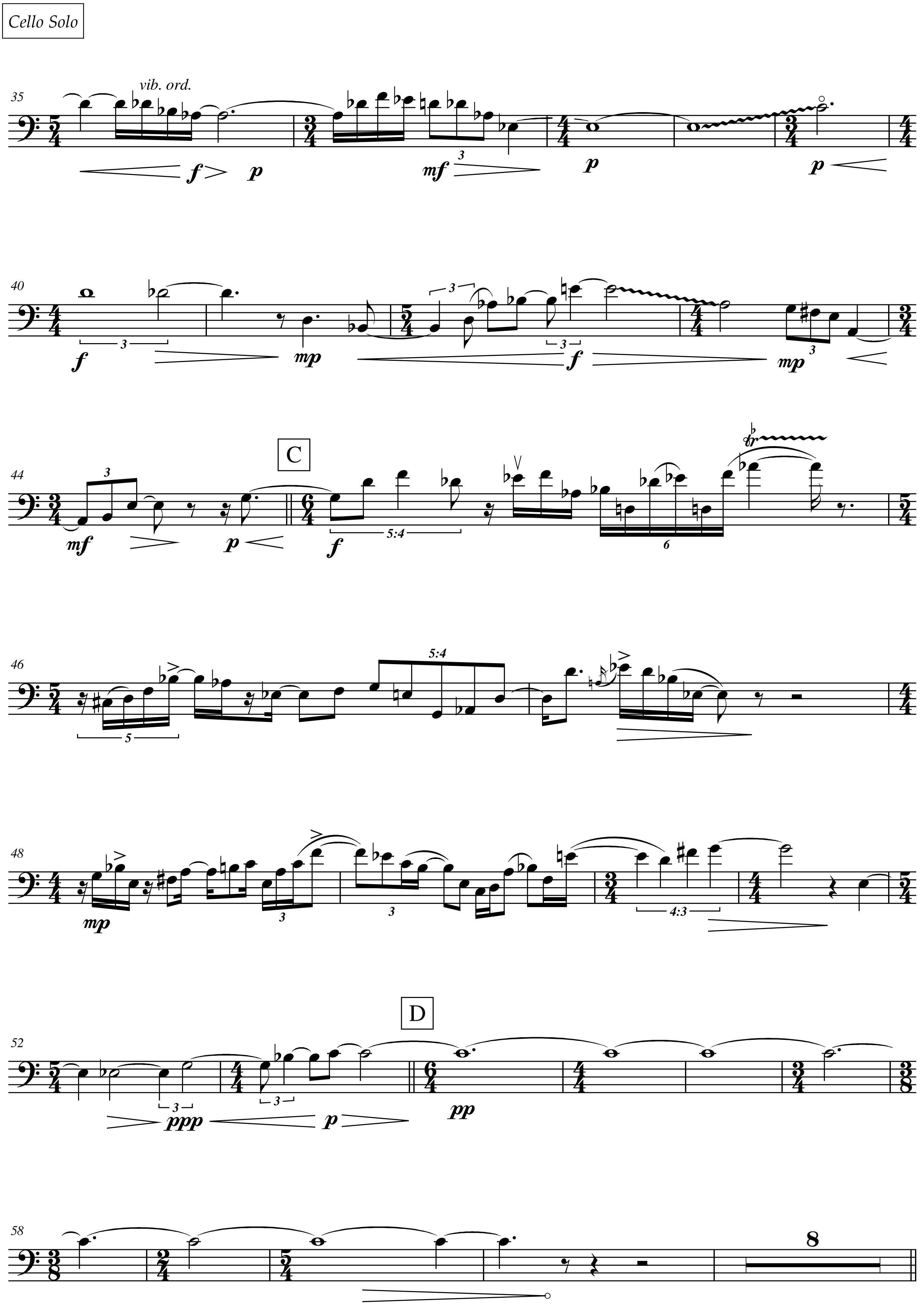
Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

Tauan G. Sposito

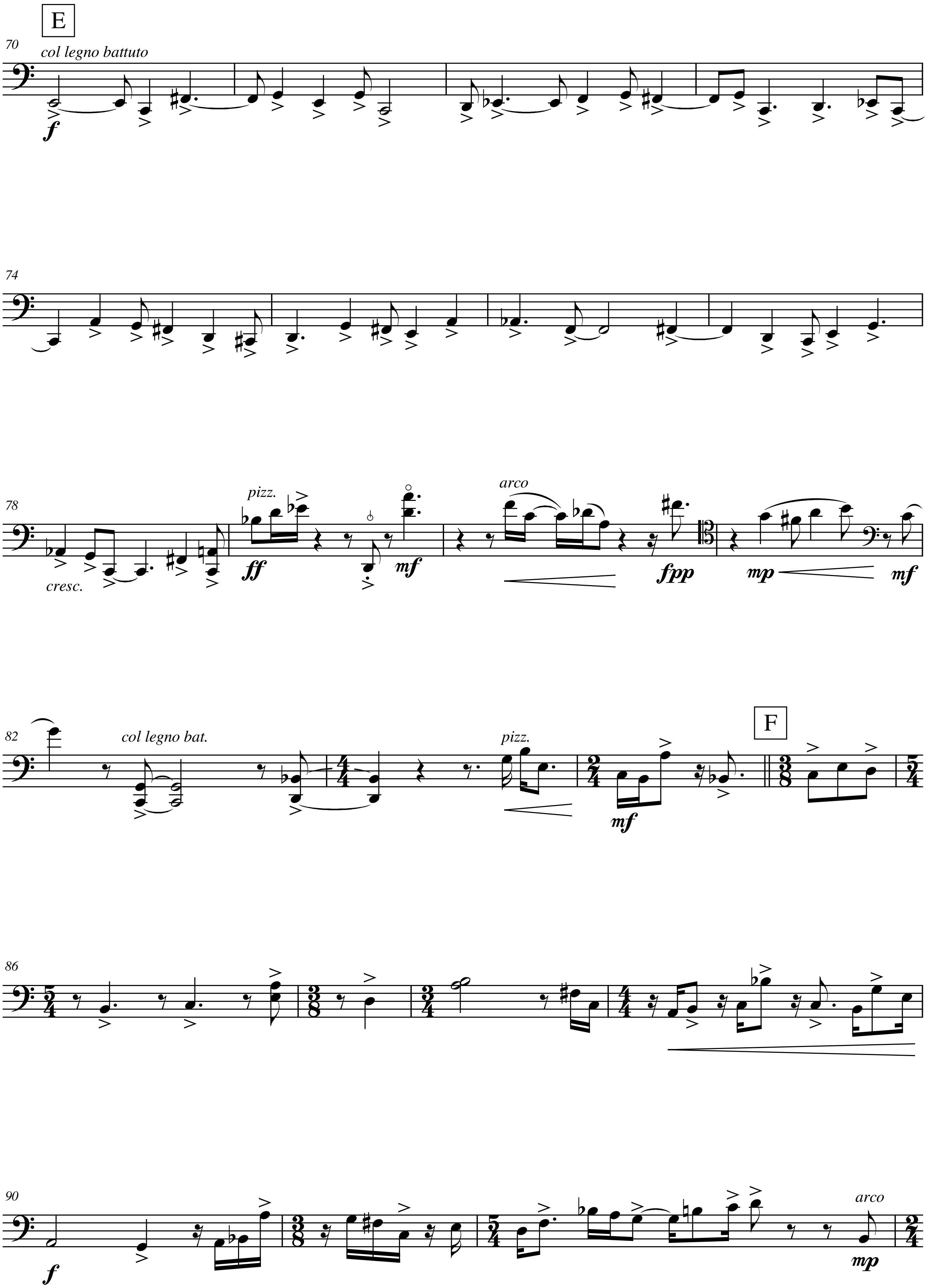
2015

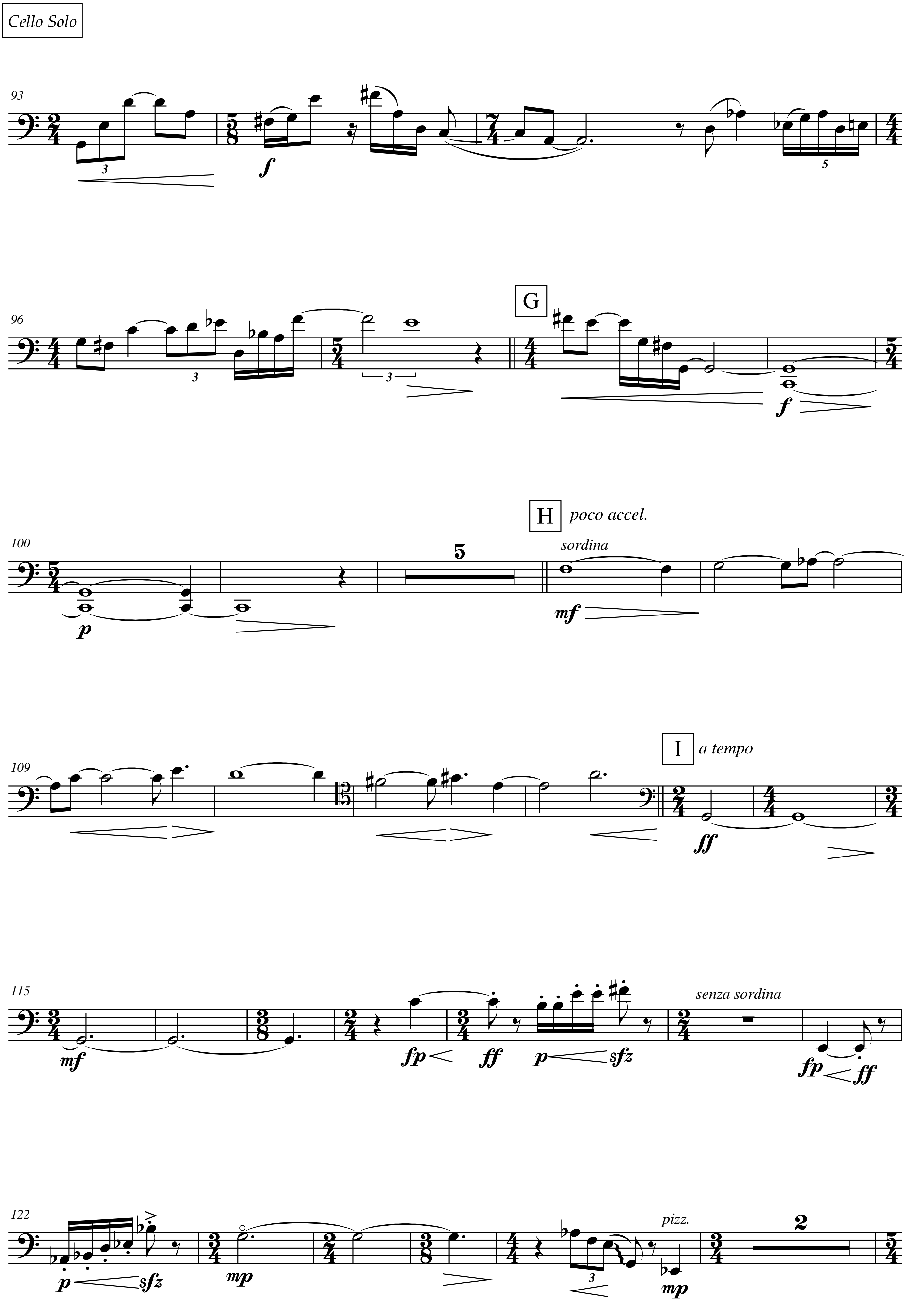



Cello Solo
vib. ord.
C
D

sob a montanha, um retrato do tempo

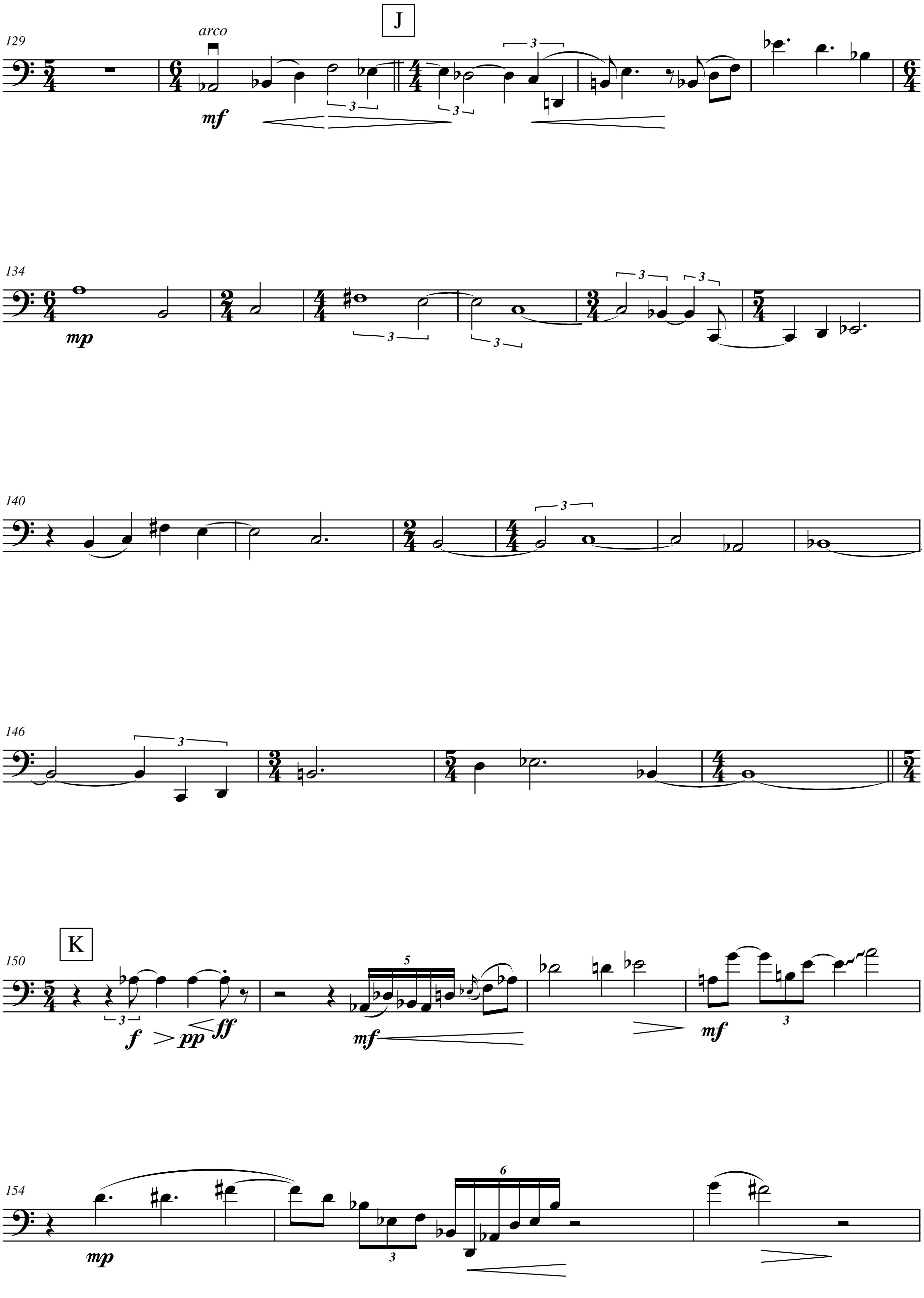
Cello Solo



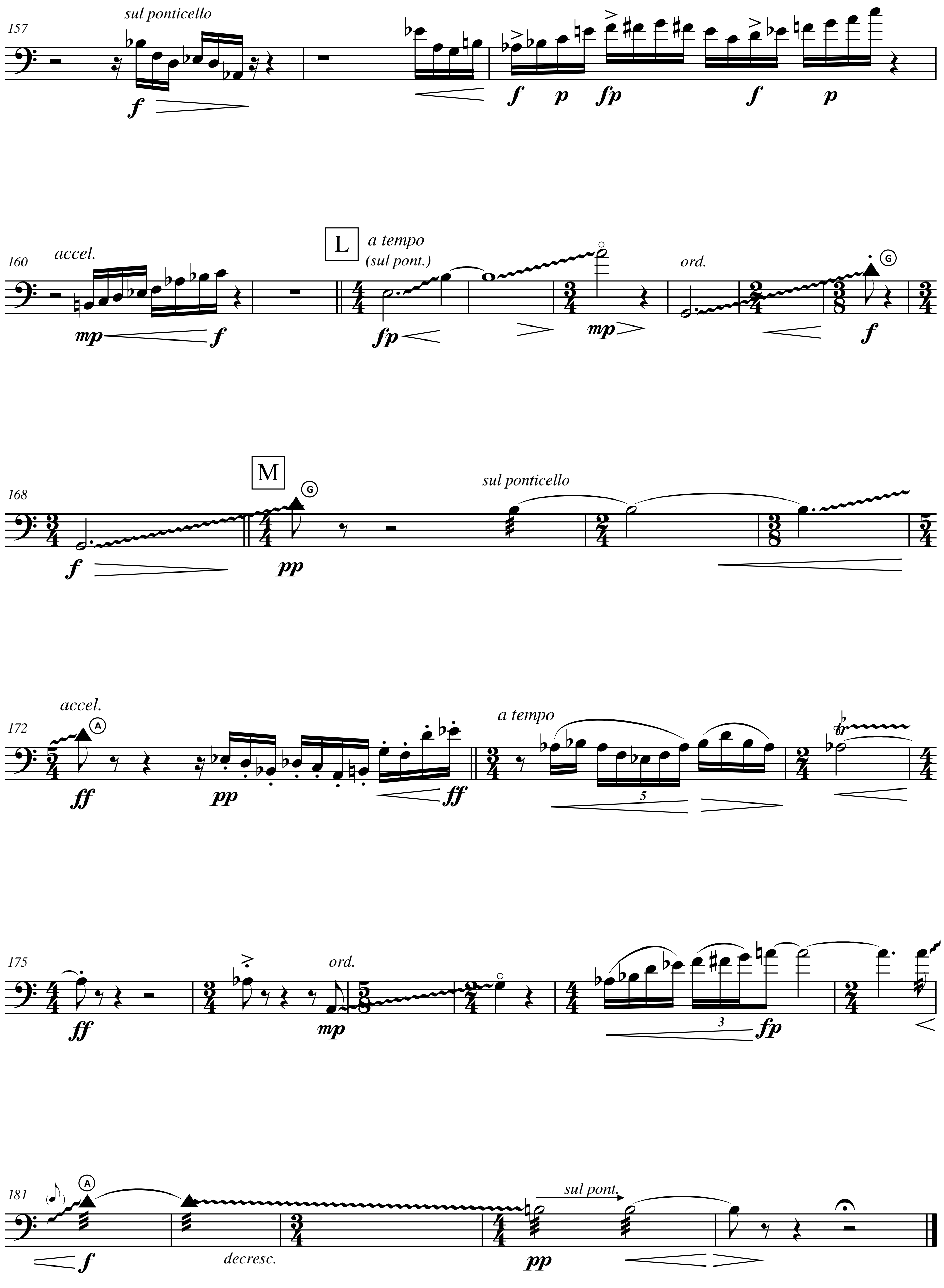

Cello Solo
93
3
f
5
96
3
G
3
f
100
p
5
H
poco accel.
sordina
mf
109
I
a tempo
ff
115
mf
fp
ff
p
sfz
senza sordina
fp
ff
122
p
sfz
mp
3
pizz.
mp
2

sob a montanha, um retrato do tempo

Cello Solo



Cello Solo

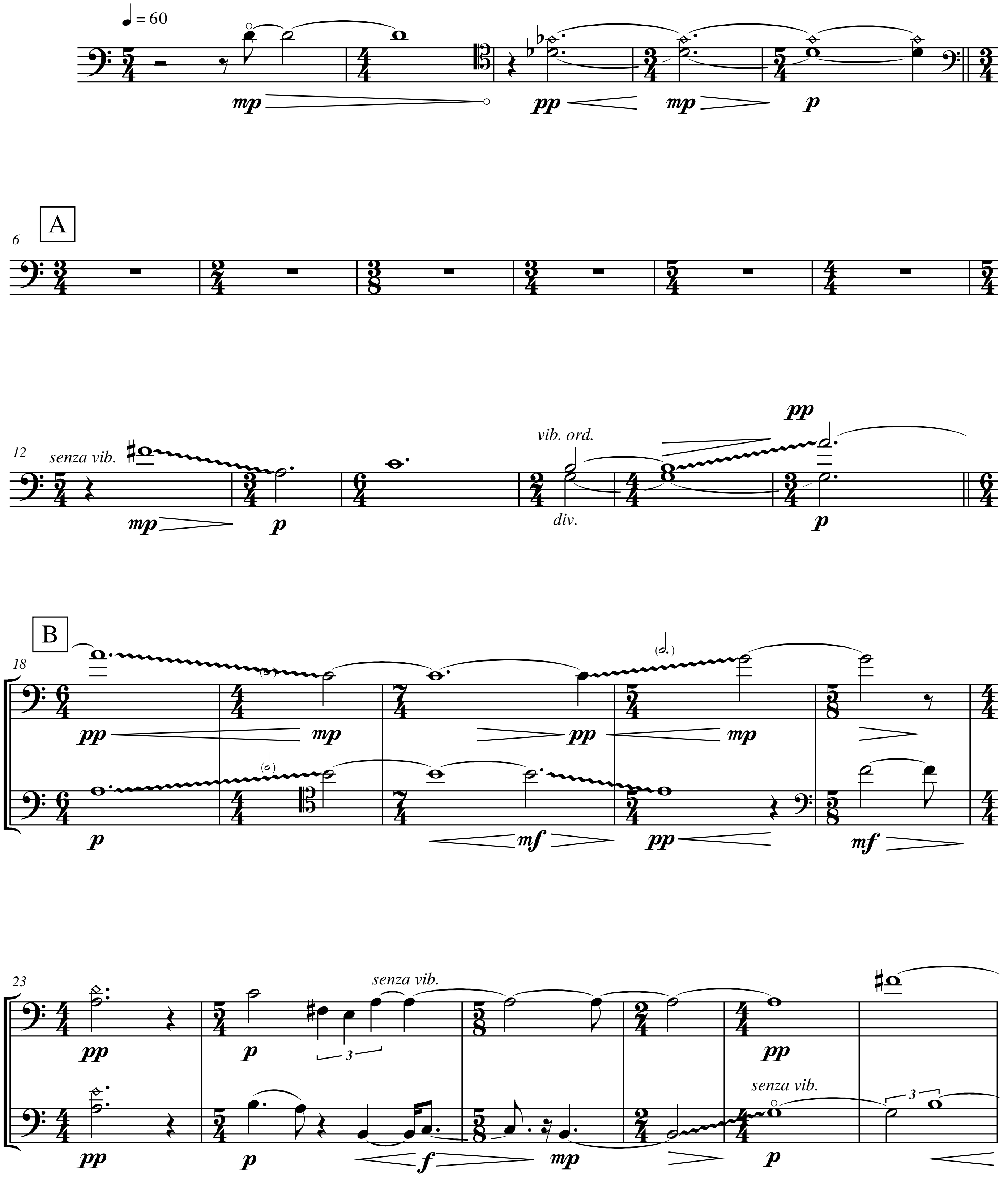

157
sul ponticello
160
accel.
L
a tempo
(sul pont.)
ord.
168
M
sul ponticello
172
accel.
a tempo
175
ord.
181
decresc.
sul pont.

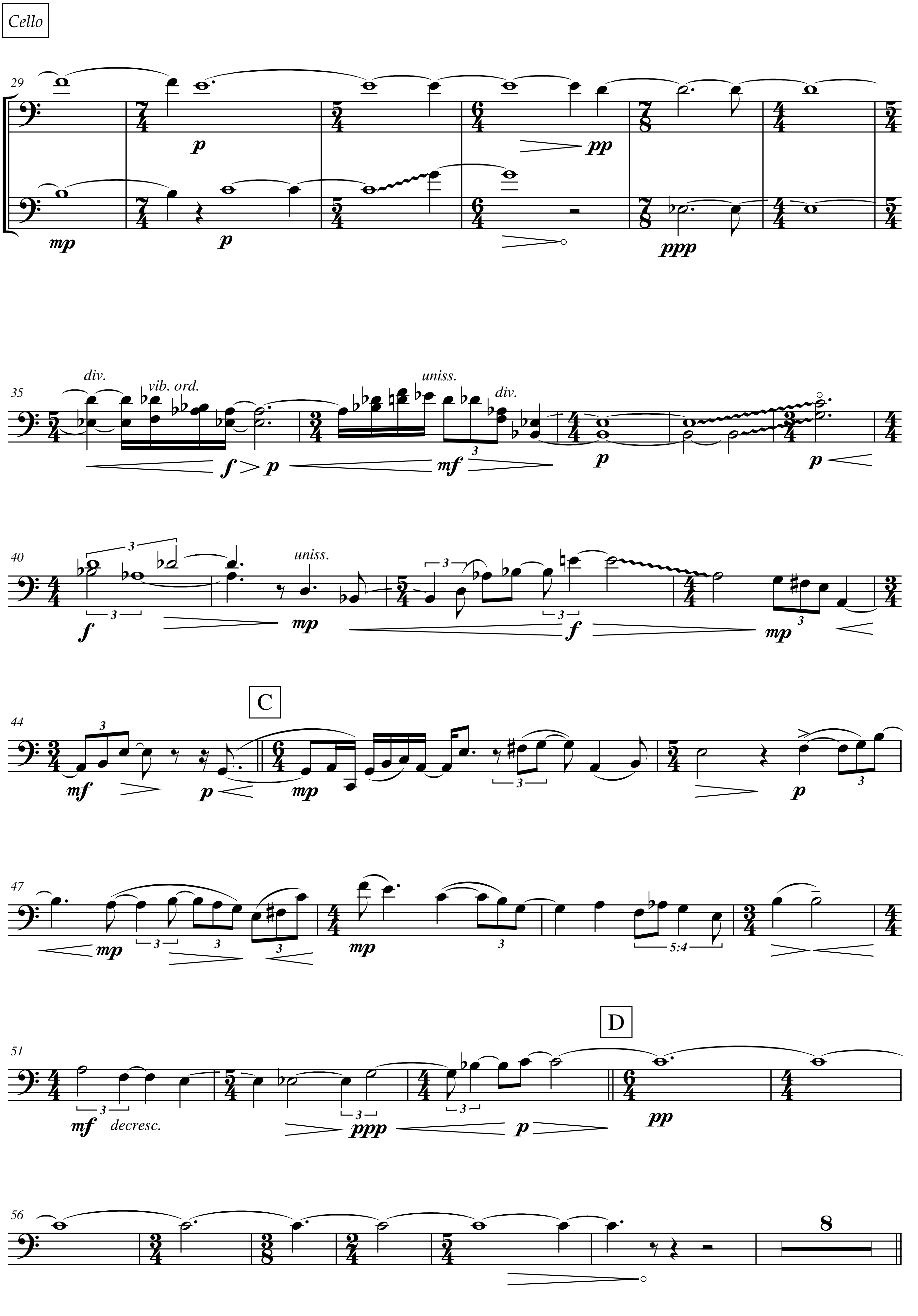
Cello

Sob a Montanha, Um Retrato do Tempo

para orquestra de cordas

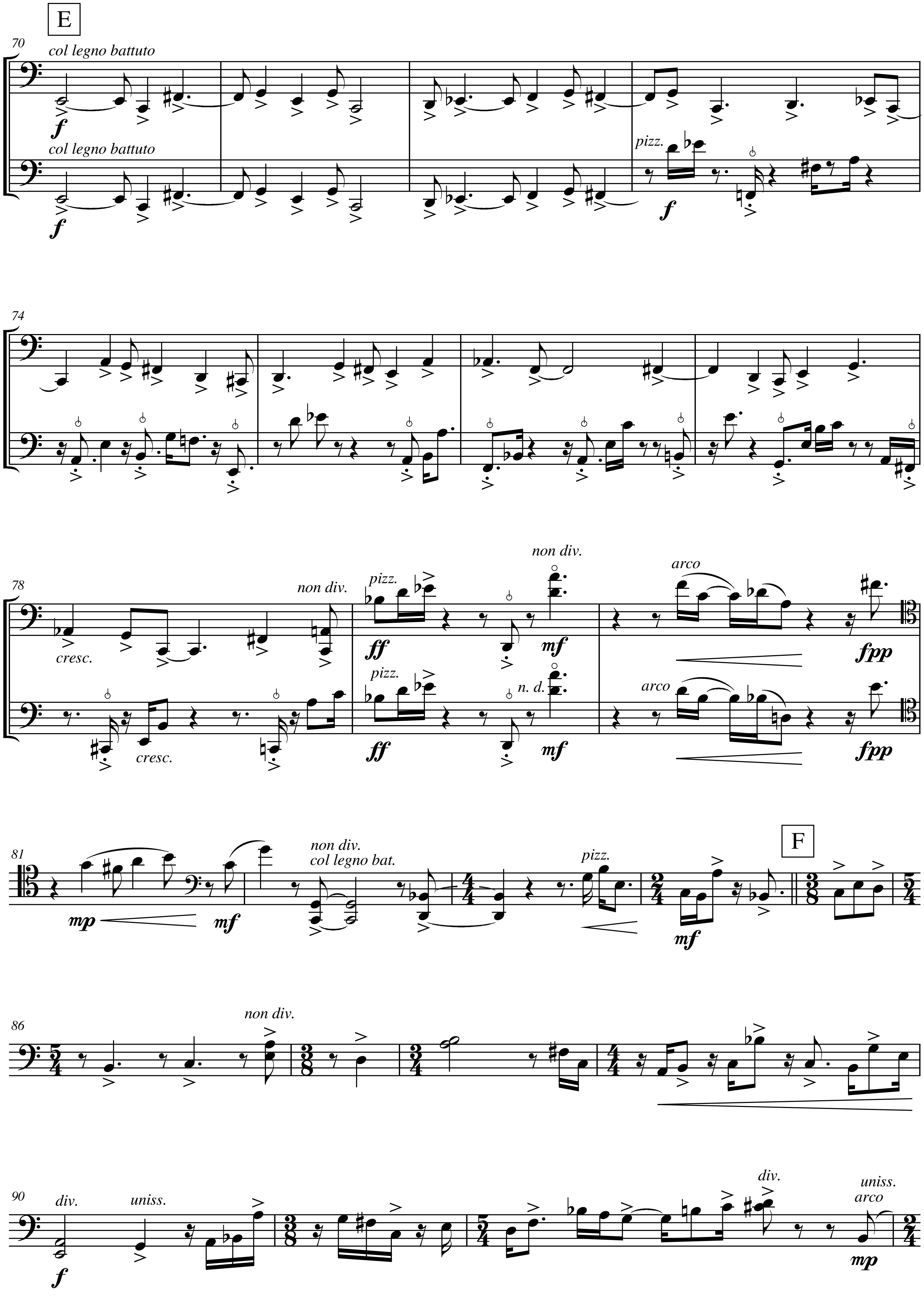
Tauan G. Sposito
2015



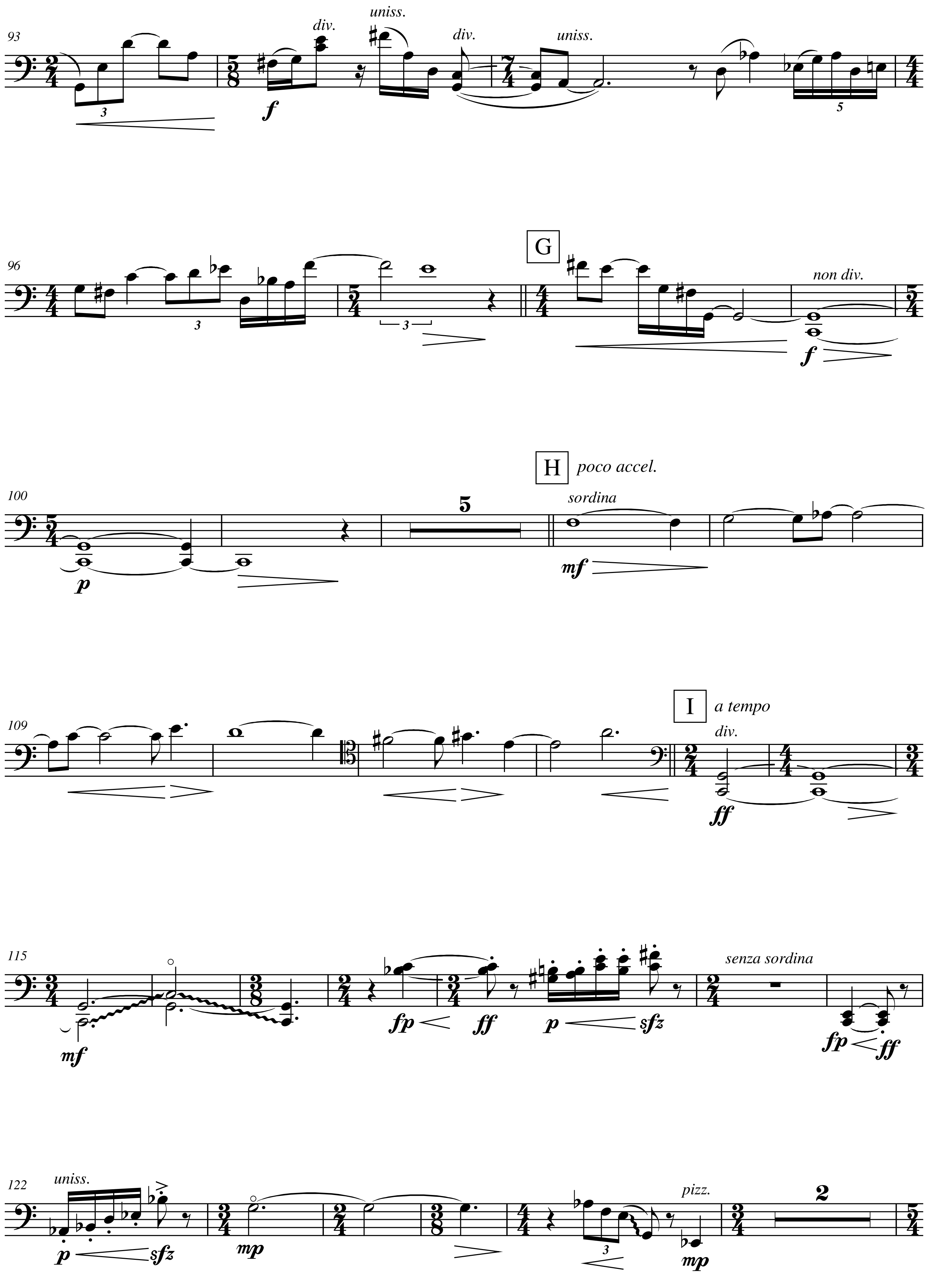

Cello
div.
vib. ord.
uniss.
div.
uniss.
C
decresc.
D

sob a montanha, um retrato do tempo

Cello

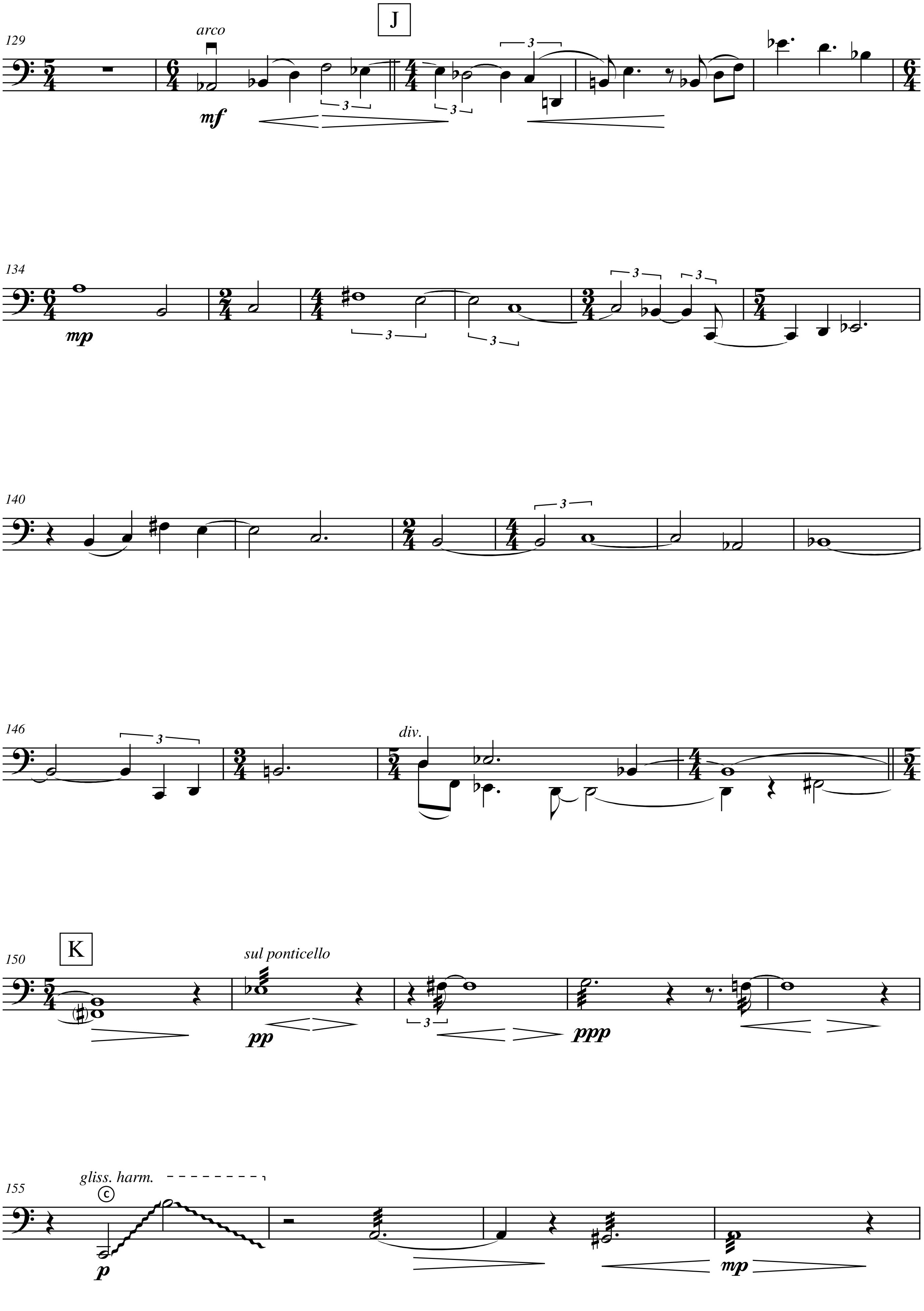


Cello

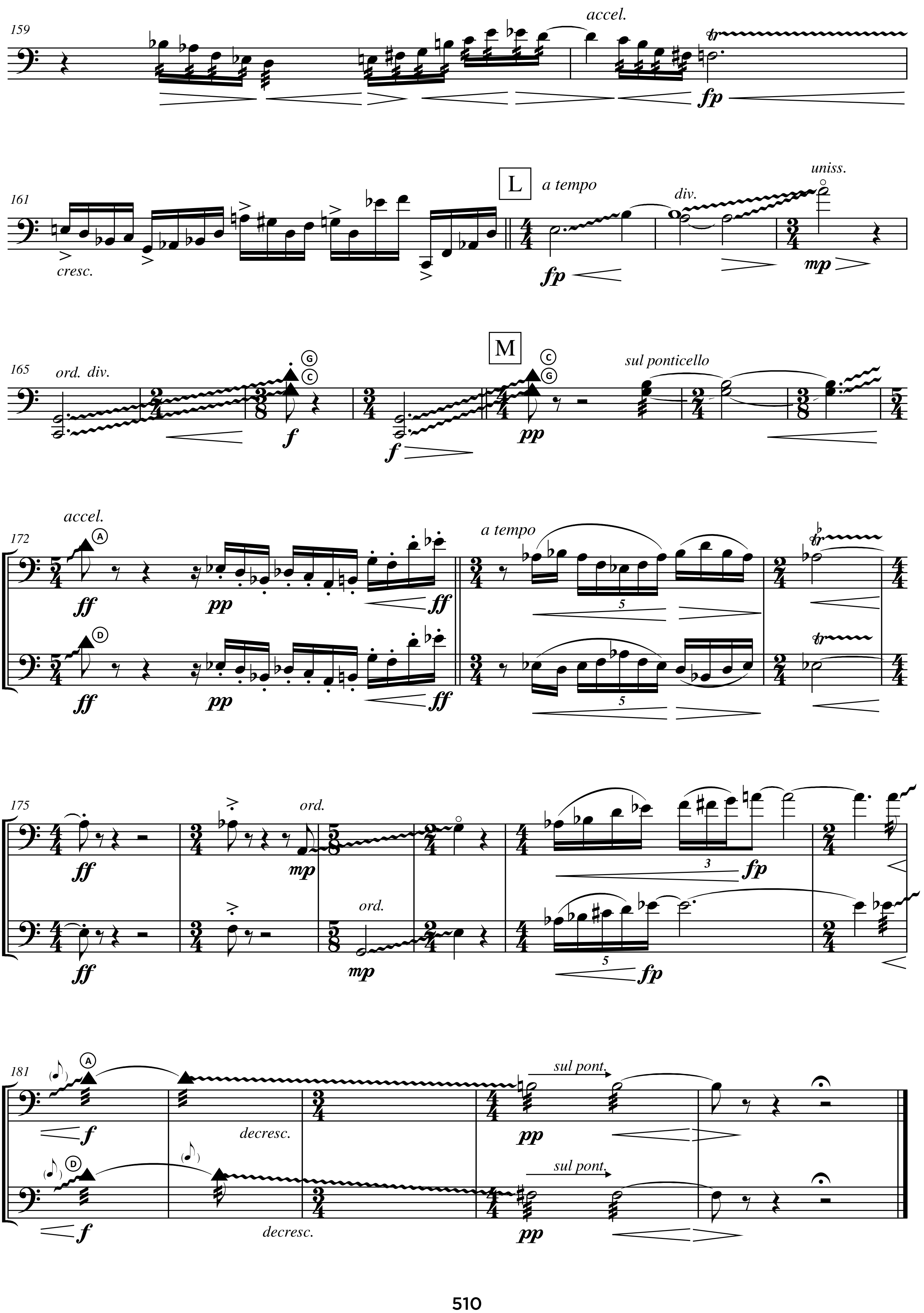

93
div.
uniss.
div.
uniss.
96
G
non div.
100
H
poco accel.
sordina
109
I
a tempo
div.
115
senza sordina
122
uniss.
pizz.

sob a montanha, um retrato do tempo

Cello



Cello

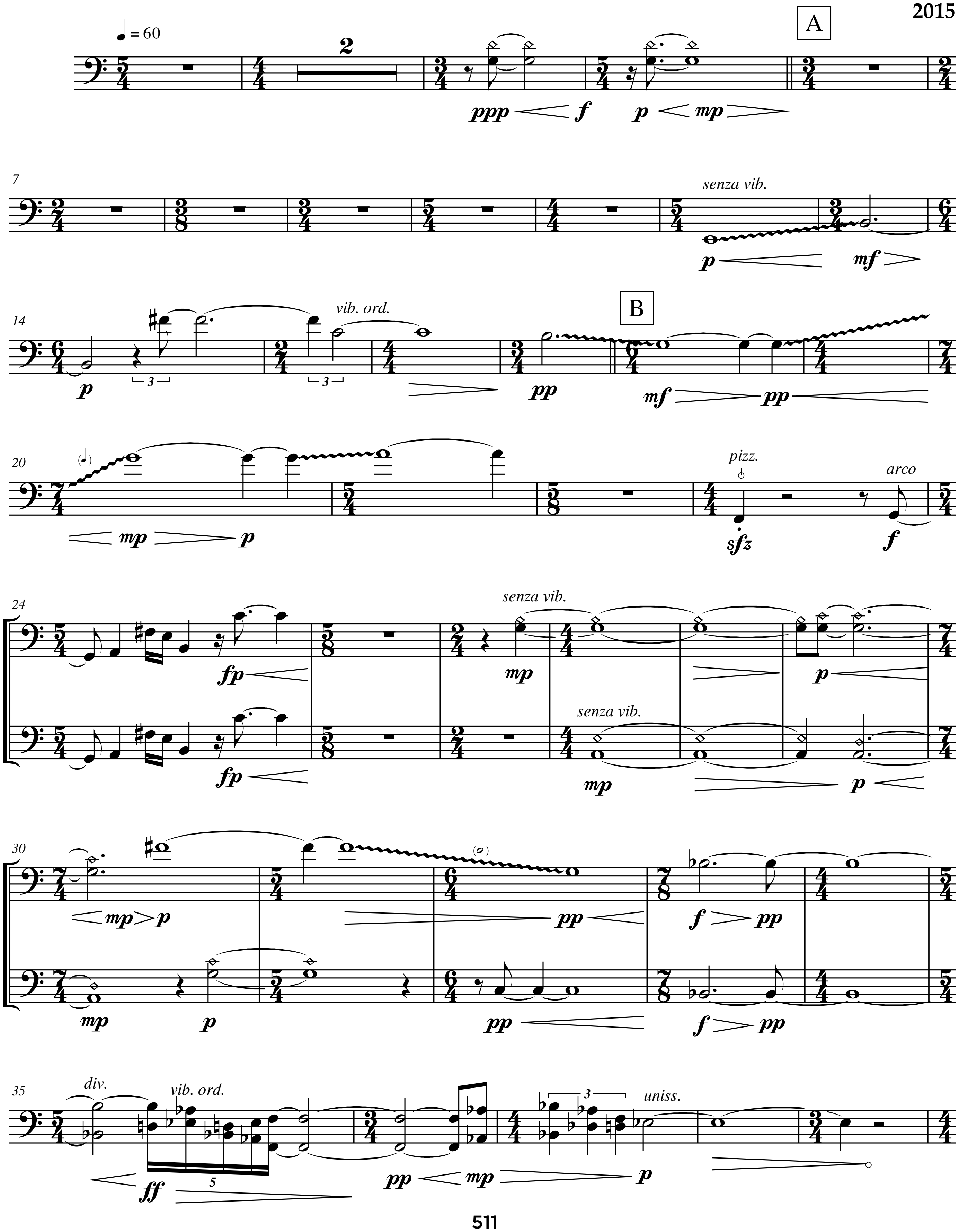

159
accel.
fp
161
cresc.
L
a tempo
div.
uniss.
fp
mp
165
ord. div.
M
sul ponticello
f
pp
172
accel.
ff
pp
a tempo
175
ord.
mp
fp
181
decresc.
sul pont.

Contrabaixo

Sob a Montanha, Um Retrato do Tempo

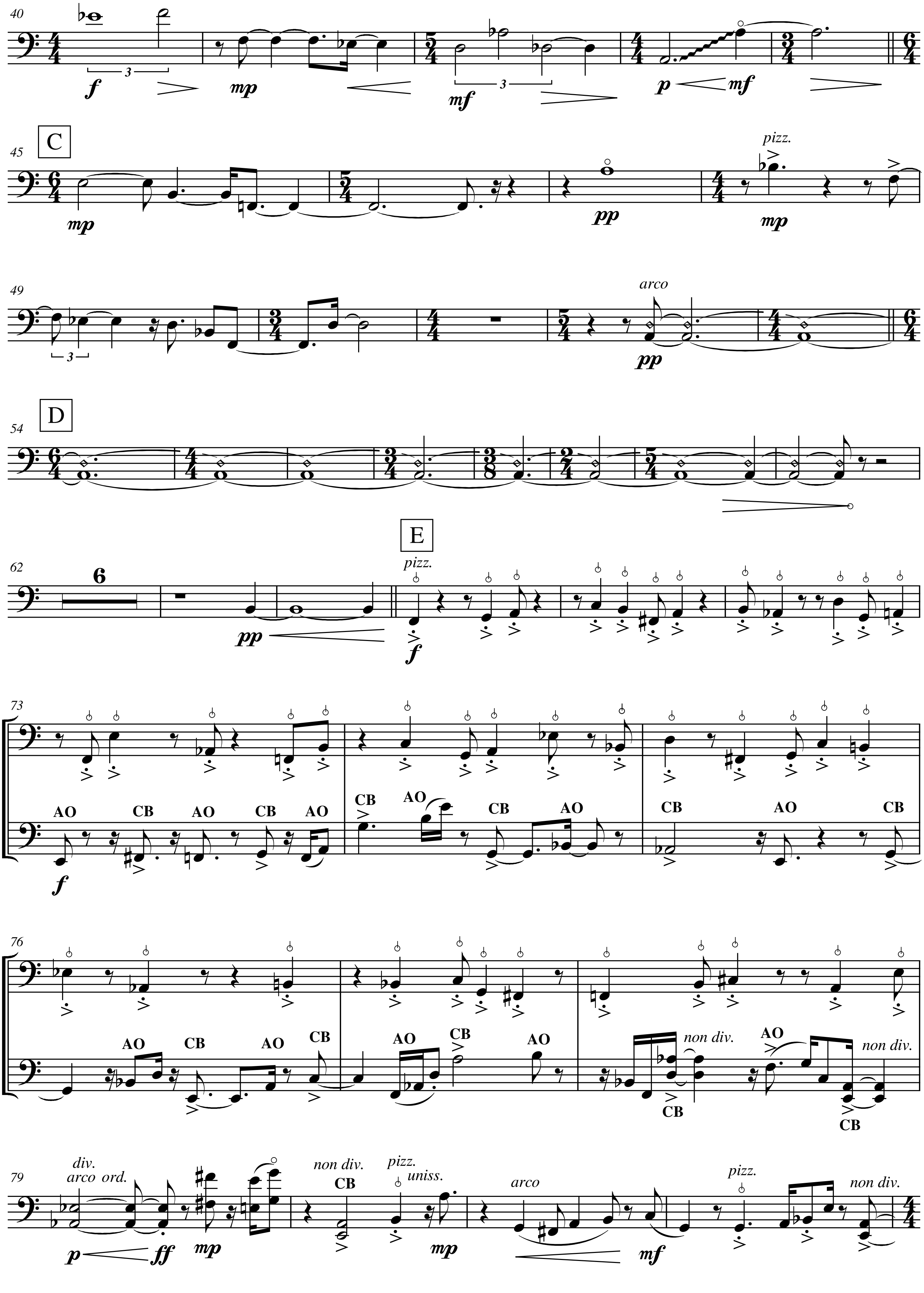
para orquestra de cordas

Tauan G. Sposito
2015

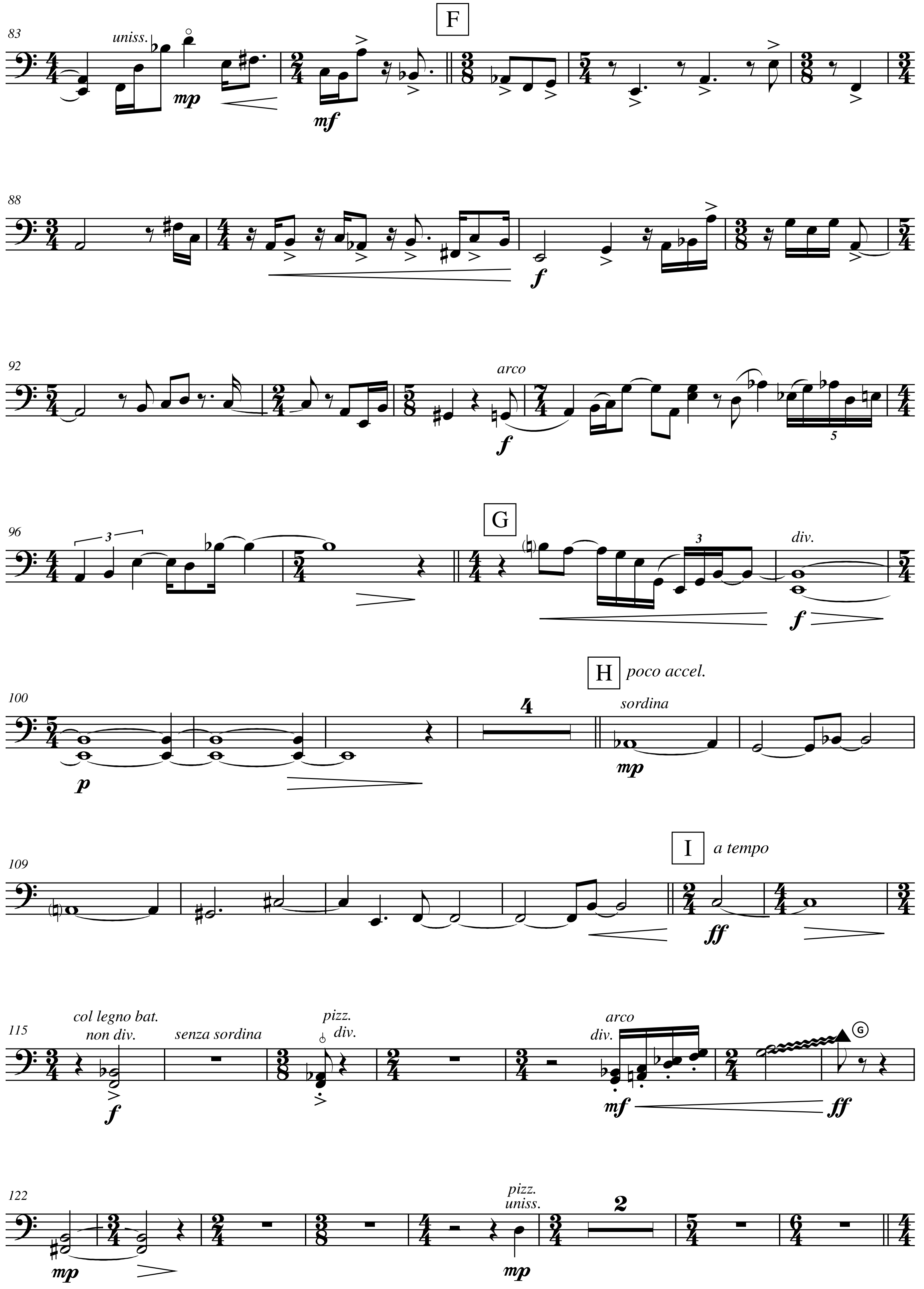


Contrabaixo

sob a montanha, um retrato do tempo

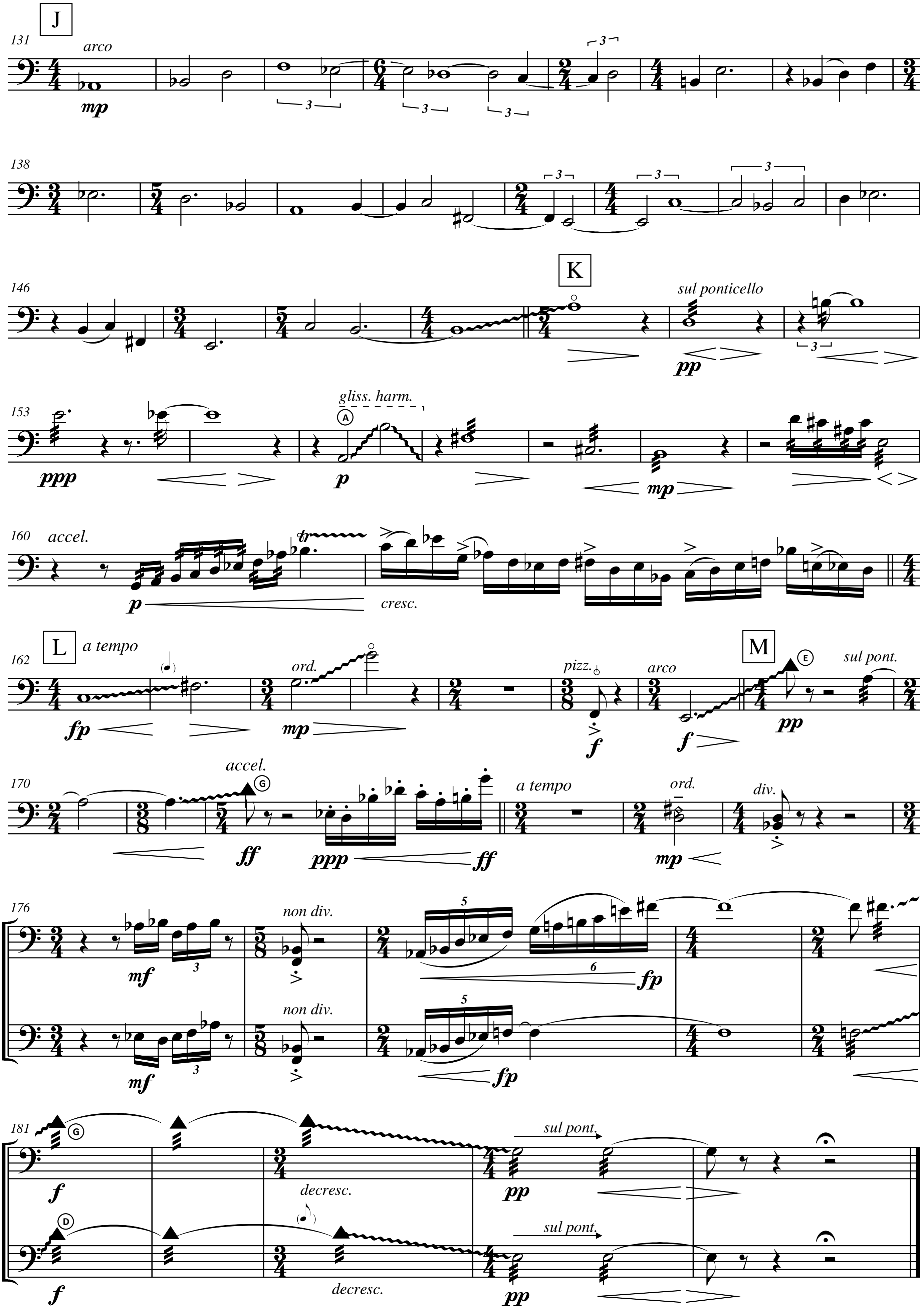


Contrabaixo



Contrabaixo

sob a montanha, um retrato do tempo



Tauan Gonzalez Sposito

Três Peças

para dois violinos

Três Peças

para dois violinos

Tauan Gonzalez Sposito

novembro de 2017 / janeiro de 2018

estreada em 20 de abril de 2018, Teatro Reviver, Maringá - PR

violino 1 | Tauan Gonzalez Sposito
violino 2 | Carlos Henrique Meira

1. Labirinto | *circa 4'00''*

Um ostinato rítmico/melódico permeia a obra toda, aparecendo ora no primeiro violino, ora no segundo. Em determinadas vezes, são agregadas outras notas, preenchendo a sonoridade de outra maneira. Os caminhos se cruzam, escolhem-se atalhos, percorre-se distâncias maiores... Os dois personagens quase entram em colapso para enfim encontrarem a saída do labirinto.

2. Através da Janela Eu Vejo Uma Ponte | *circa 3'30''*

A desfragmentação dos timbres do violino é a visão através do vidro da janela. O que o olho vê é uma distorção da realidade: mais próximo, mais distante, ondulações que existem de verdade ou apenas um jogo do imaginário? A ponte ainda está lá? Estão lançadas as hipóteses...

3. Ninho deMafagafos | *circa 3'30''*

Num ninho de mafagafos, cinco mafagafinhos há... Ao que se refere o trava línguas? Nos vemos em meio ao habitat desses seres fantásticos que tanto nos aparecem na infância das brincadeiras e dos sonhos. Os sons dos mafagafos, sua forma de comunicação, seus barulhos enquanto estão aninhados: traduzidos pelos violinos, possivelmente seriam assim!

Instruções

Ritmos e alturas são (exceto com a presença de uma clave ou marca de segundos) apenas indicações proporcionais; em cada interpretação, o resultado será de alguma forma, diferente.

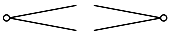
Senza tempo, métrica livre

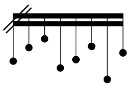
Pausas/cesuras nas partes não-métricas (de curta a longa)

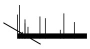
Continuar o procedimento

⟶ Transição gradual e contínua

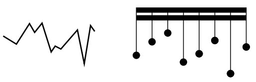
X'' Duração em segundos

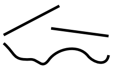
 *crescendo dal niente; decrescendo al niente*

 *Presto possibile*

 Sons em ritmo aleatório

Nota aleatória mais aguda / mais grave

 Notas aleatórias

 Tipos de *glissando*

Glissando com harmônicos

modo ordinario

(SP) *sul ponticello*

extr. (SP) *extramamente sul ponticello*

(ST) *sul tasto*

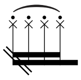
(FL) *flautato*

(P) *pizzicato*

(A) *arco*

(SV) *senza vibrato*

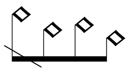
(VO) *vibrato ordinario*

 *ricochet*

(I)(II)(III)(IV) Corda a ser tocada

× Abafar as cordas

Sinal de intensidade da pressão do arco (*écrasé)*

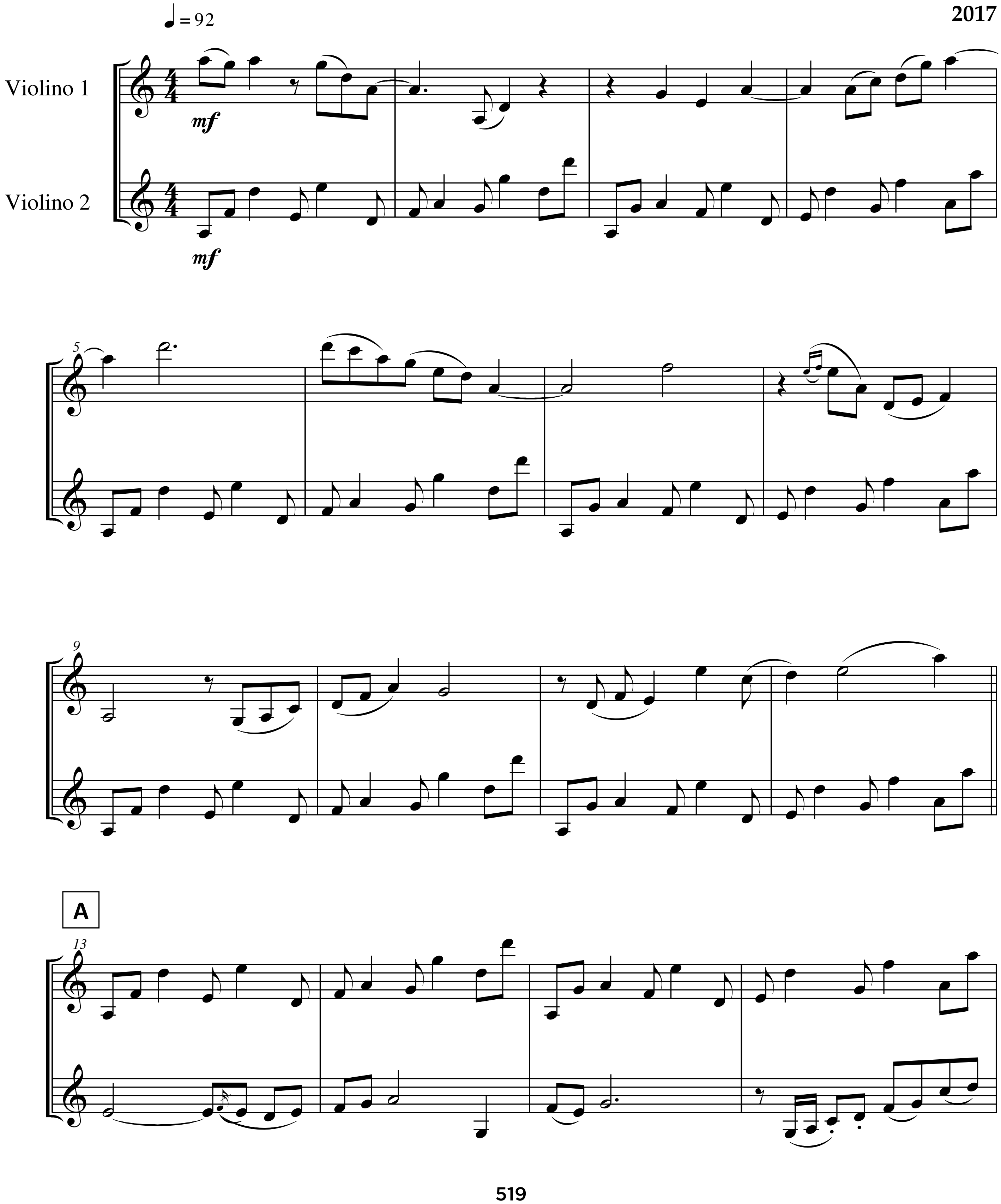
 Improviso com harmônicos (principalmente naturais)

Três Peças

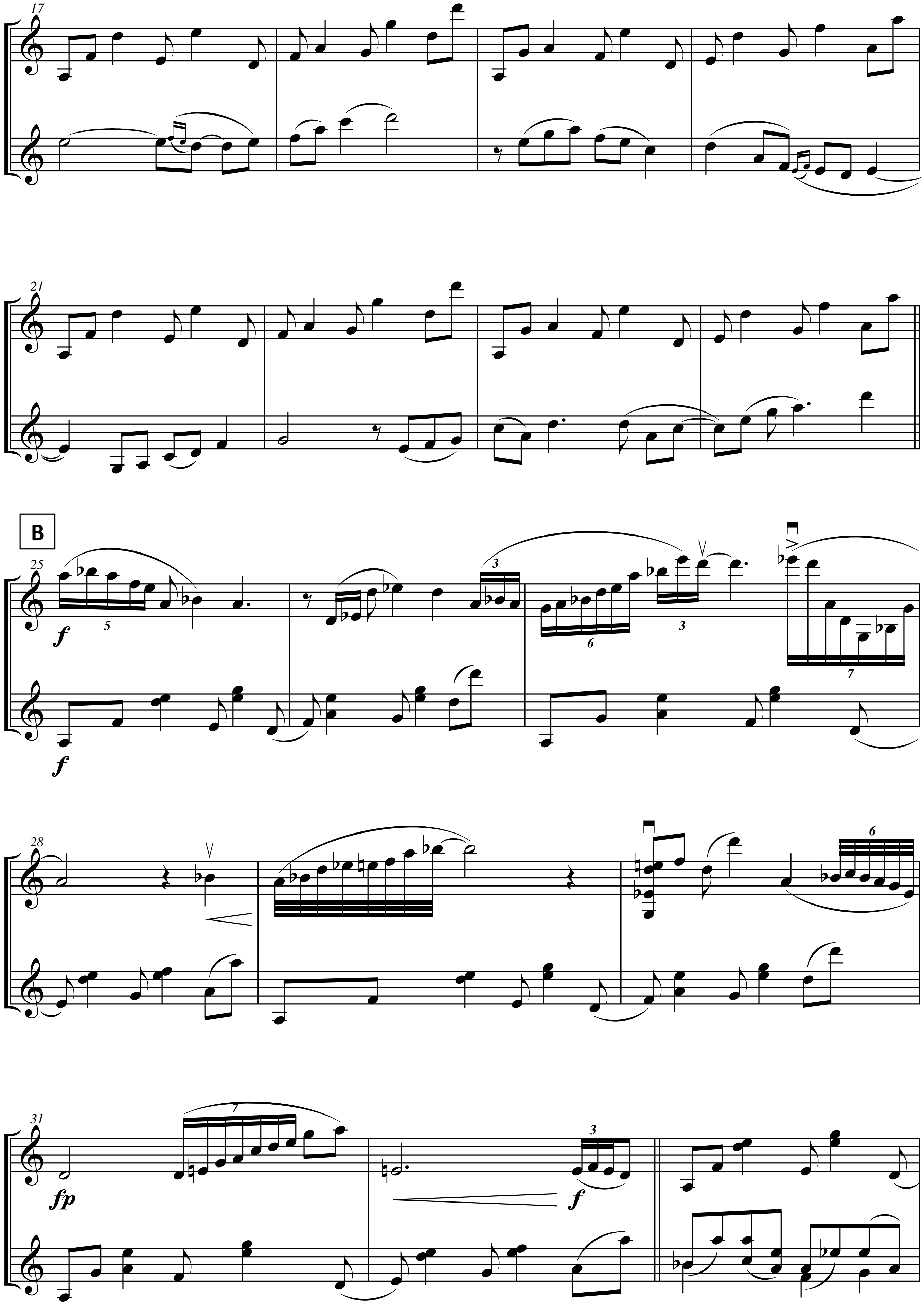
para dois violinos

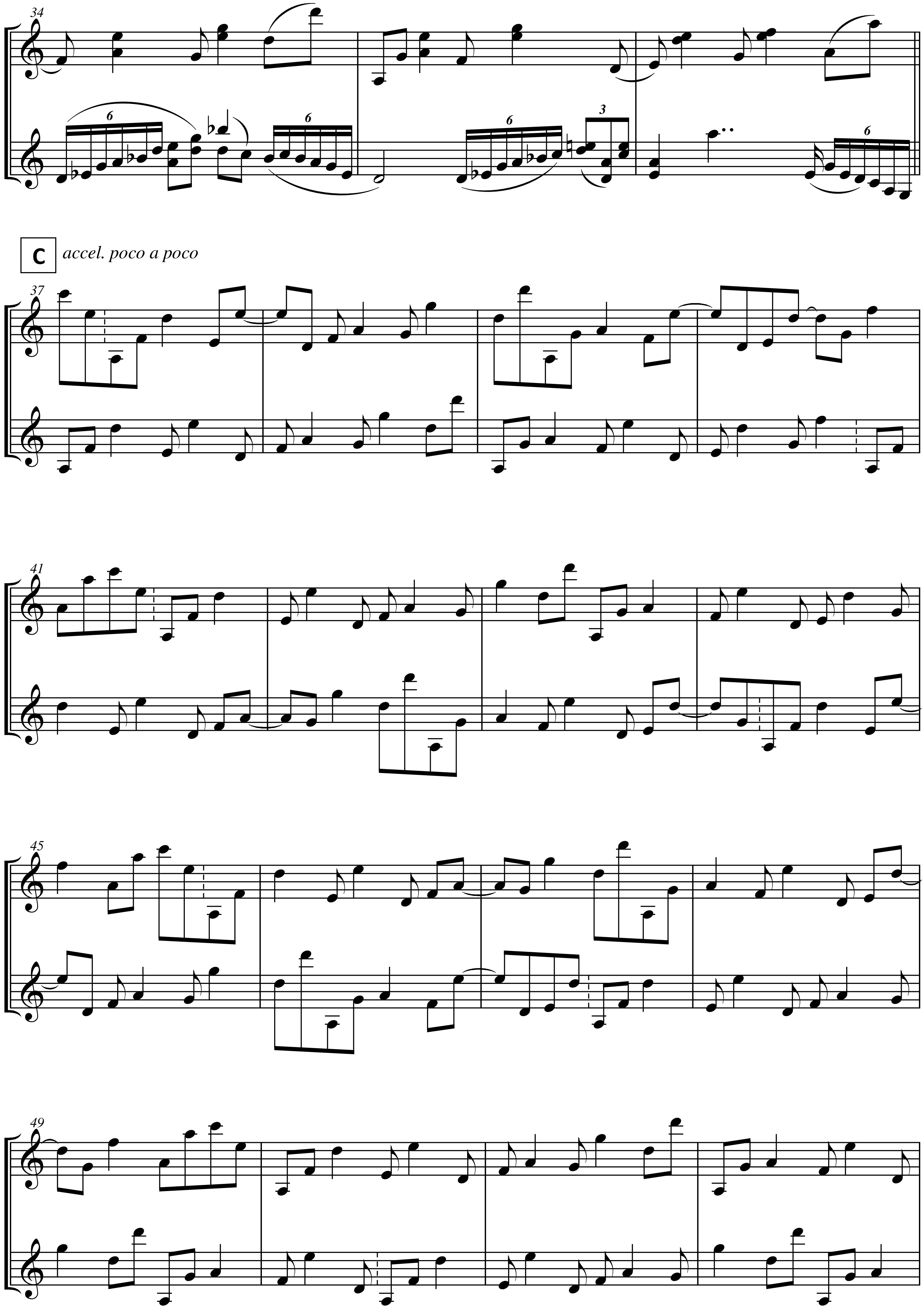
I. Labirinto

Tauan G. Sposito
2017

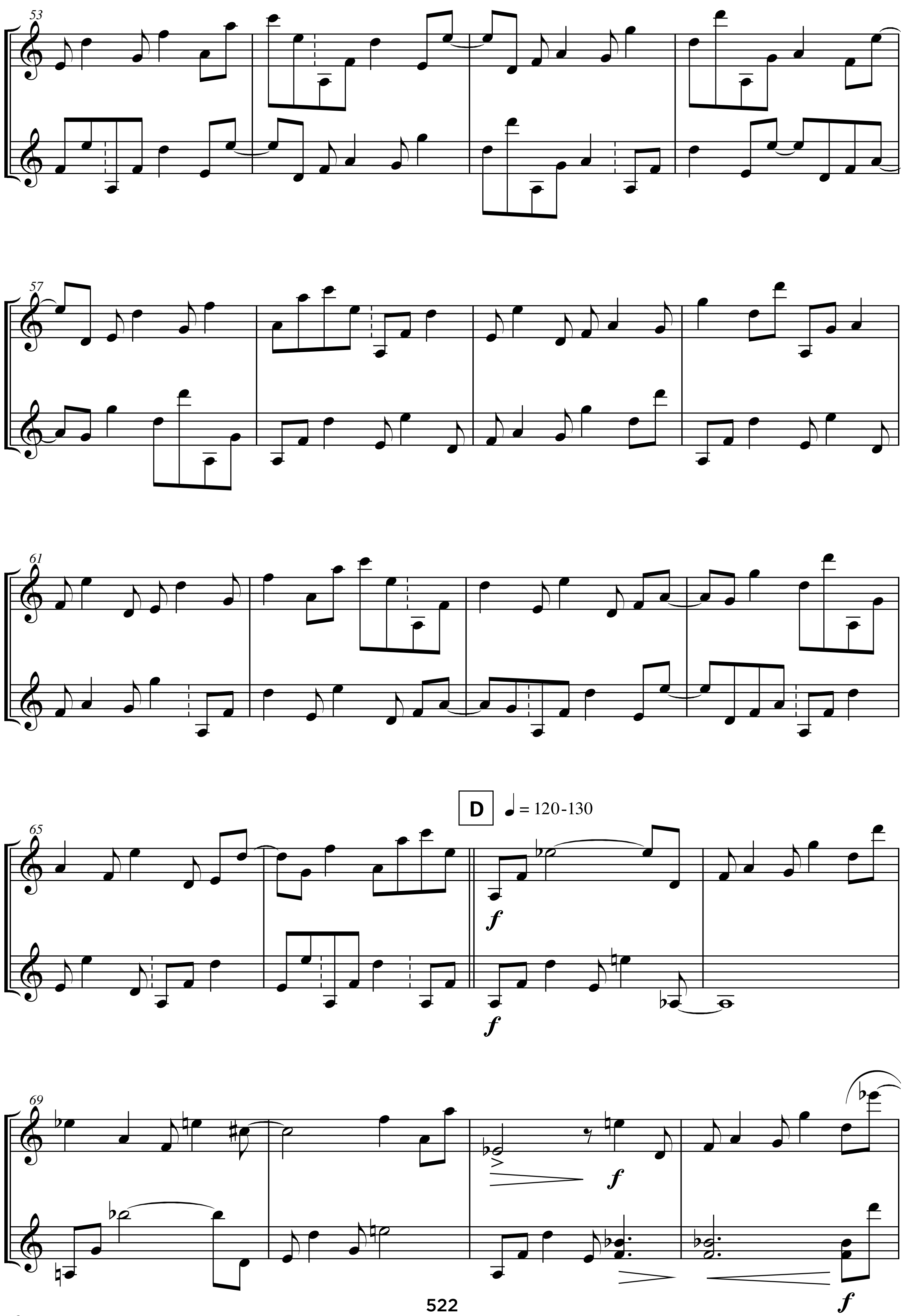


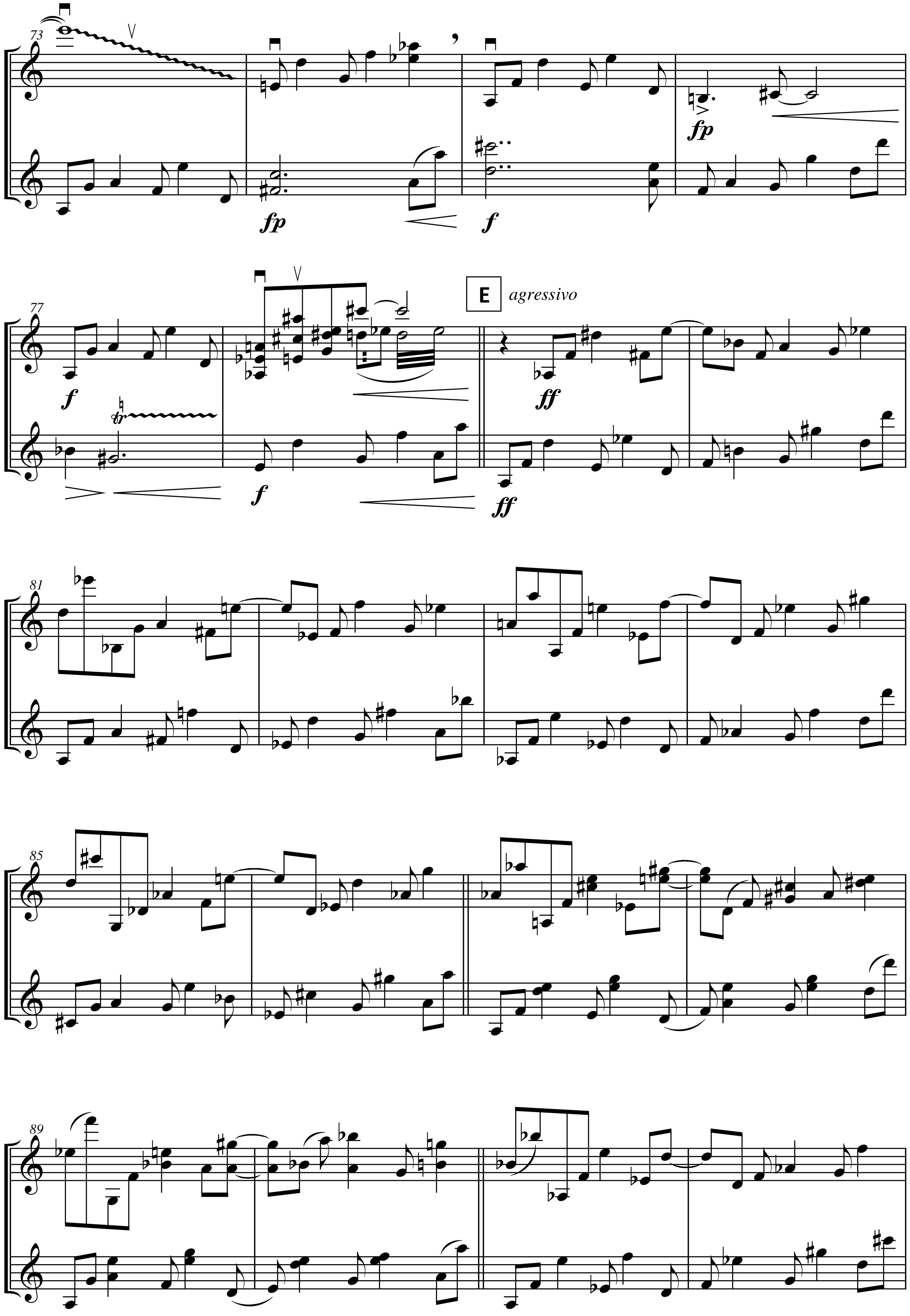
três peças: labirinto



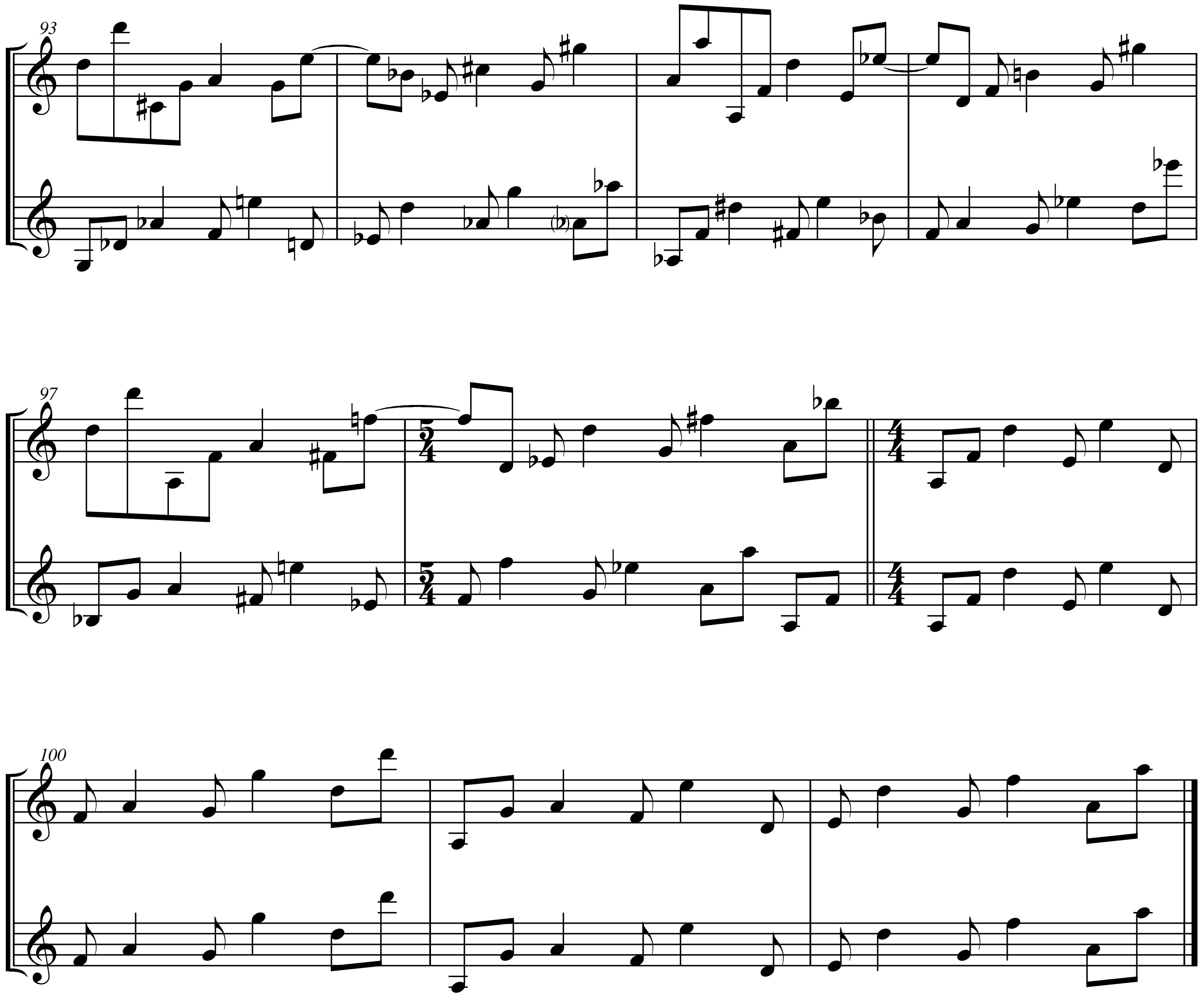

34
6
6
6
3
6
C
accel. poco a poco
37
41
45
49

três peças: labirinto




73
fp
fp
f
77
f
tr
f
E
agressivo
ff
ff
81
85
89

três peças: labirinto

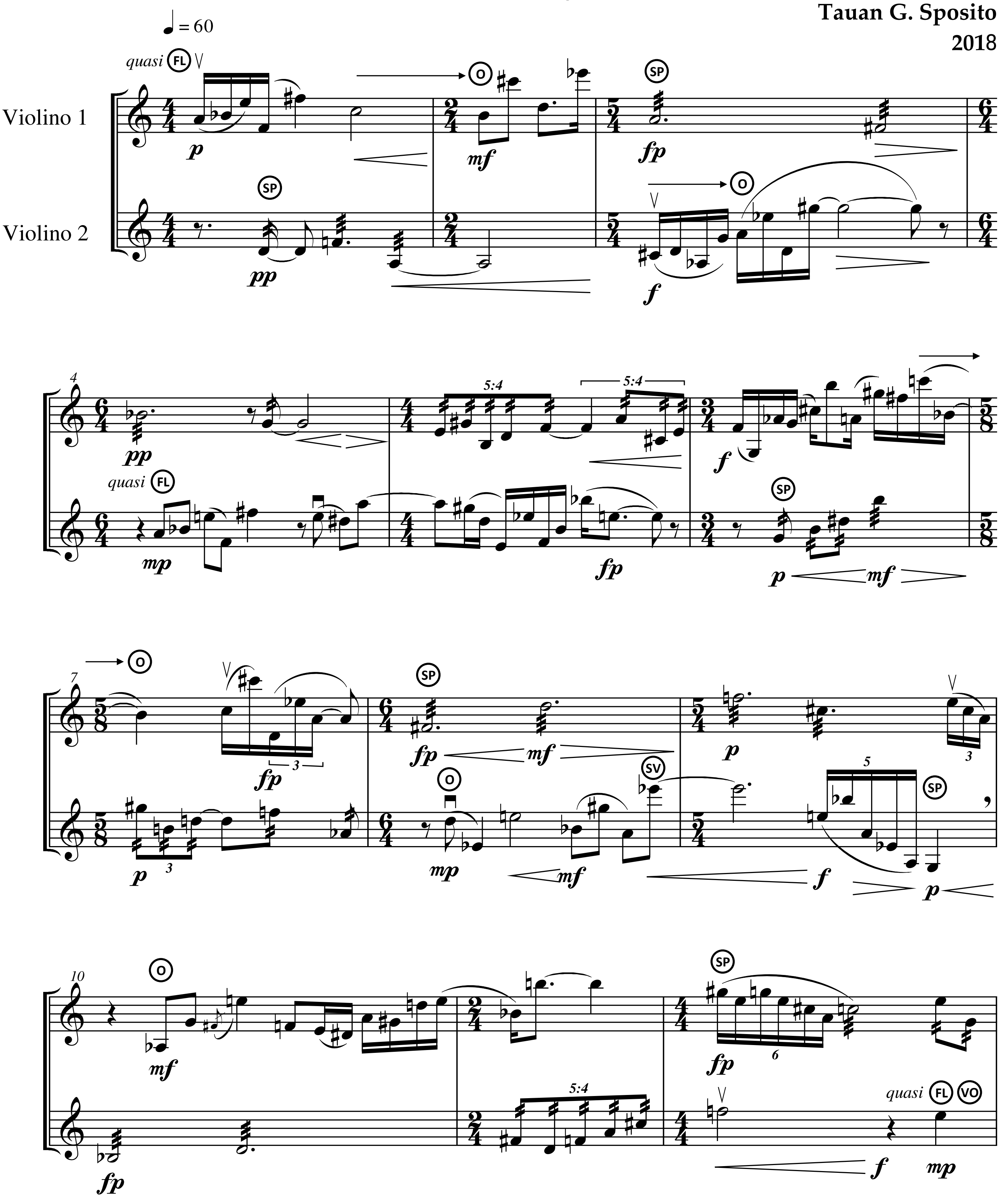


Três Peças

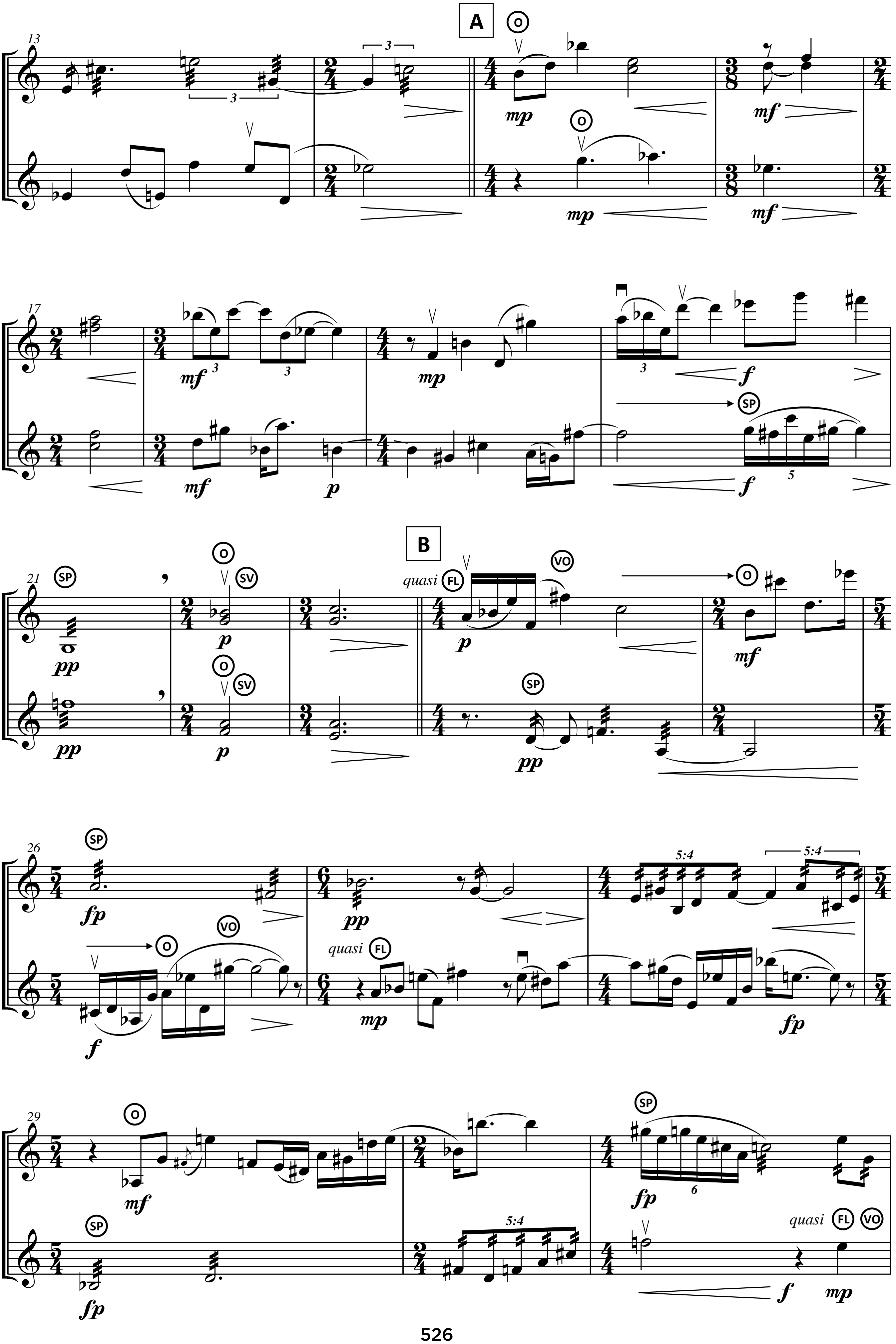
para dois violinos

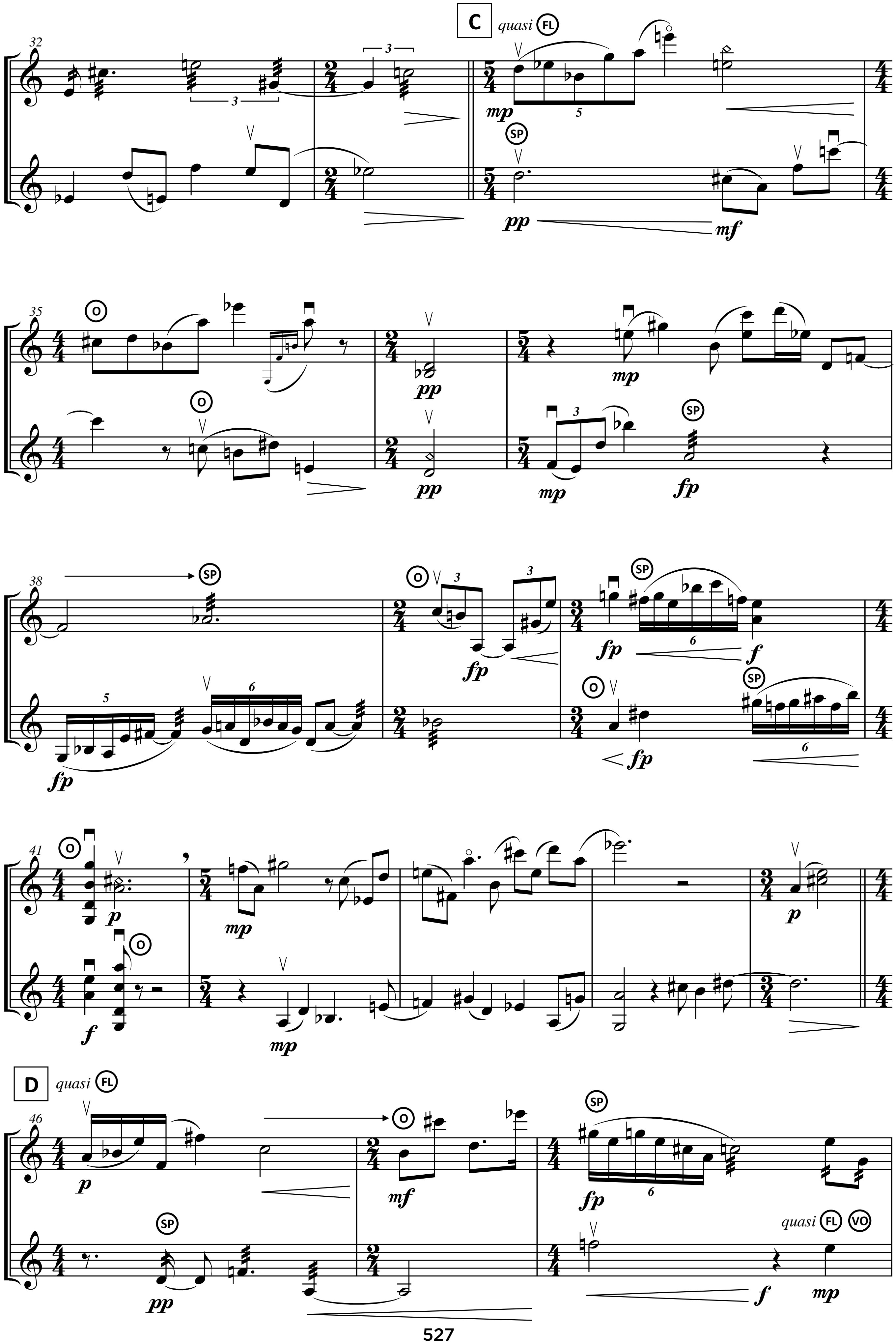
II. Através da Janela Eu Vejo Uma Ponte

Tauan G. Sposito
2018

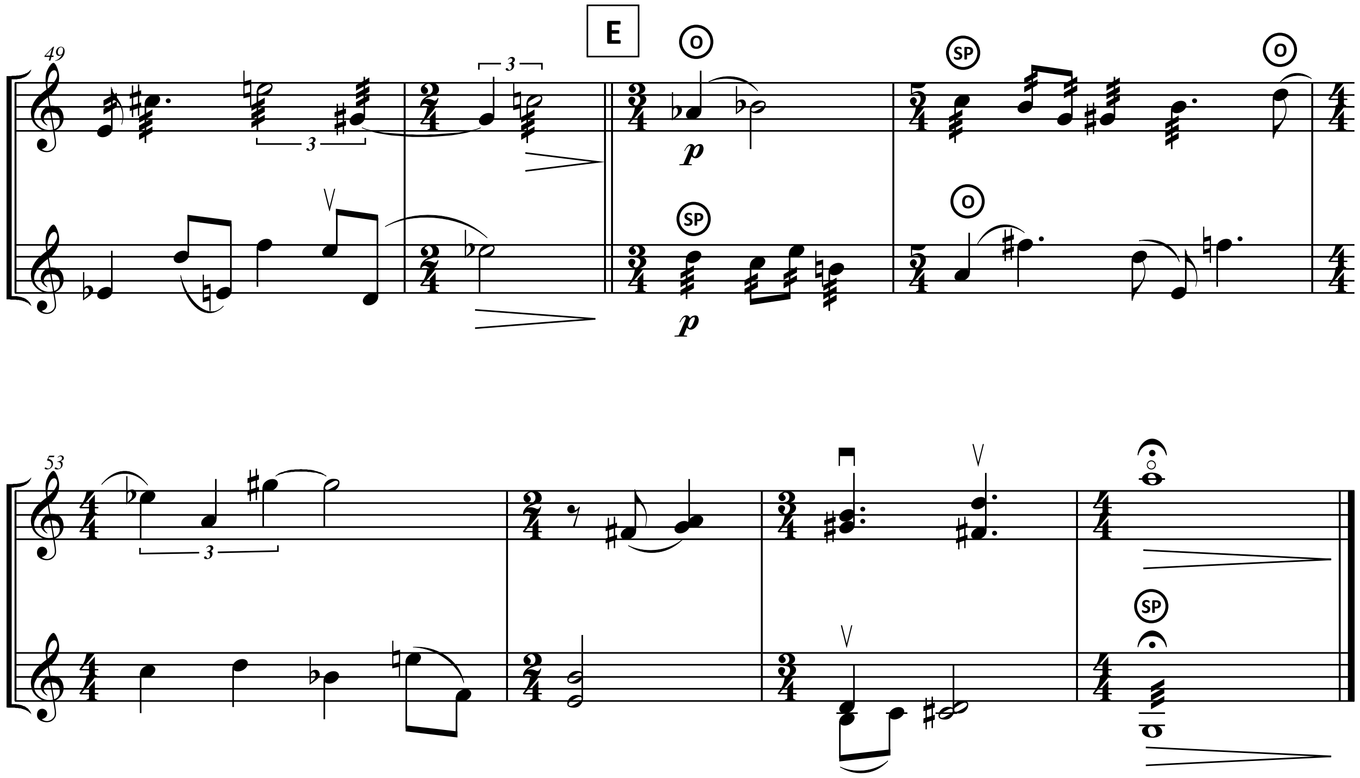


três peças: através da janela eu vejo uma ponte




C
quasi FL
32
SP
O
35
38
41
D
quasi FL
46
quasi FL VO
mp
pp
mf
fp
f
p

três peças: através da janela eu vejo uma ponte

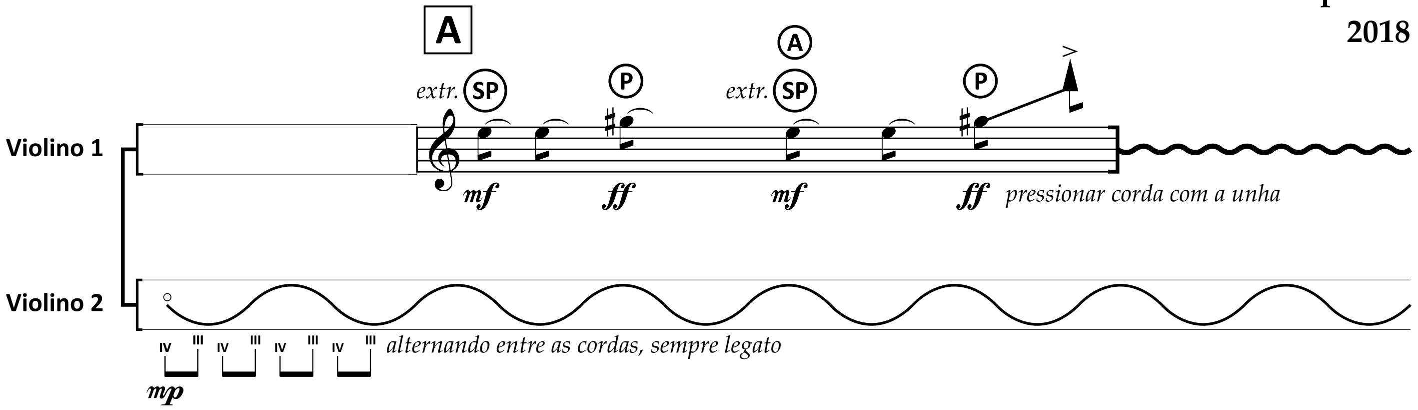


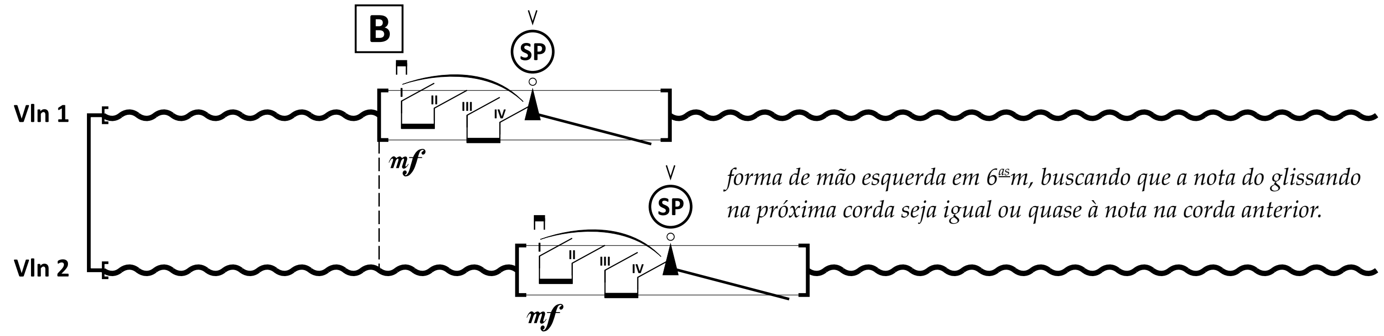
Três Peças

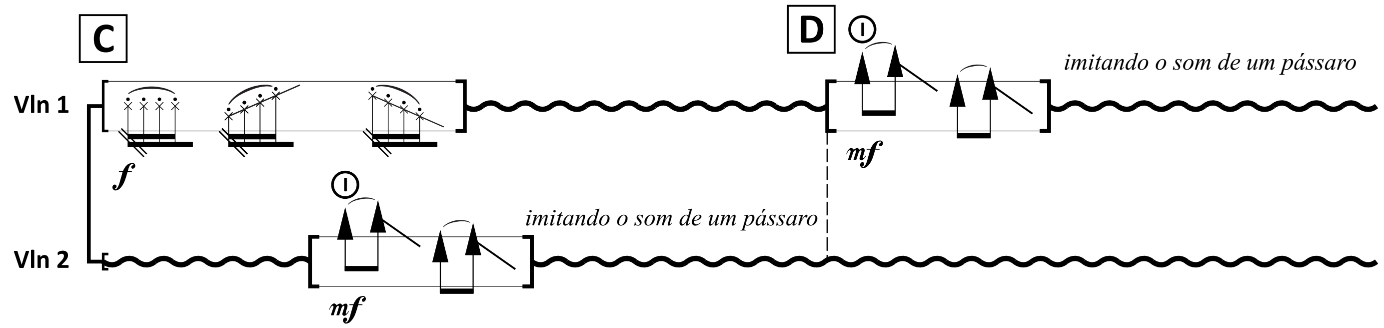
para dois violinos

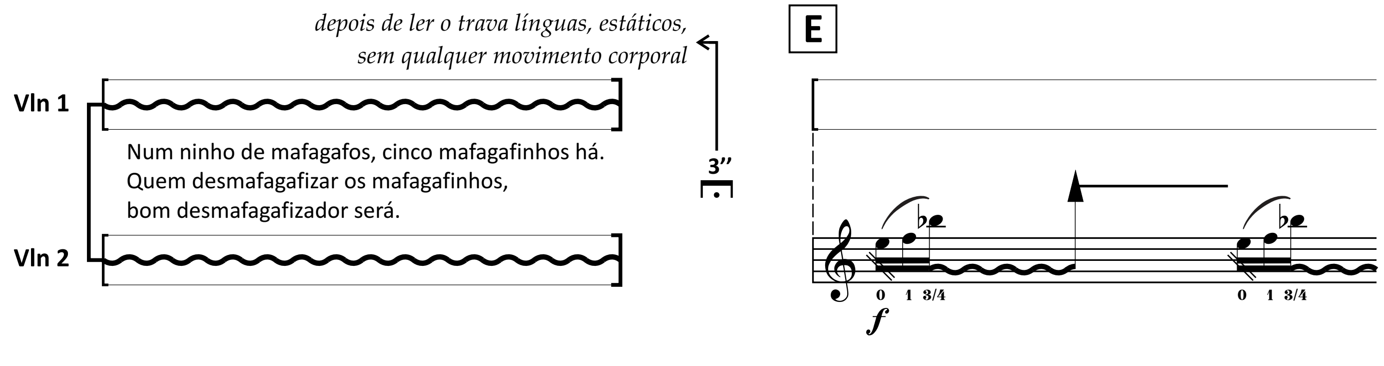
III. Ninho de Mafagafos

Tauan G. Sposito
2018

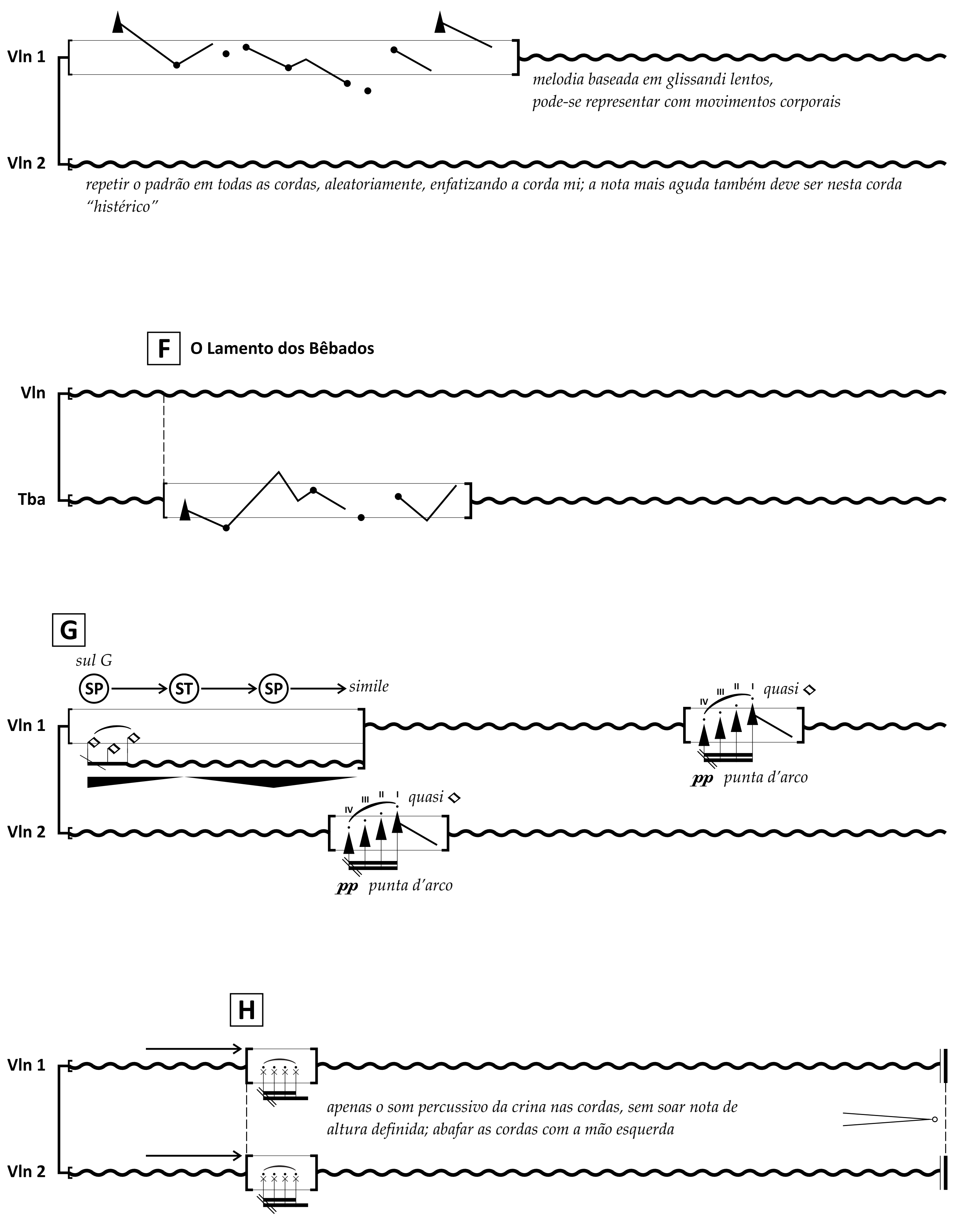








três peças: ninho de mafagafos



Tauan Gonzalez Sposito

Trio

para violino, violoncelo e piano

Trio

para violino, violoncelo e piano

Tauan Gonzalez Sposito

maio de 2014 / revisão: outubro de 2015

duração aproximada: 7'45''

obra selecionada para o XXIX Panorama da Música Brasileira Atual da Escola de Música da UFRJ, 2018

estreada em 09 de novembro de 2018, Sala da Congregação, Rio de Janeiro,
XXIX Panorama da Música Brasileira Atual.

Trio Porã: violino | Maressa Carneiro
violoncelo | Glenda Carvalho
piano | Ciro Magnani

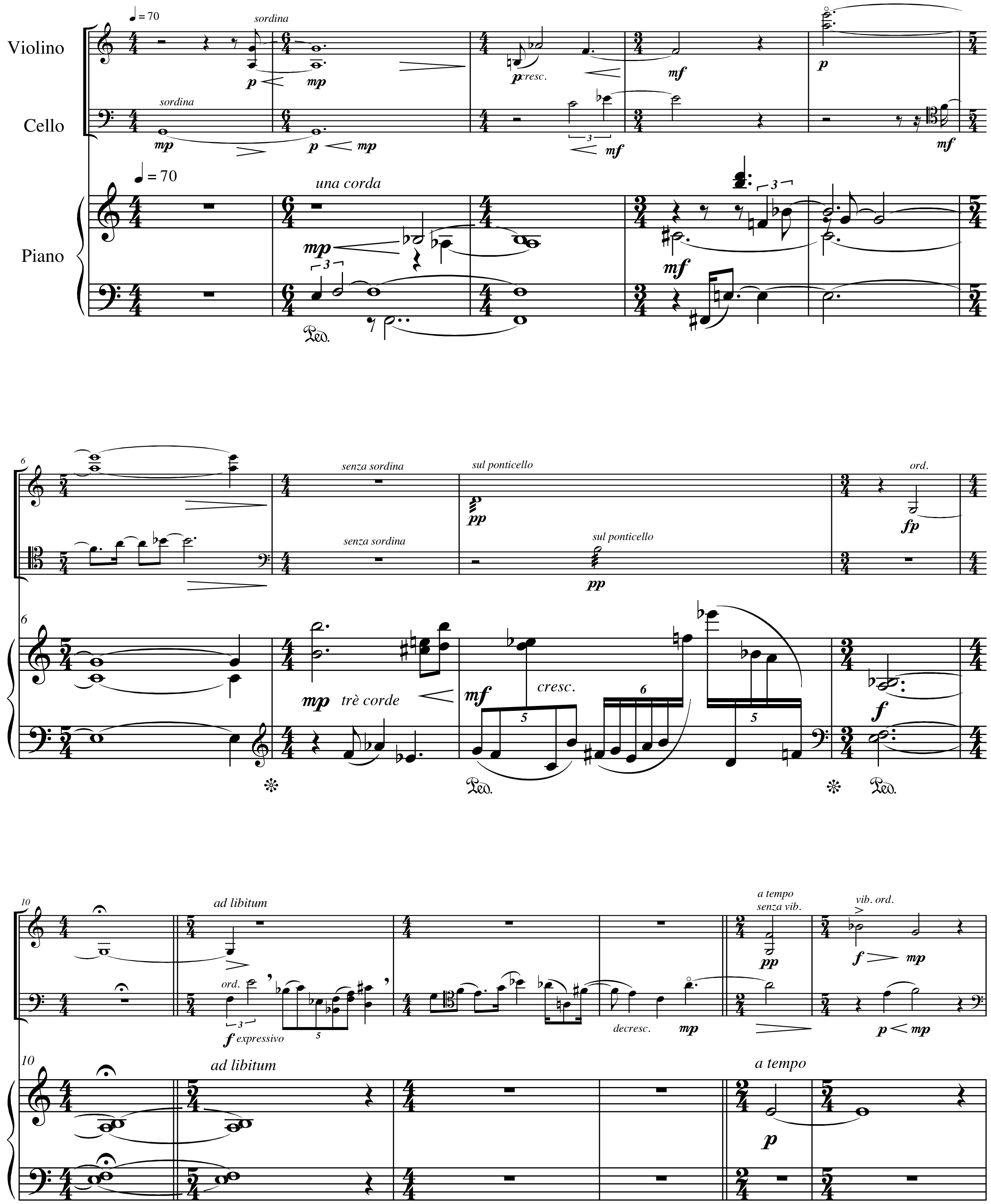
Dedicado à minha mãe, Nilceia, o *Trio*, escrito para violino, violoncelo e piano possui uma estrutura simples. De um ambiente mais etéreo, nebuloso, a música vai se transformando em algo mais rítmico e caótico, retornando ao ambiente calmo do início. De estrutura musical e técnica simples, a peça exige apenas uma compreensão de que, através dessa simplicidade, deve-se extrair seu máximo potencial. Frases e movimentos paralelos entre os instrumentos, e alguns pequenos duetos e solos durante a obra ressaltam importantes passagens musicais. O material musical escolhido possui grupos de notas que permitem diferentes tipos de combinações, que vão de clusters a sutis terças maiores, e seguindo o planejamento, essas combinações são apresentadas de forma cada vez mais longa, sendo a última sonoridade ouvida resultante da união das notas mais importantes da obra.

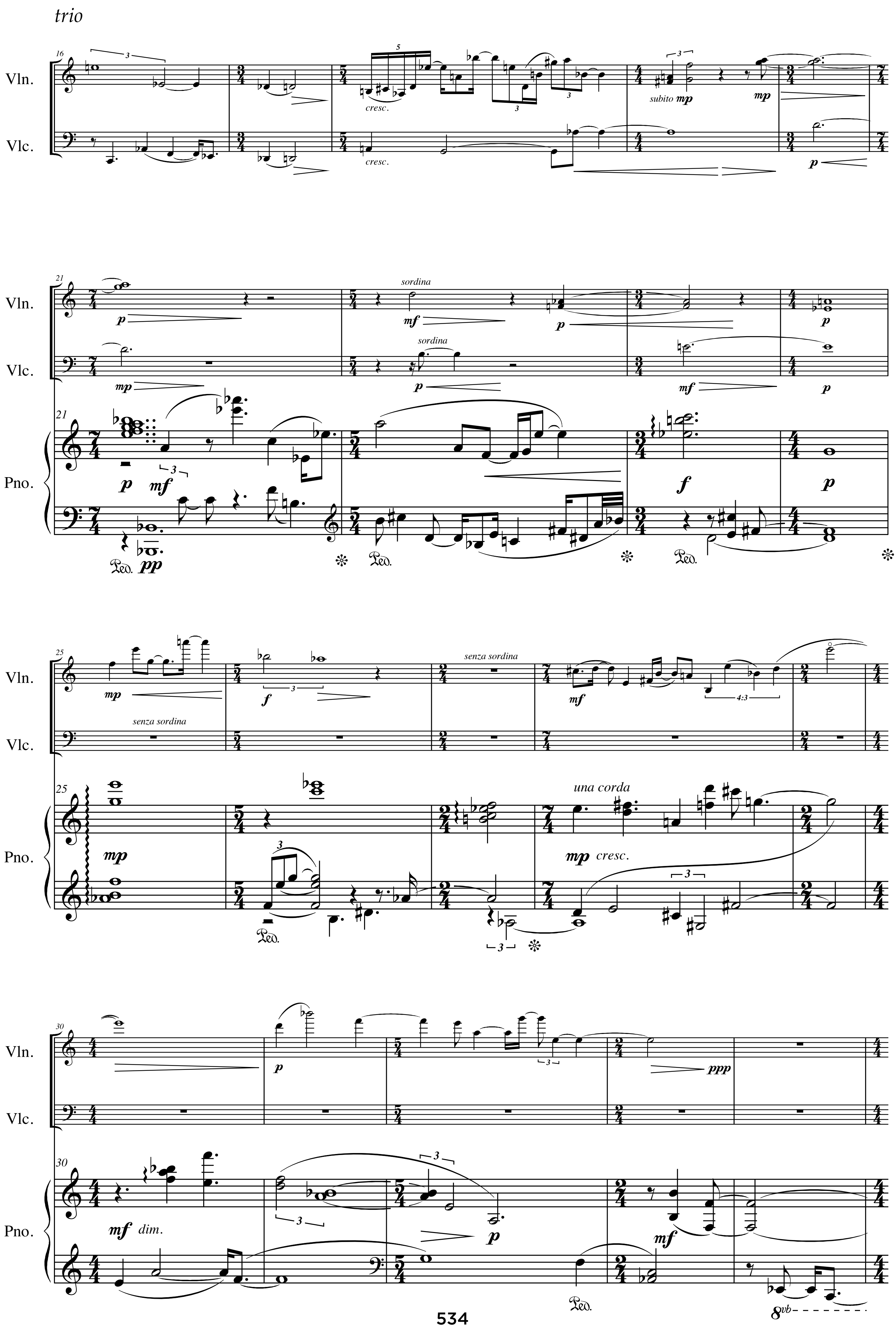
para minha mãe

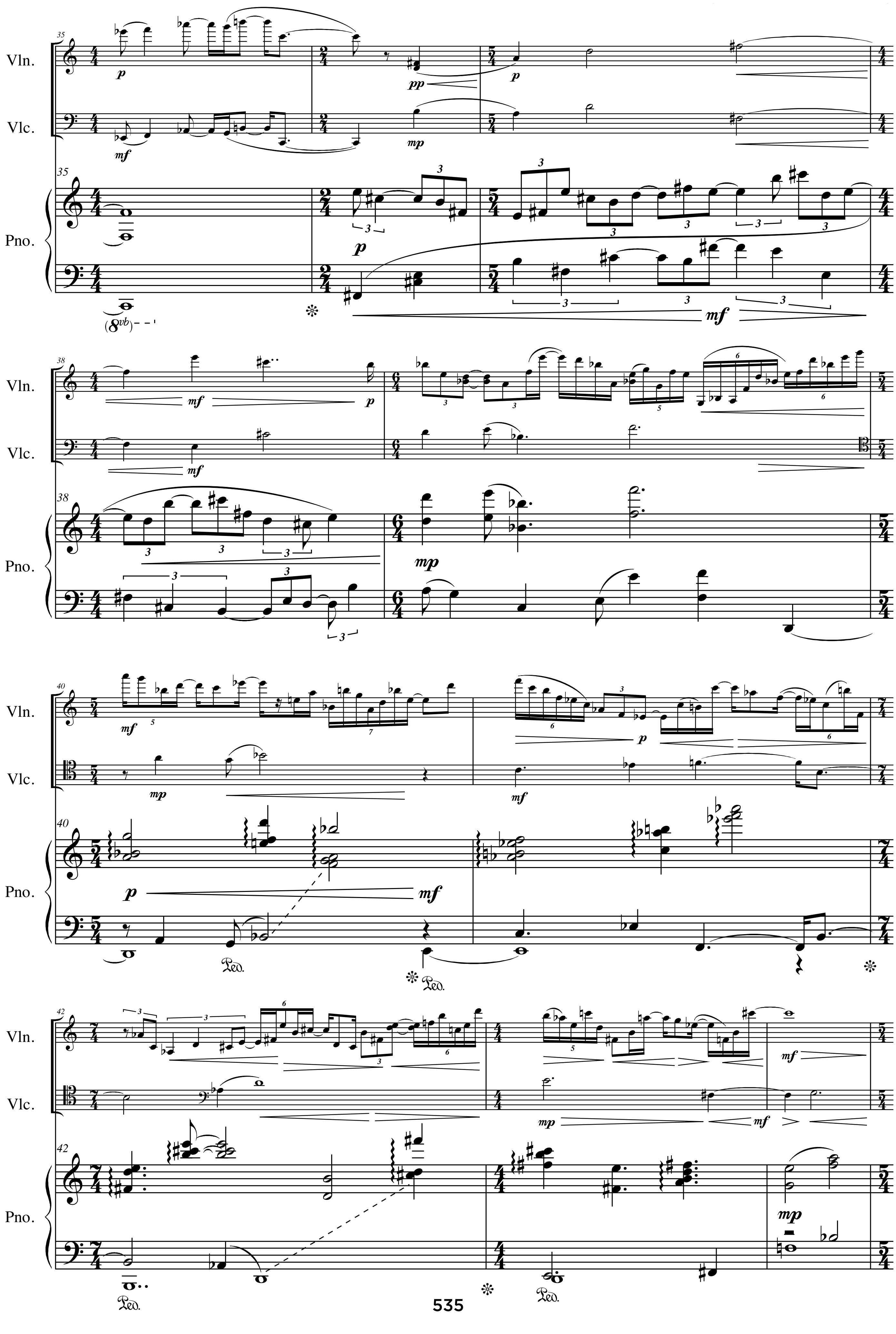
Trio

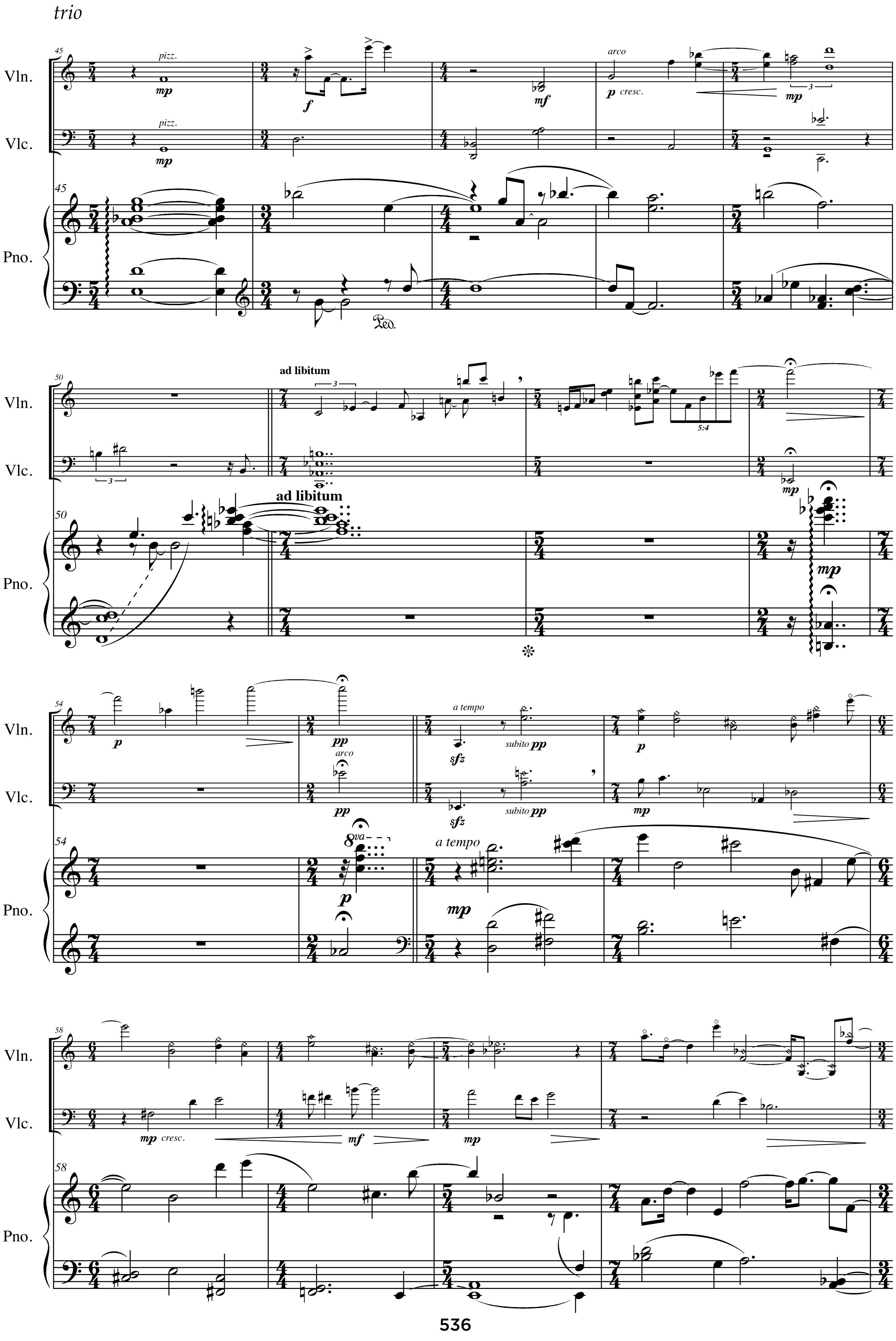
para violino, violoncelo e piano

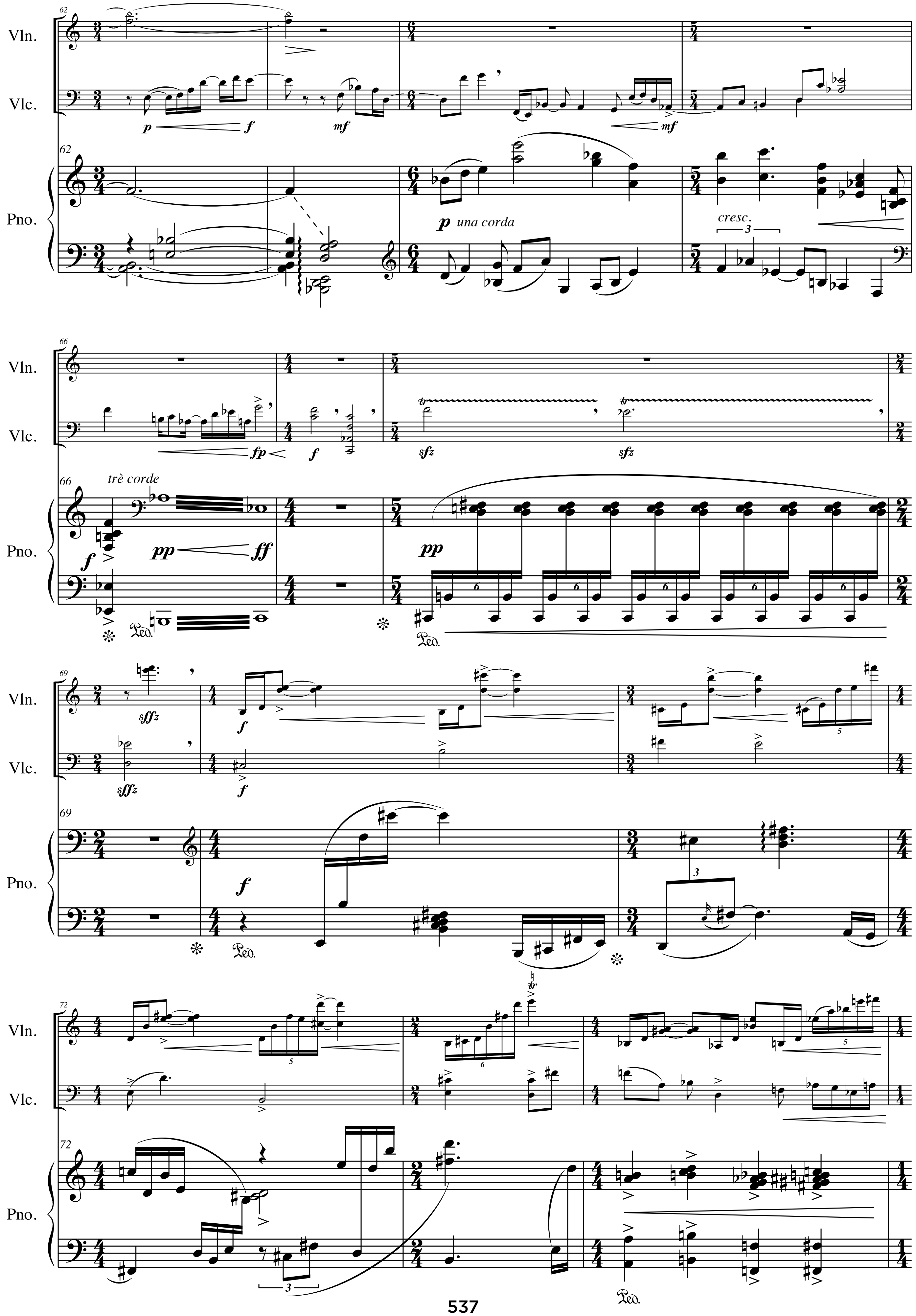
Tauan G. Sposito
2014/2015

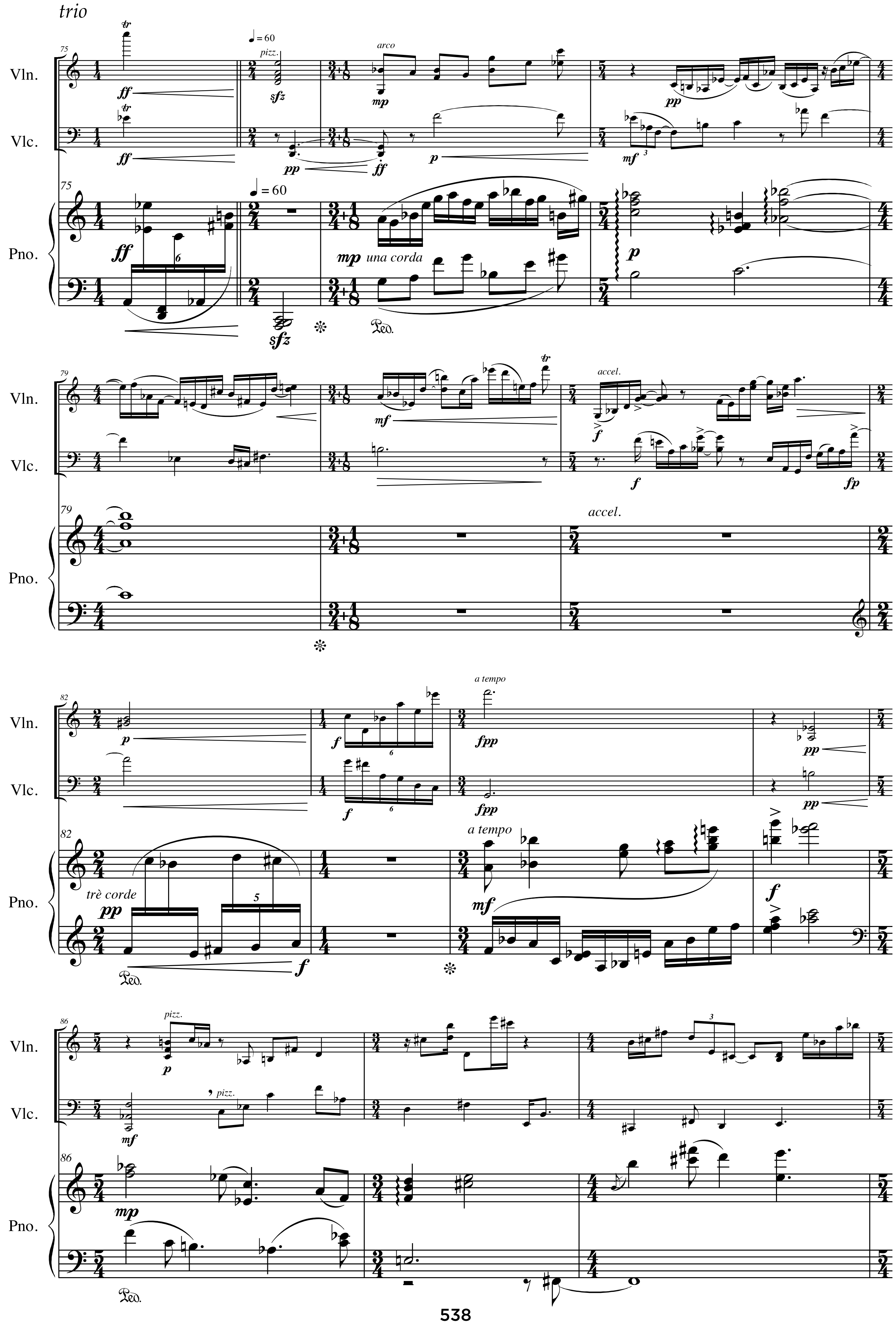


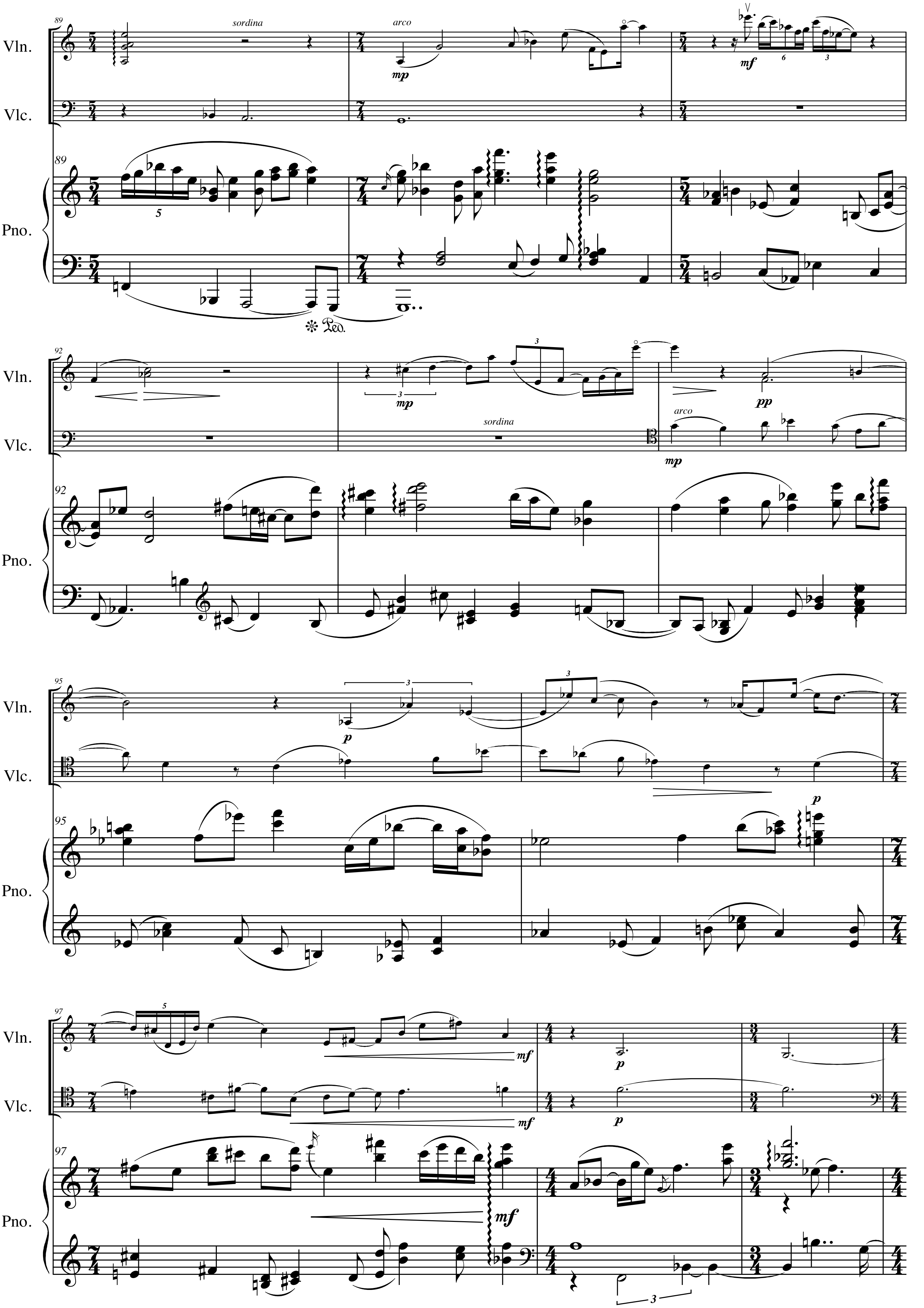

trio
Vln.
Vlc.
Pno.
cresc.
subito mp
sordina
senza sordina
una corda
mp cresc.
mf dim.
4:3
8vb


35
Vln.
Vlc.
Pno.
p
pp
mf
mp
mf
(8vb)
38
p
mp
40
mf
p
Ped.
42
mp

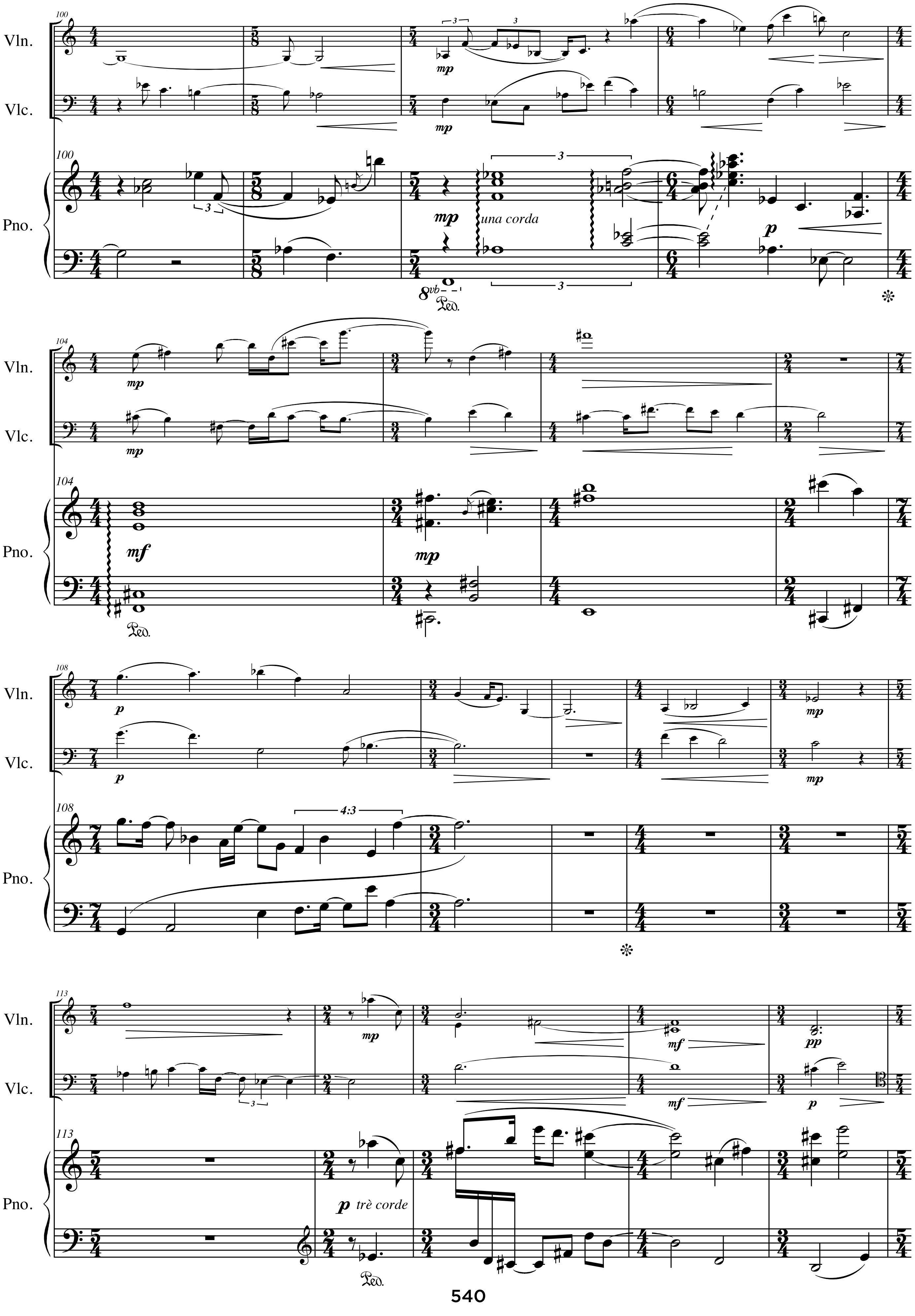

trio
Vln.
Vlc.
Pno.
pizz.
arco
cresc.
ad libitum
a tempo
subito pp
8va

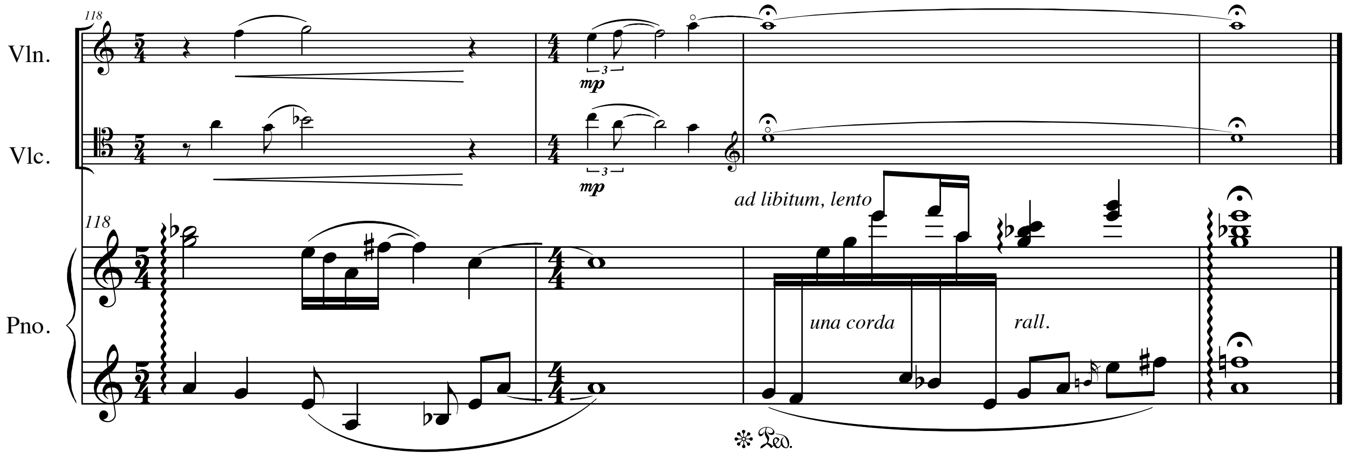

Vln.
Vlc.
Pno.
una corda
cresc.
trè corde
p
mf
f
fp
sfz
sffz
pp
ff


trio
Vln.
Vlc.
Pno.
pizz.
arco
mp una corda
accel.
a tempo
trè corde
Ped.


Vln.
Vlc.
Pno.
sordina
arco
mp
mf
Ped.
pp
p

trio




118
Vln.
Vlc.
Pno.
mp
mp
3
3
rall.
ad libitum, lento
una corda
rall.
Ped.

Tauan Gonzalez Sposito

Trio

para violino, violoncelo e piano

Trio

para violino, violoncelo e piano

Tauan Gonzalez Sposito

maio de 2014 / revisão: outubro de 2015

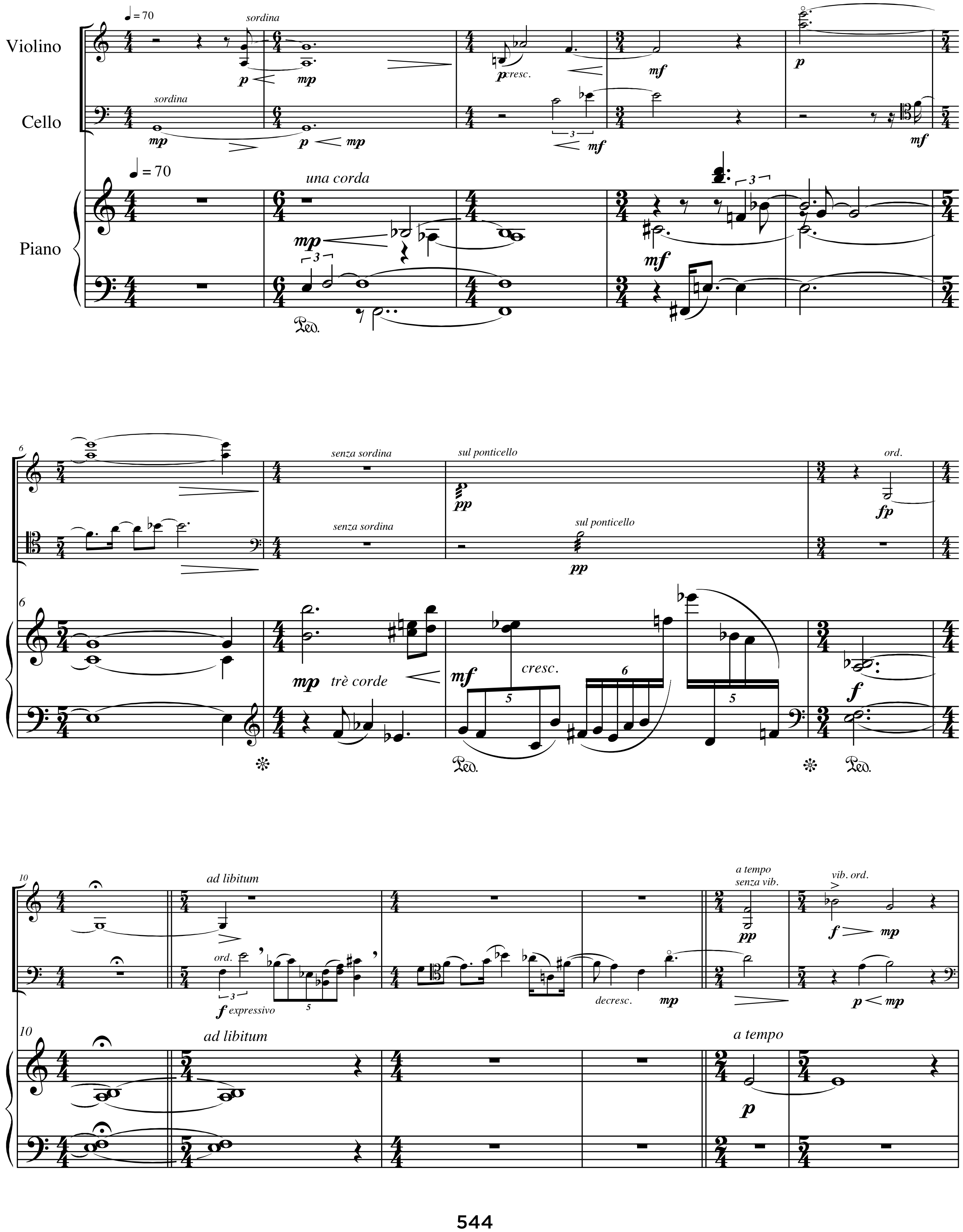
duração aproximada: 7'45''

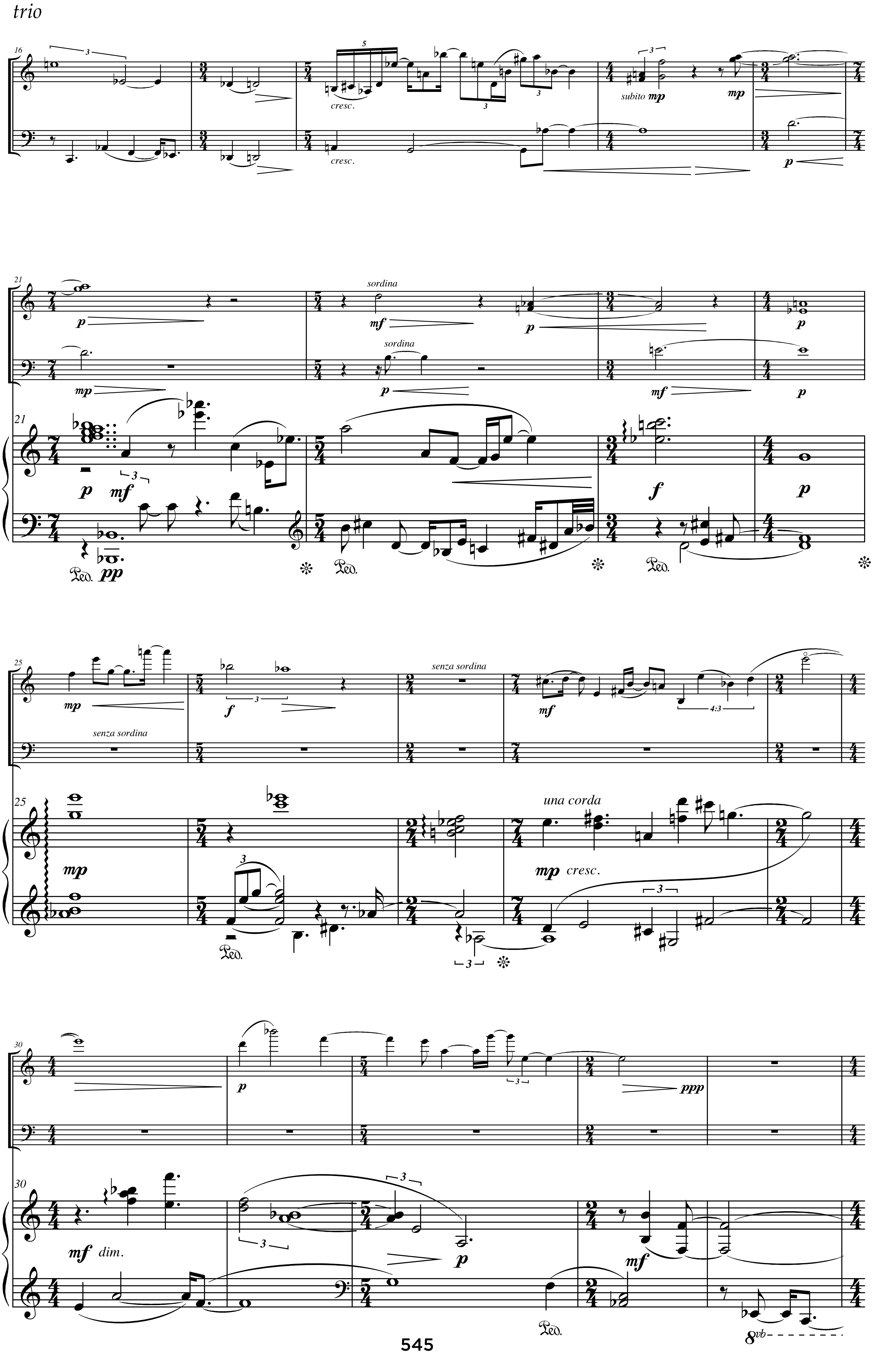
para minha mãe

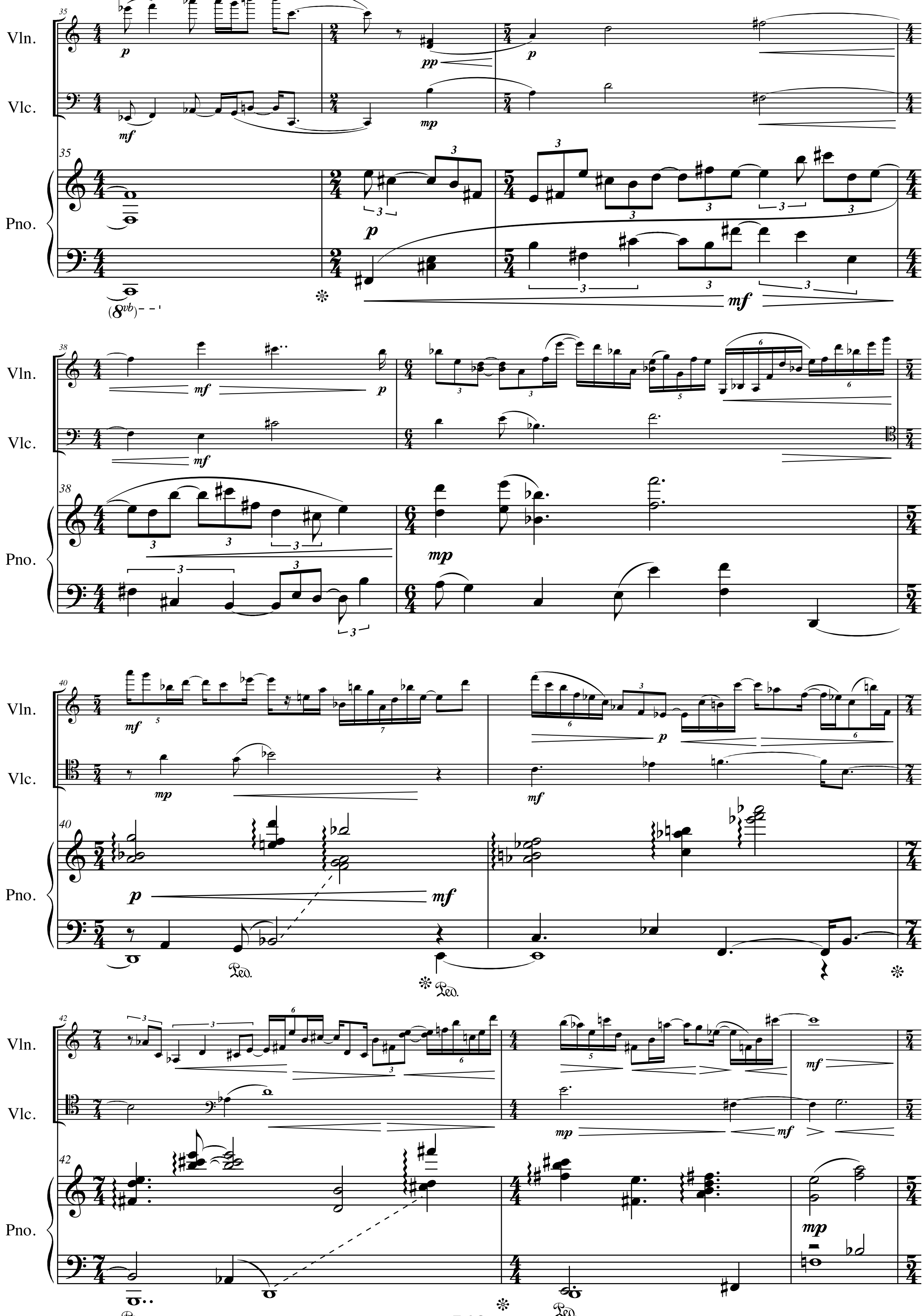
Trio

para violino, violoncelo e piano

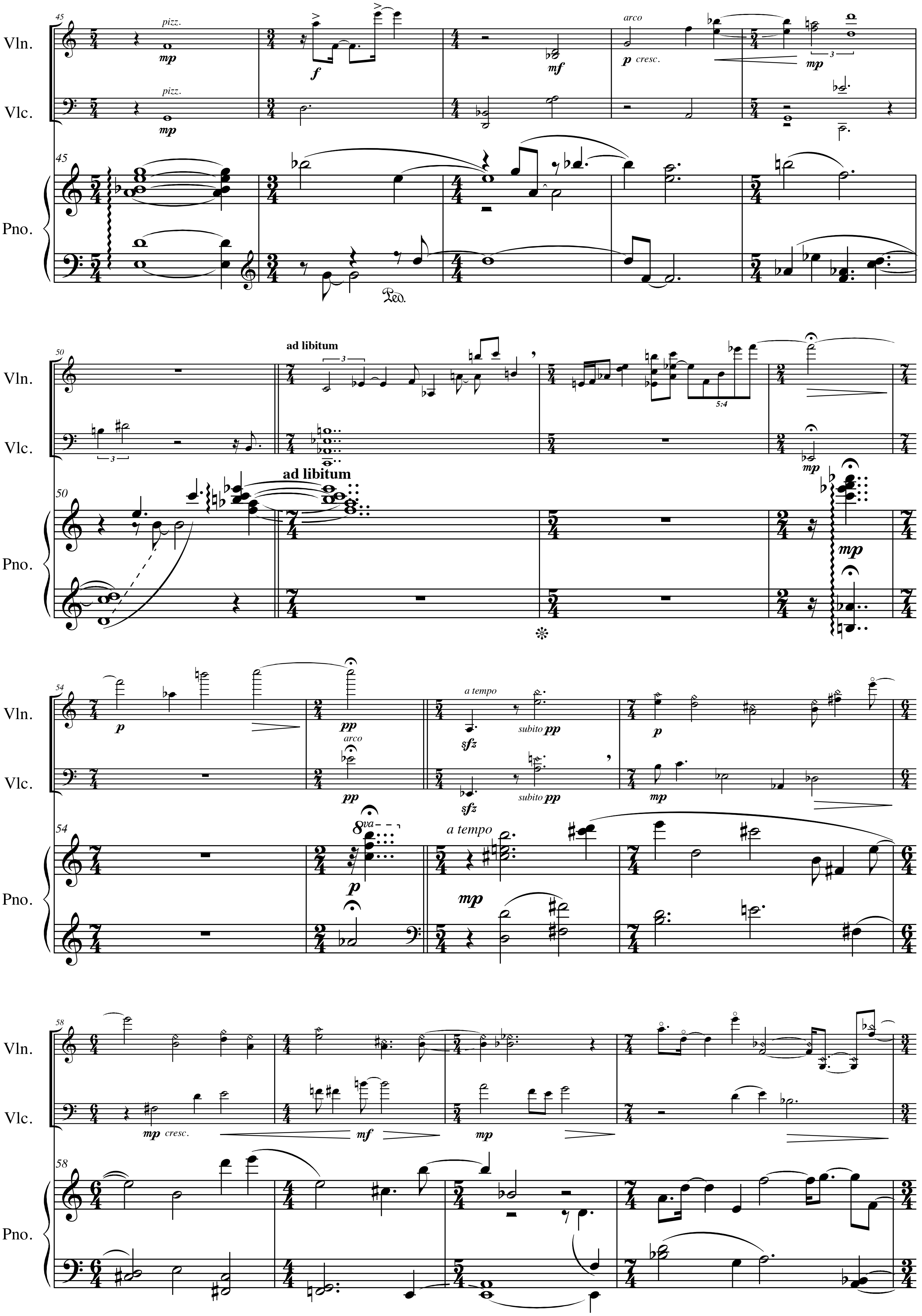
Tauan G. Sposito
2014/2015

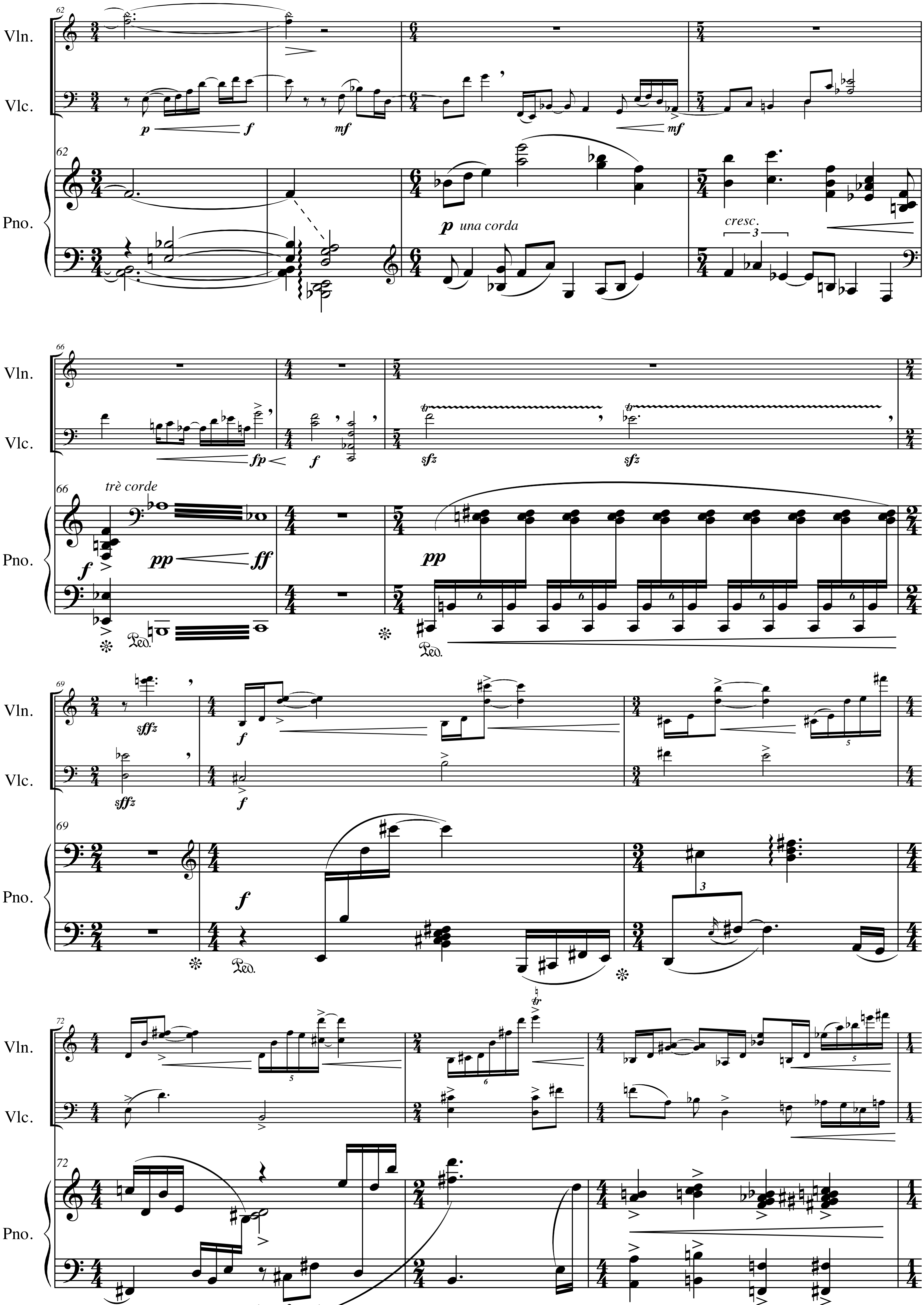


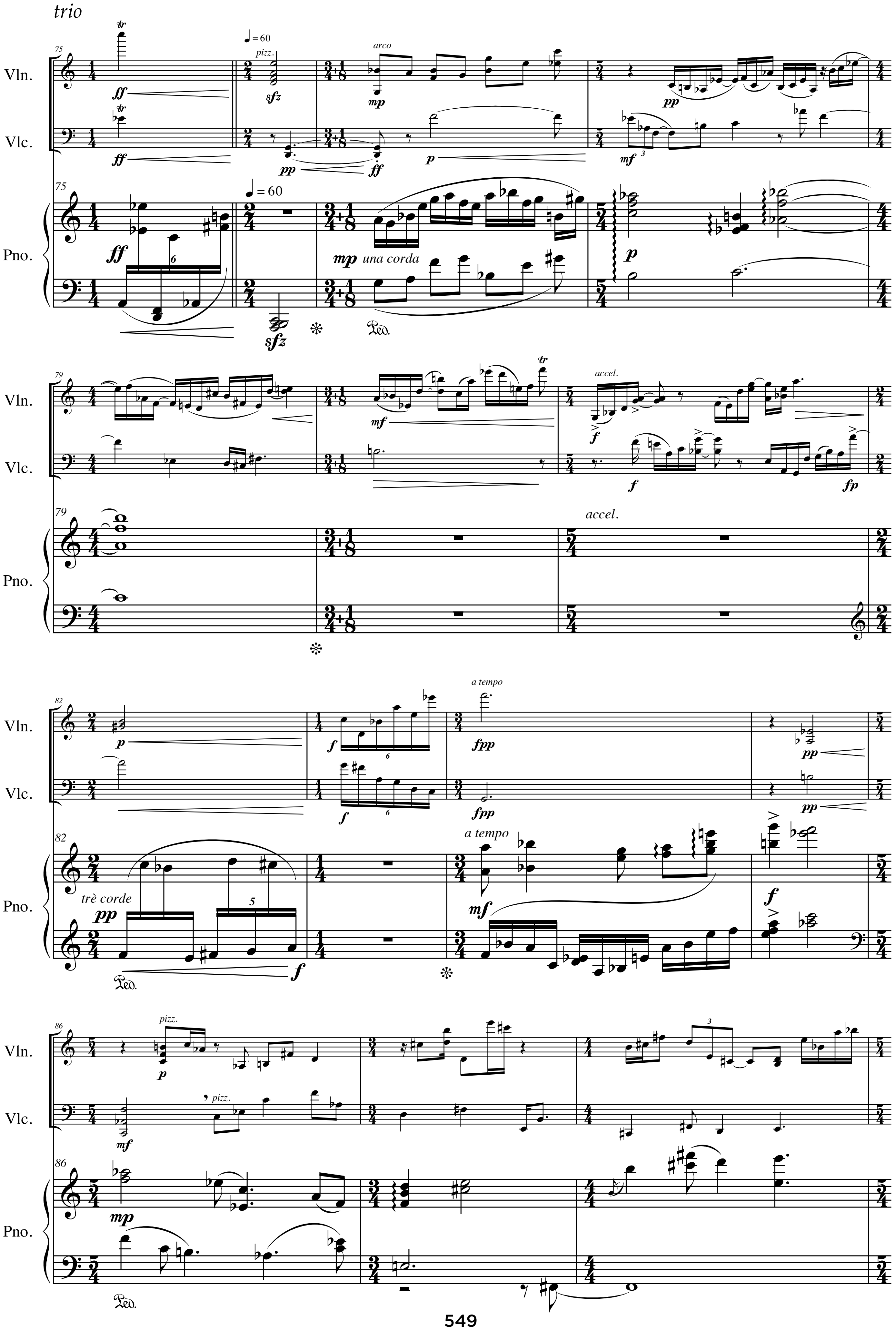

trio
Vln.
Vlc.
Pno.
cresc.
subito mp
sordina
senza sordina
una corda
dim.
8vb

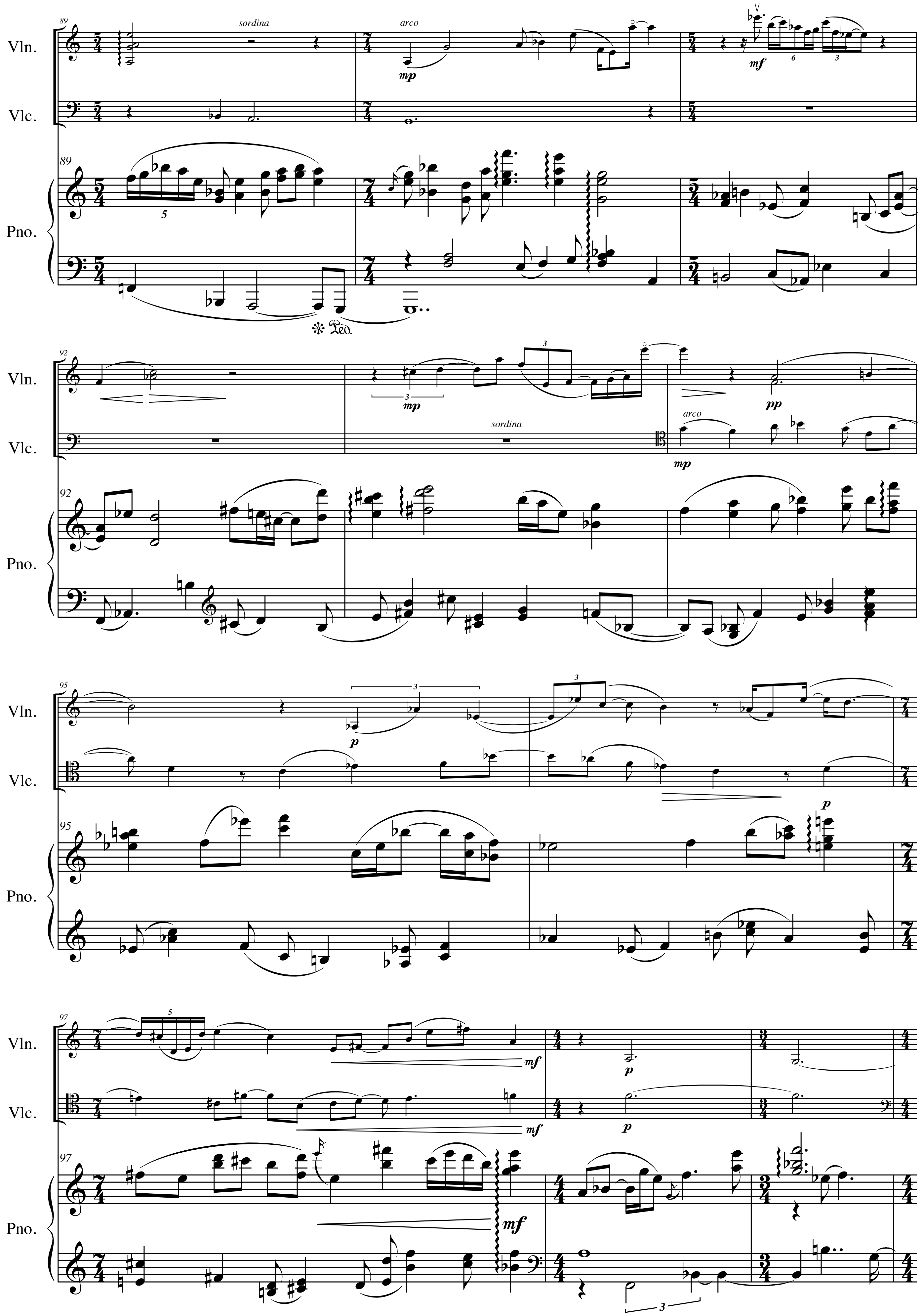

Vln.
Vlc.
Pno.
(8vb)
Ped.

trio

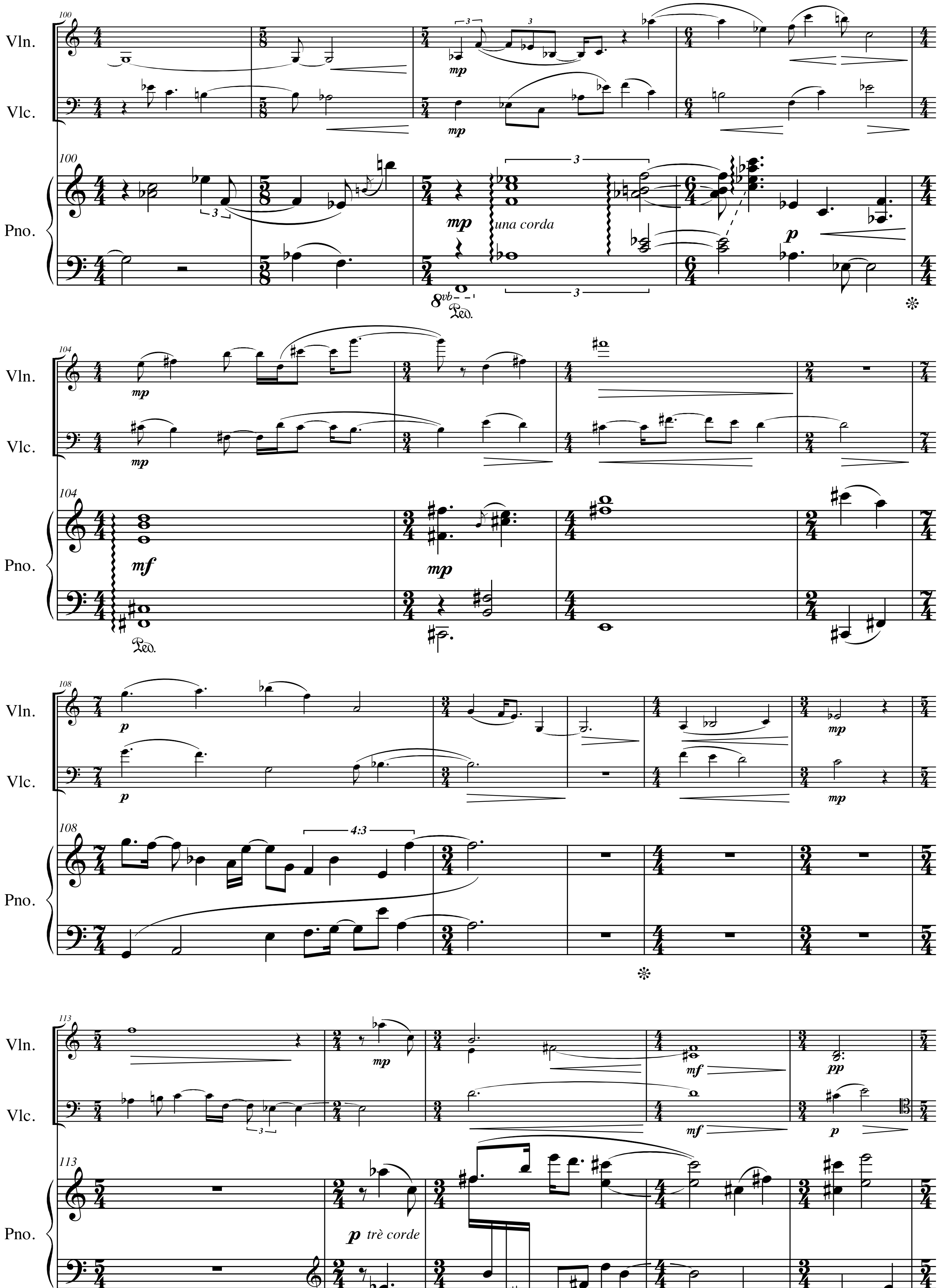

Vln.
Vlc.
Pno.
pizz.
mp
f
mf
arco
p cresc.
ad libitum
5:4
p
pp
a tempo
subito pp
sfz
8va
mp cresc.

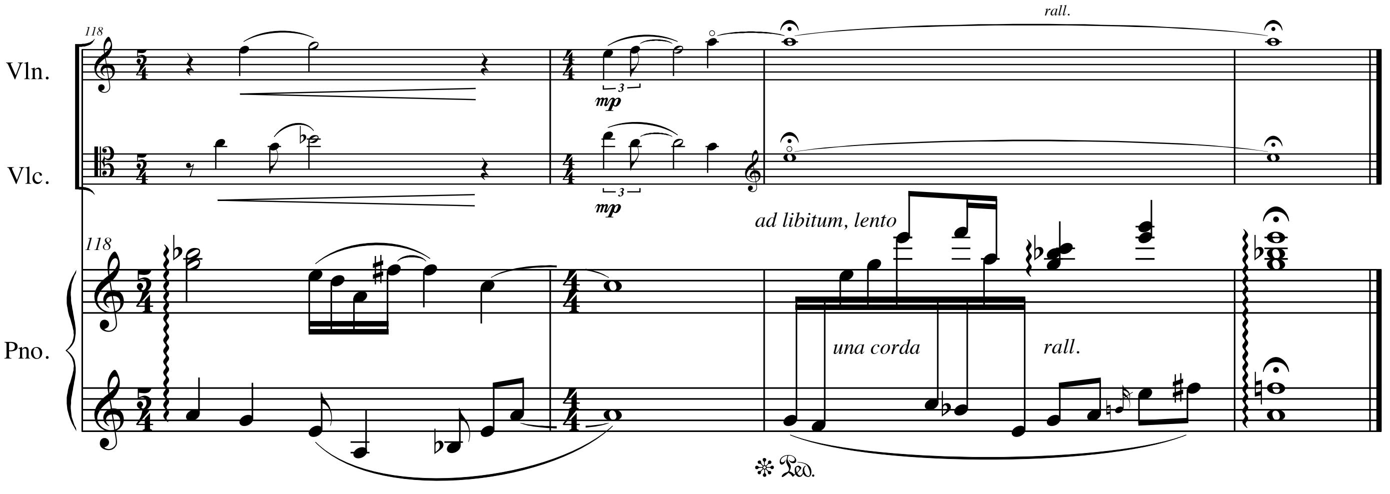

Vln.
Vlc.
Pno.
p una corda
cresc.
trè corde
pp
ff
f
mf
fp
sfz
sffz
Ped.


trio
Vln.
Vlc.
Pno.
pizz.
arco
una corda
accel.
a tempo
trè corde


Vln.
Vlc.
Pno.
sordina
arco
mp
mf
pp
p
Ped.

trio



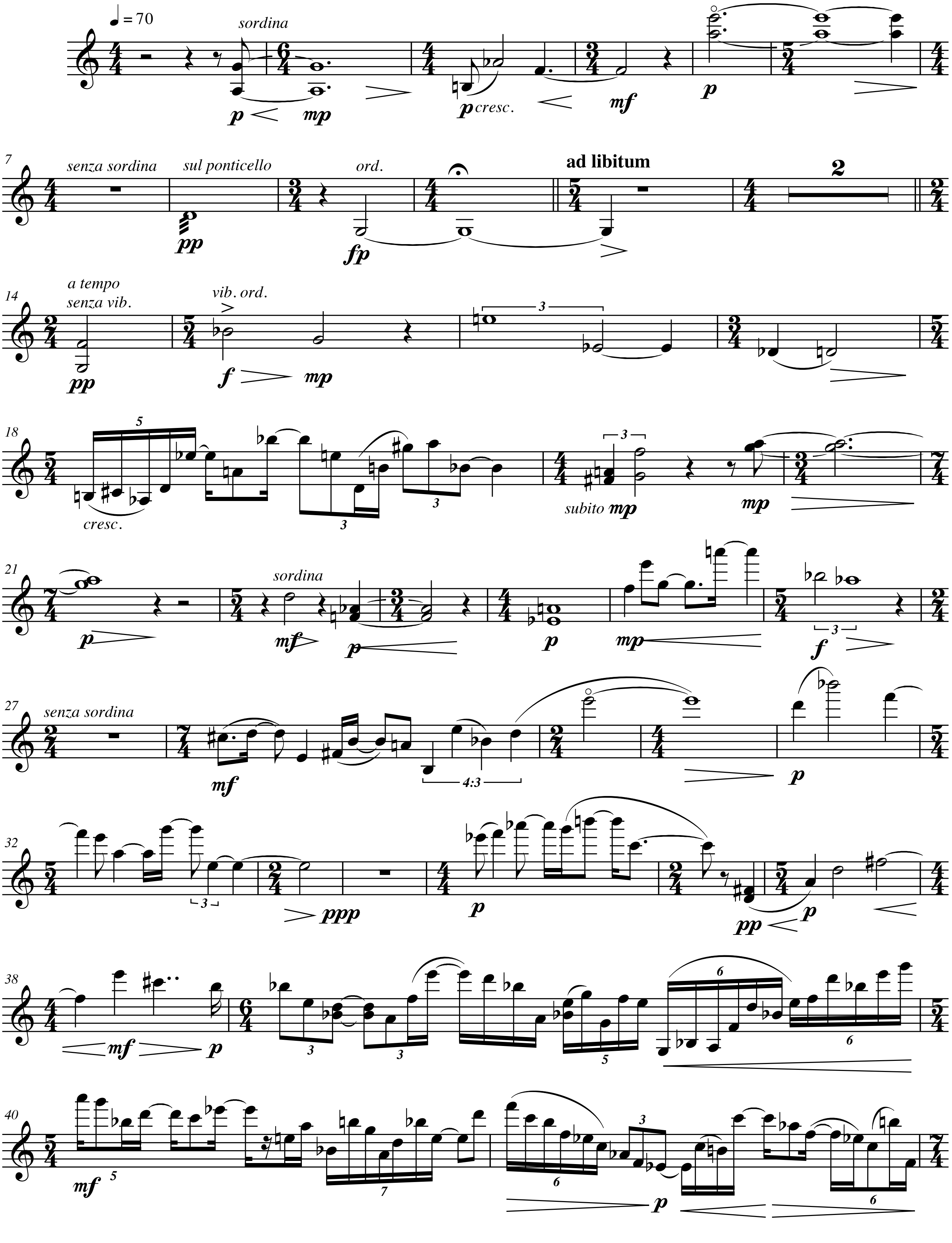

118
Vln.
Vlc.
Pno.
mp
mp
rall.
ad libitum, lento
una corda
rall.
Ped.

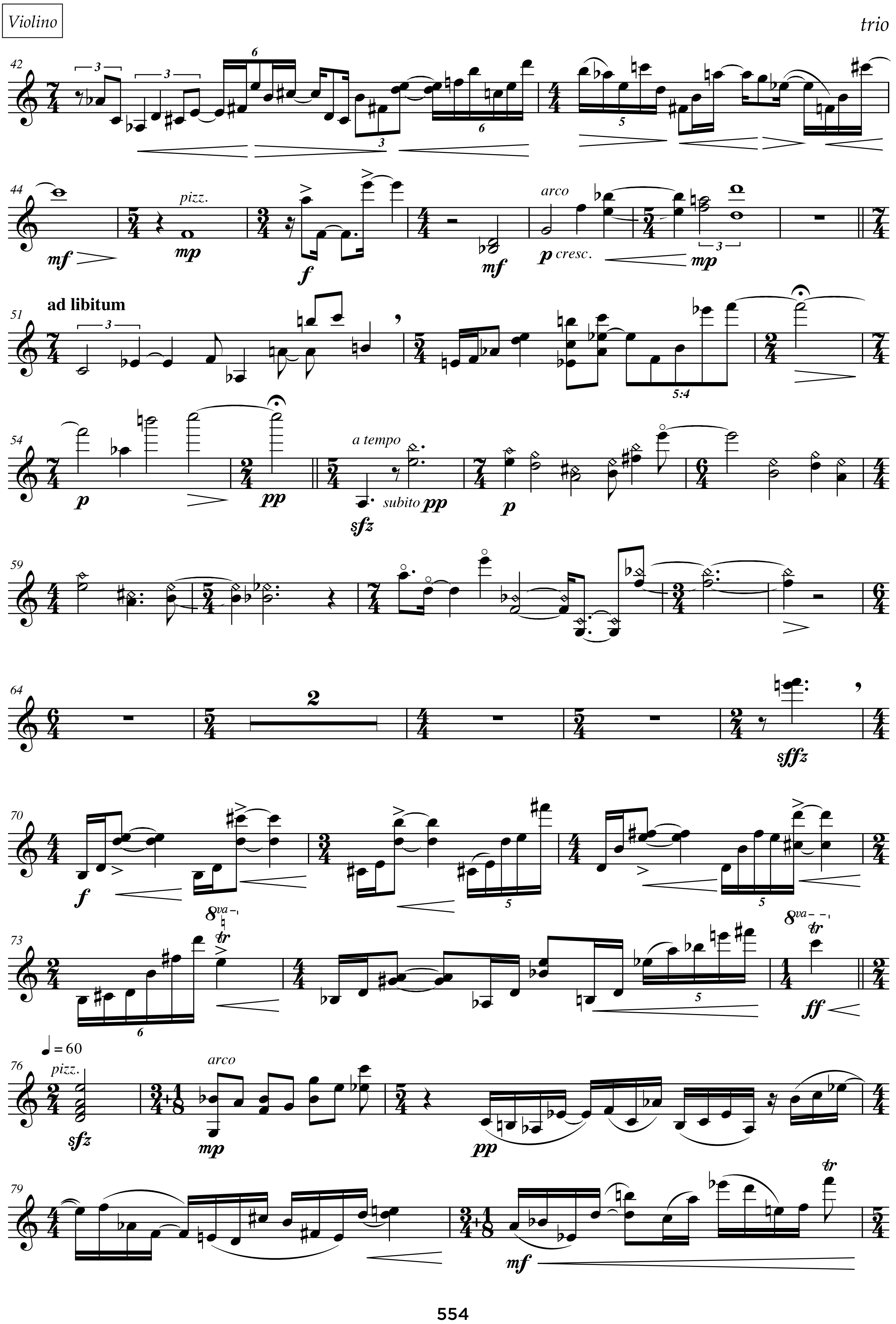
Violino

Trio

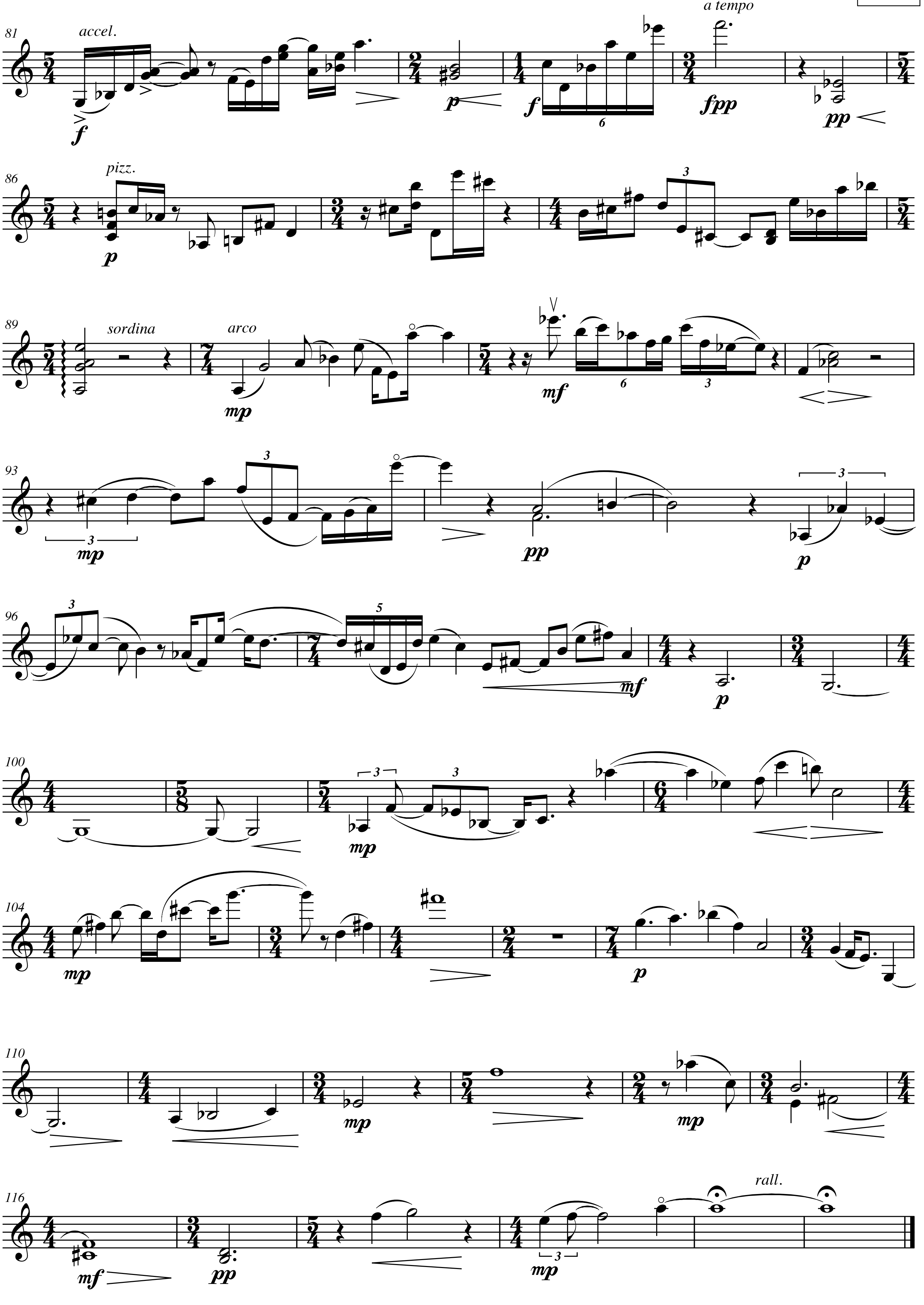
para violino, violoncelo e piano

Tauan G. Sposito
2014/2015




Violino
trio
pizz.
arco
ad libitum
a tempo
subito
cresc.
= 60
pizz.
arco

Violino

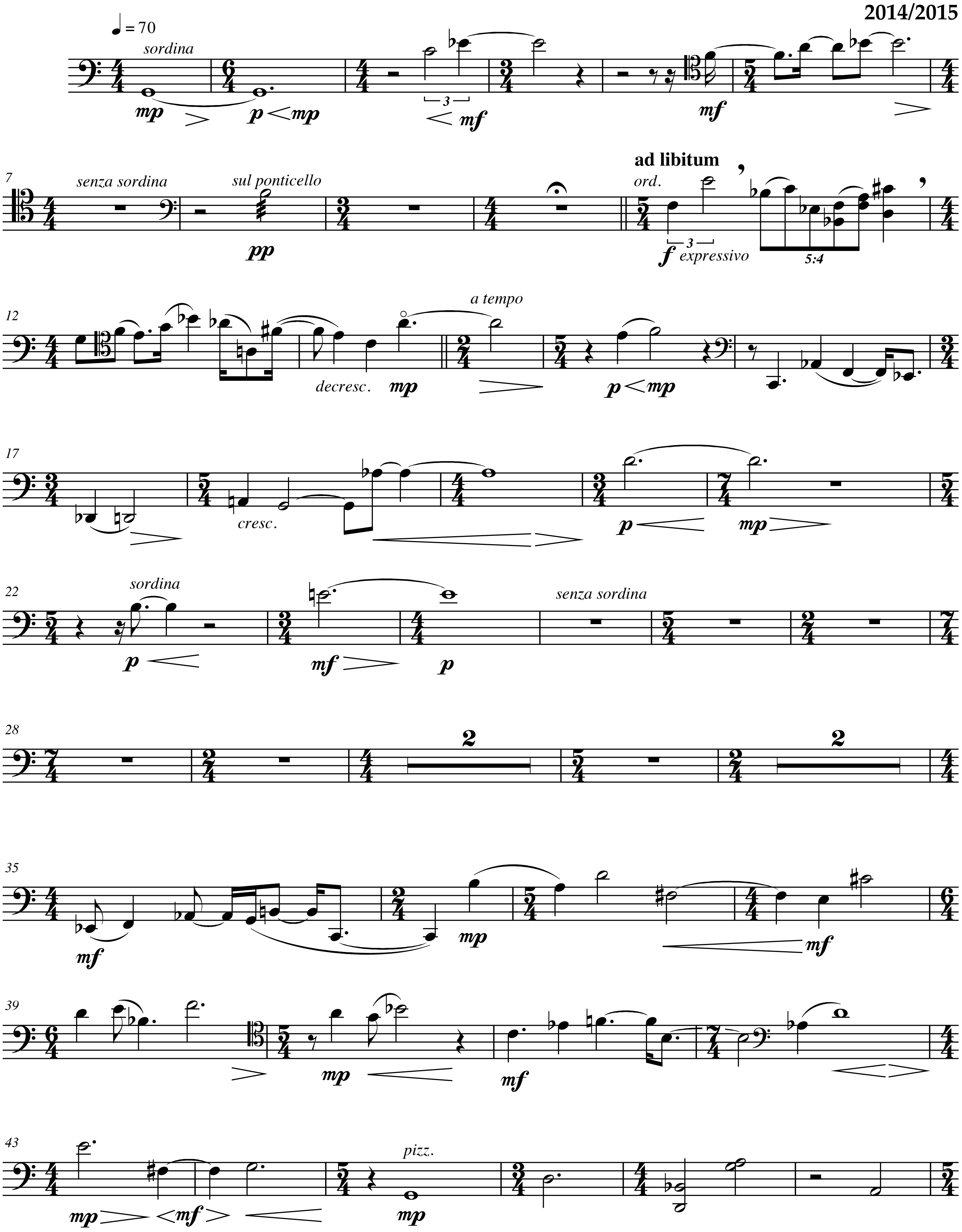


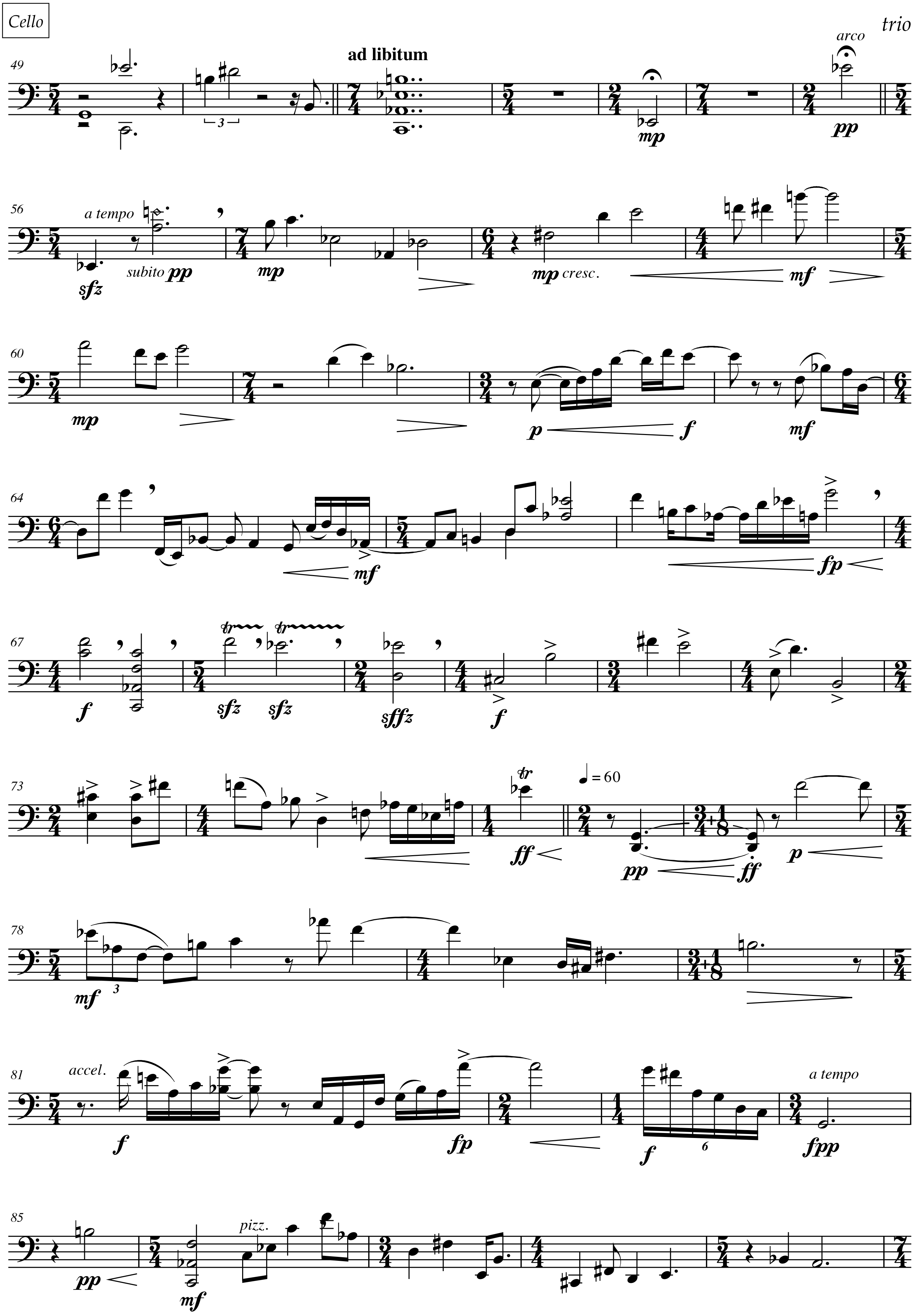
Cello

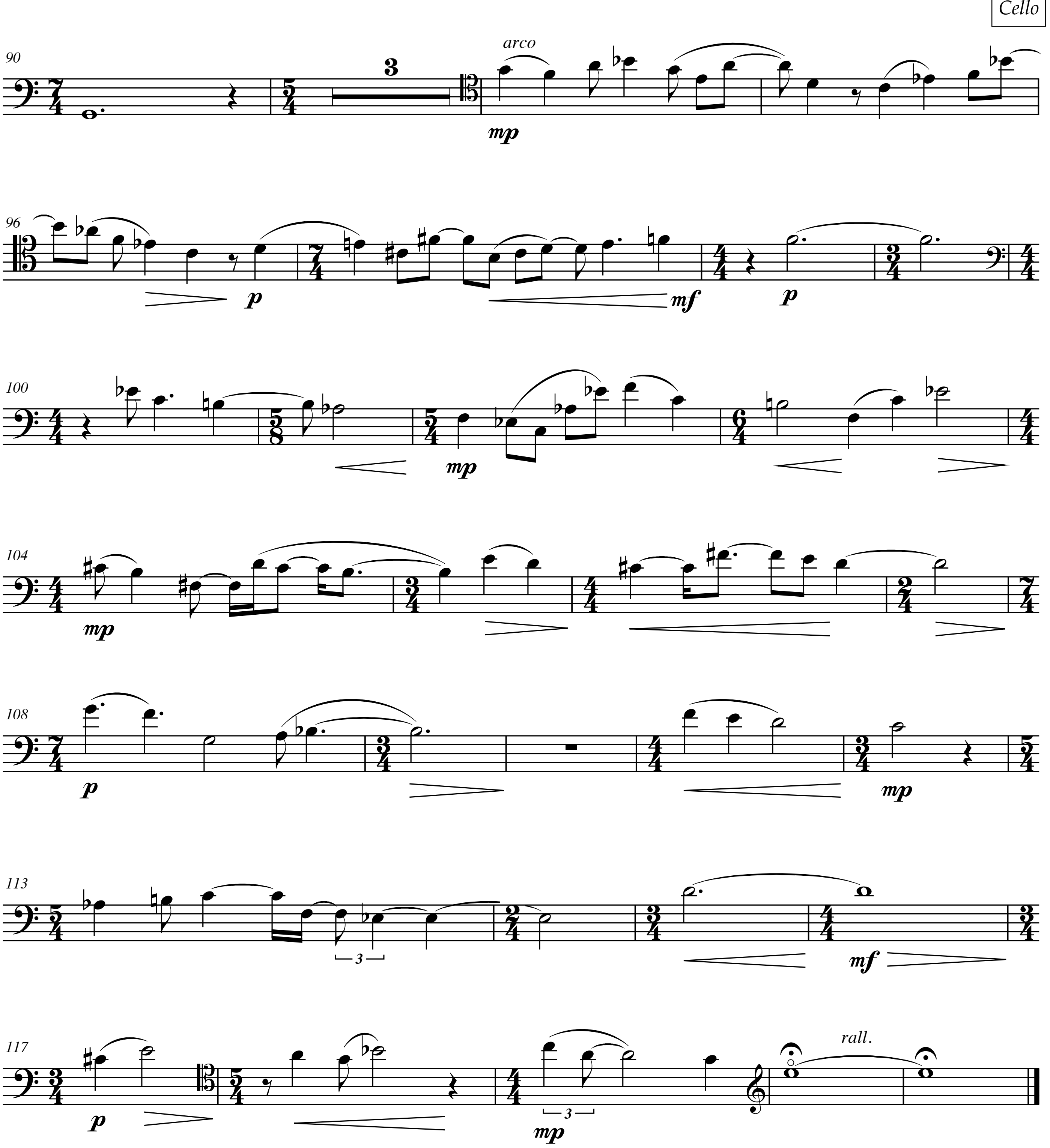
Trio

para violino, violoncelo e piano

Tauan G. Sposito
2014/2015




Cello
trio
ad libitum
arco
a tempo
subito pp
mp cresc.
pizz.
accel.
a tempo
♩ = 60


Cello
90
3
arco
mp
96
p
mf
p
100
mp
104
mp
108
p
mp
113
3
mf
117
p
3
mp
rall.

Wellington Gomes

Estilhaços Dançantes 560
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Retalhos 788
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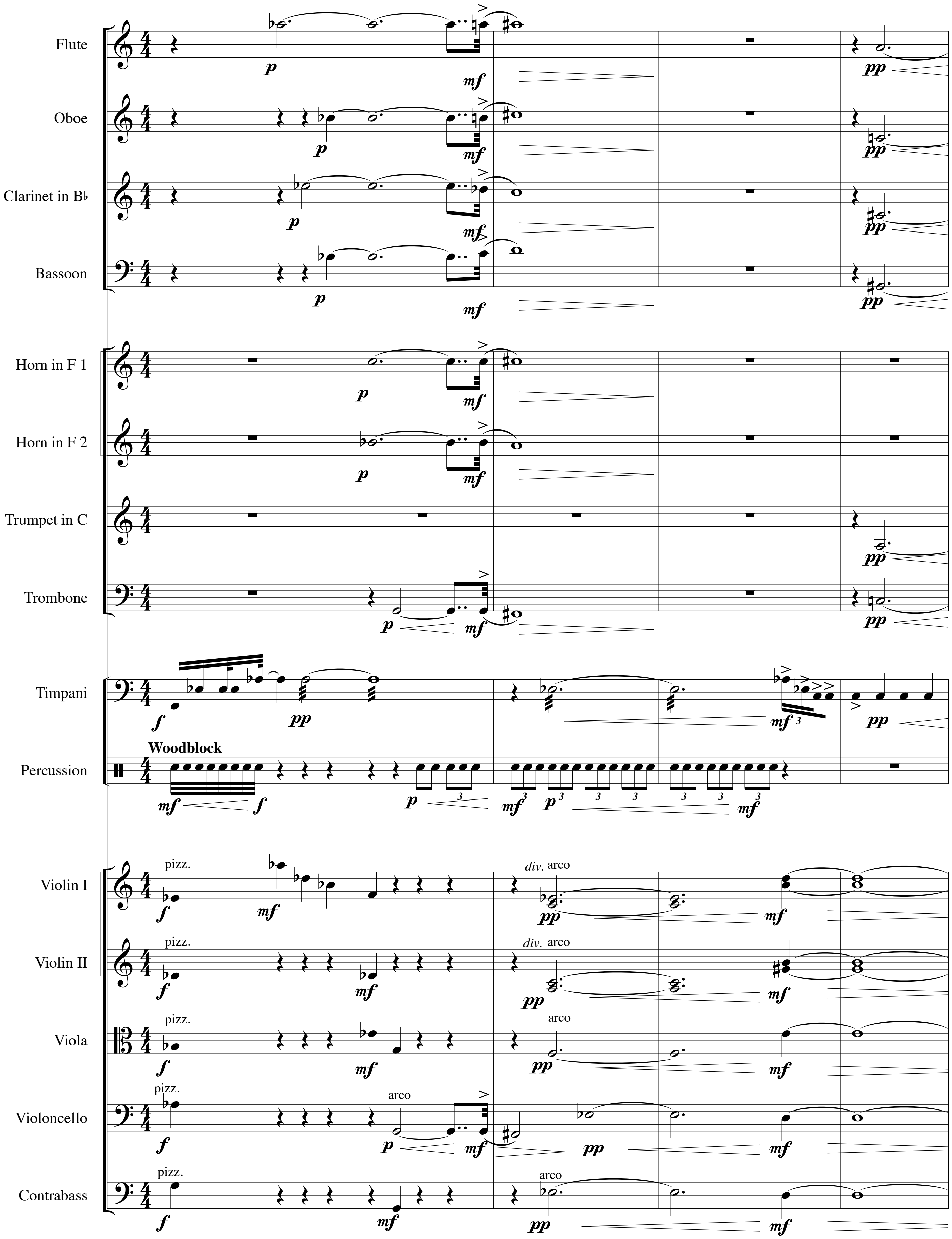
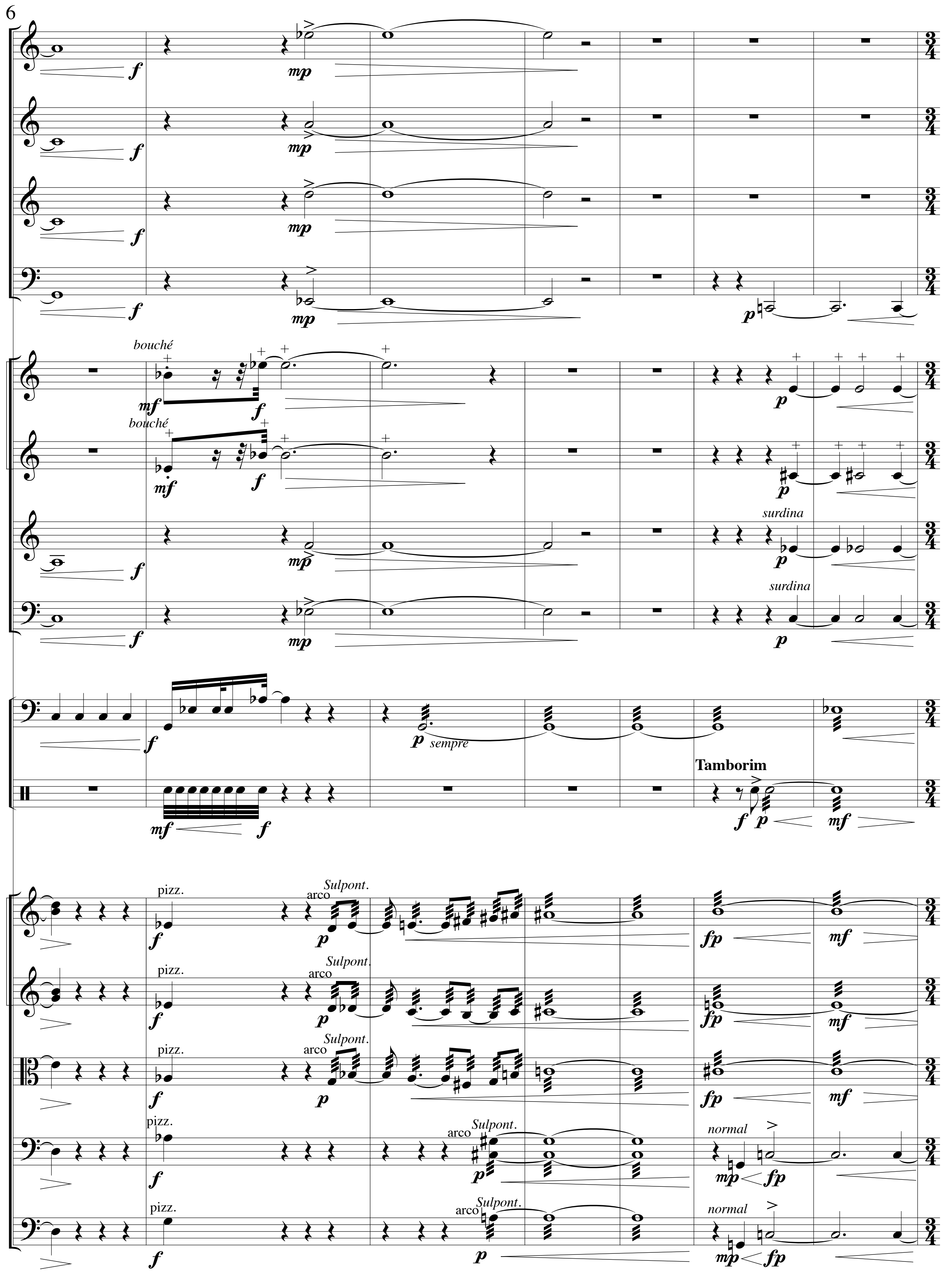
Estilhaços dançantes

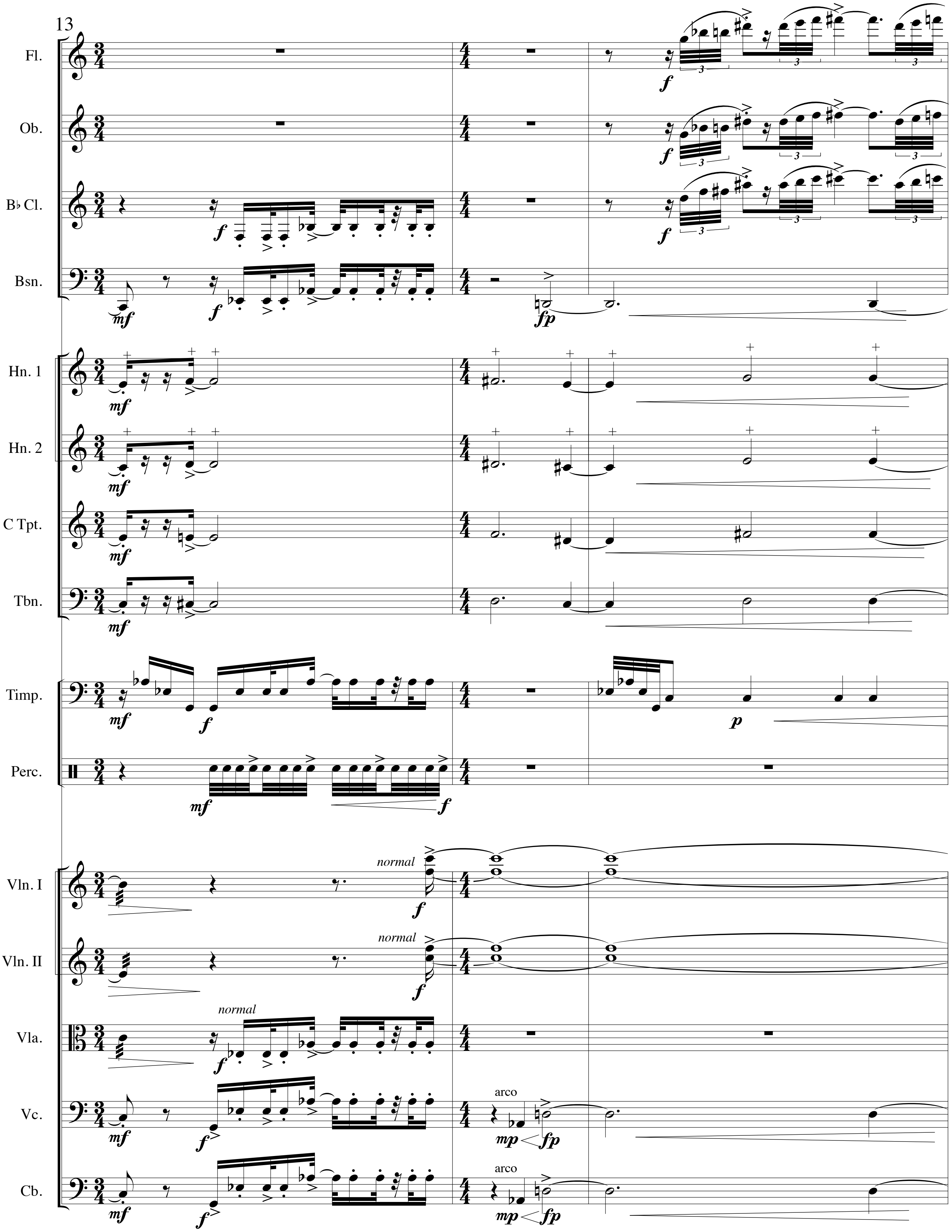
Obra comissionada para a XXII Bienal de Música Brasileira Contemporânea

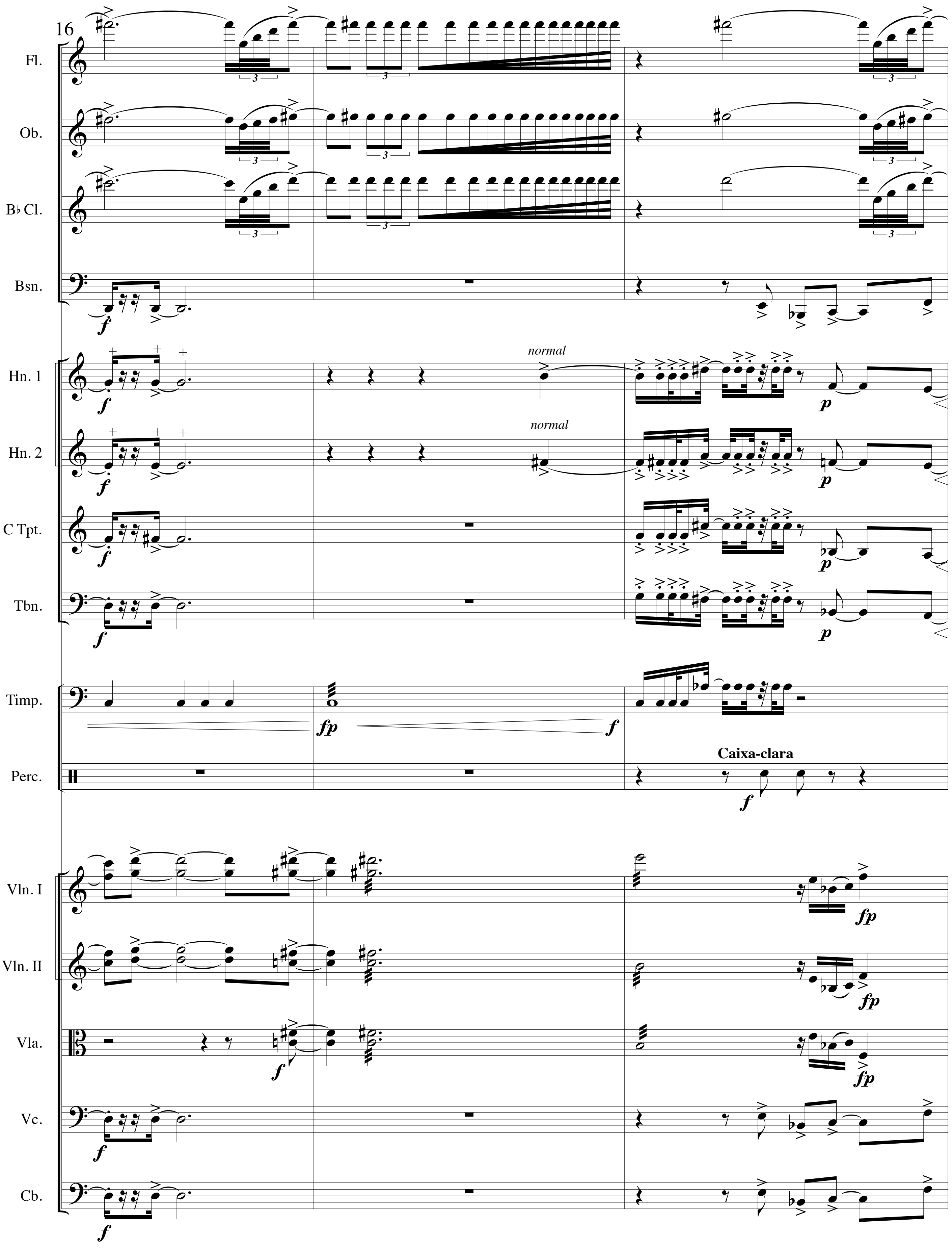
Wellington Gomes
(2016)

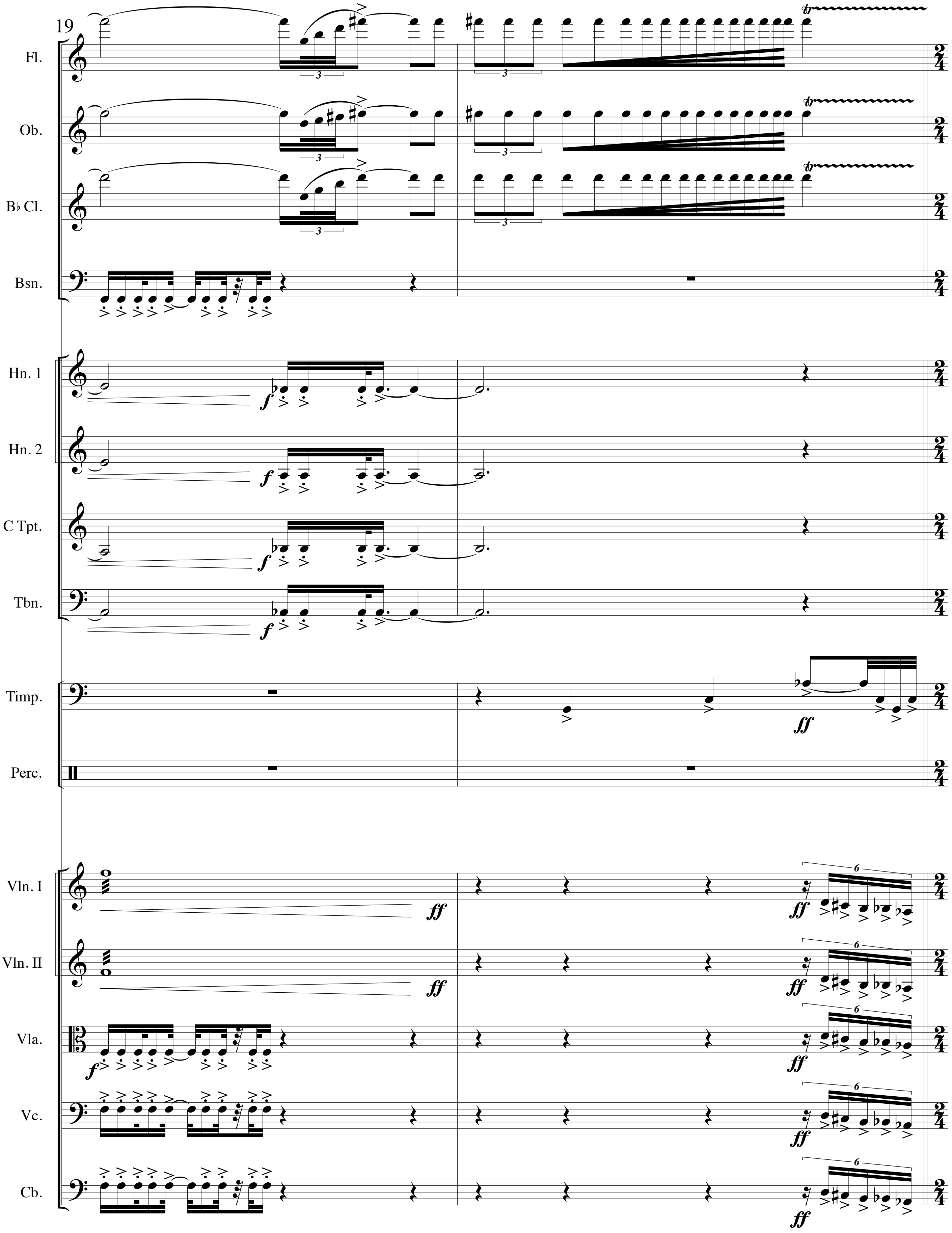
Lento misterioso (♩ = 52)

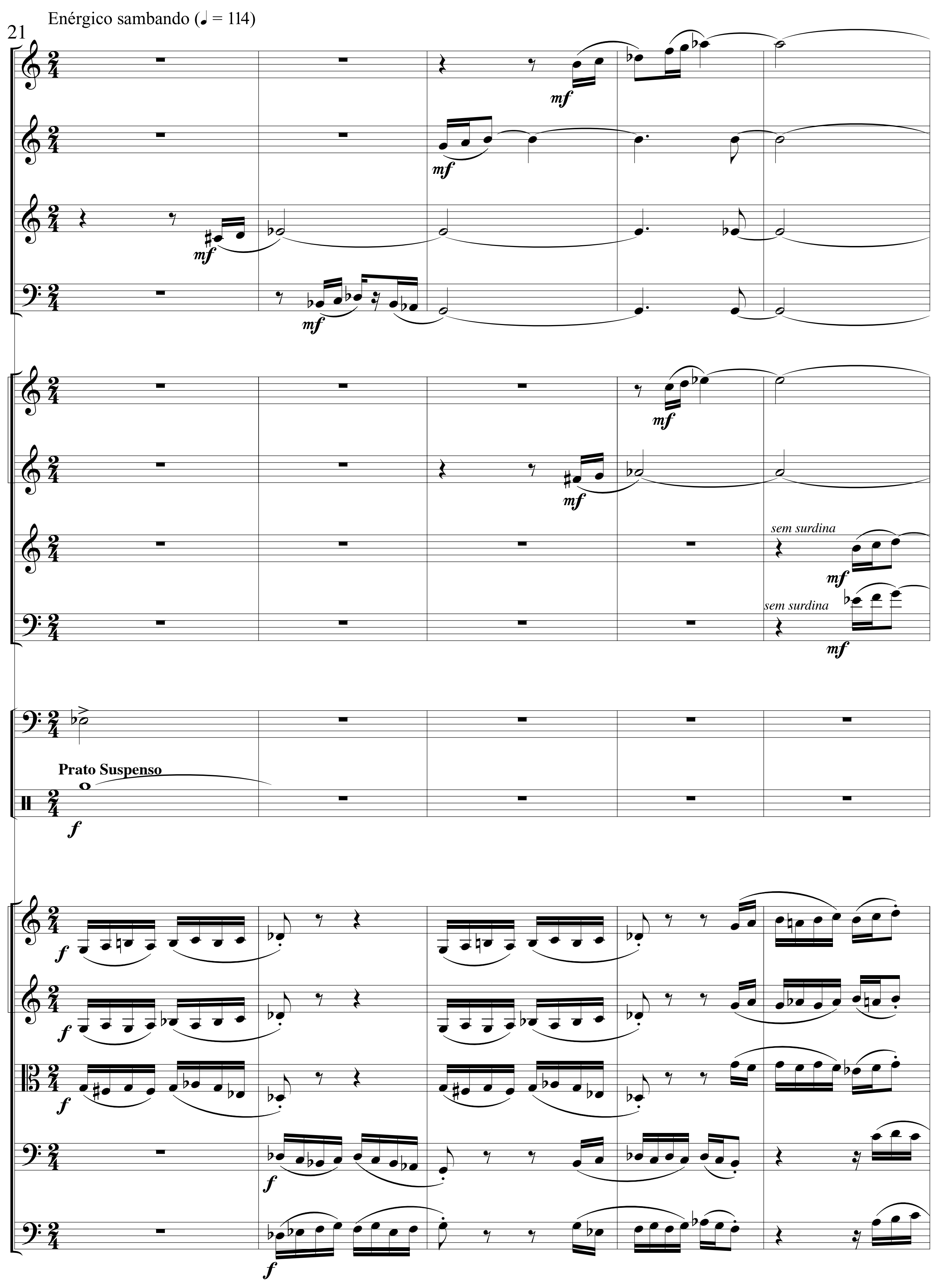


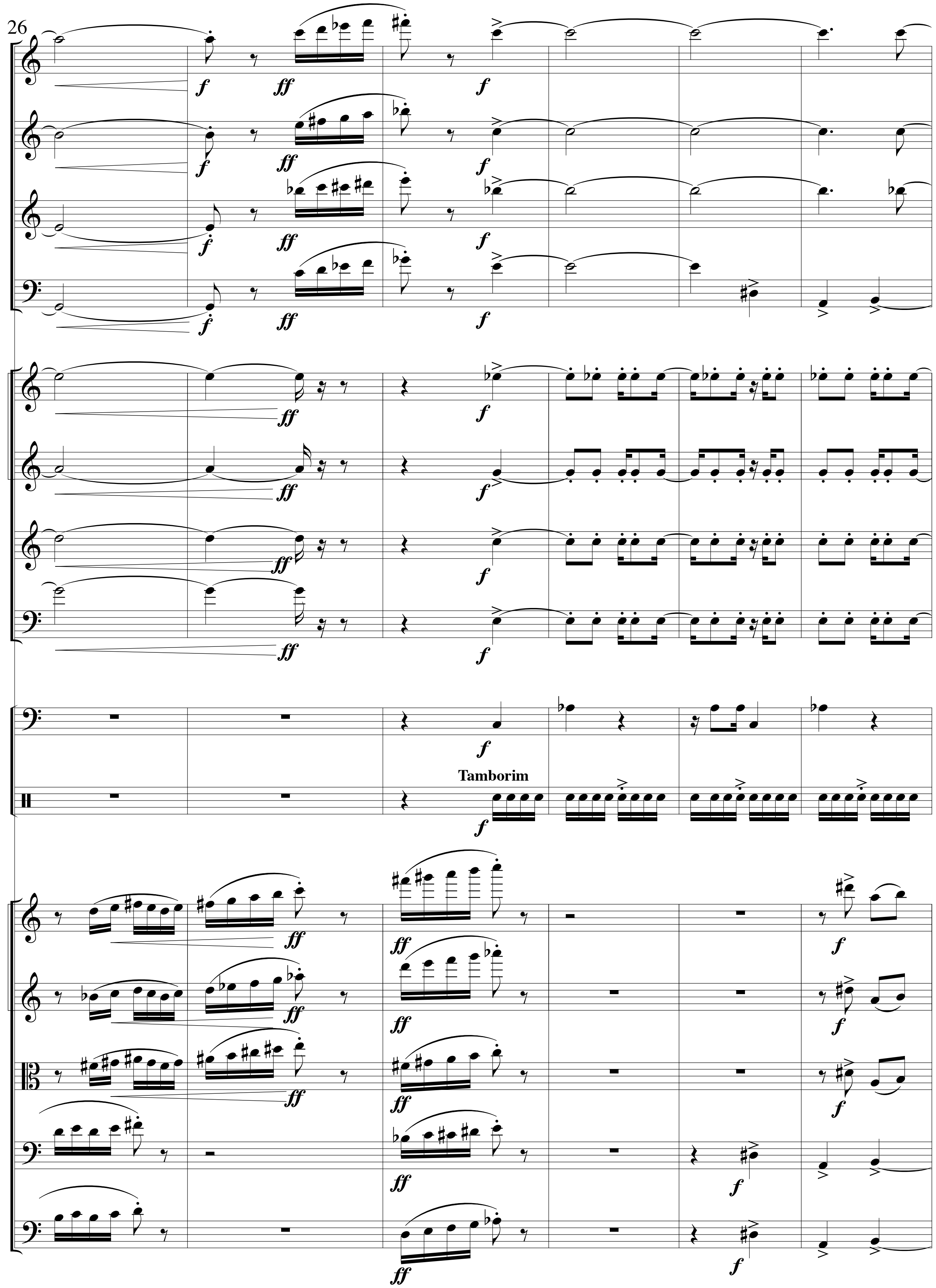

6
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bouché
surdina
sempre
Tamborim
pizz.
arco
Sulpont.
normal

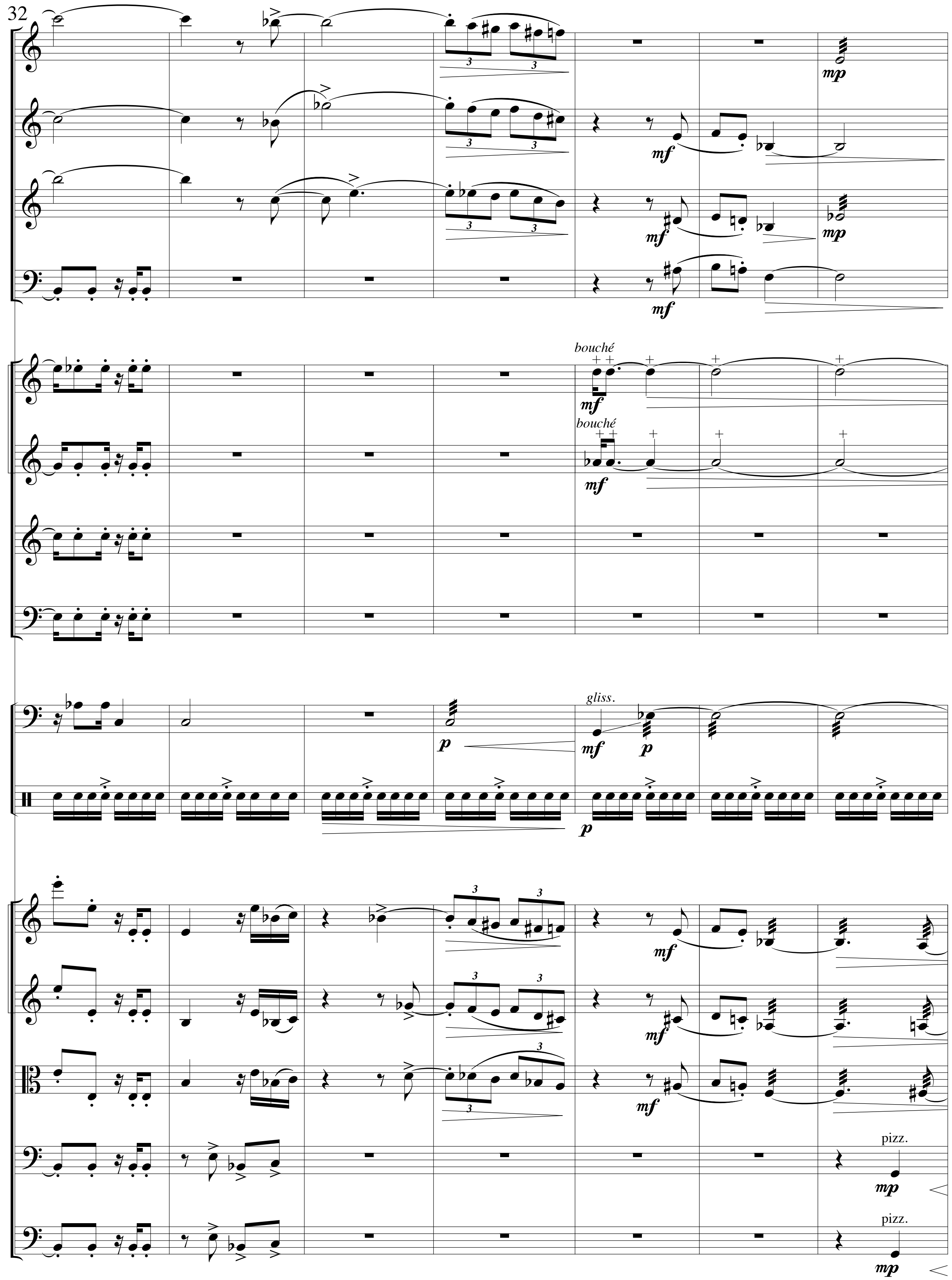

13
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
normal
normal
normal
arco
arco

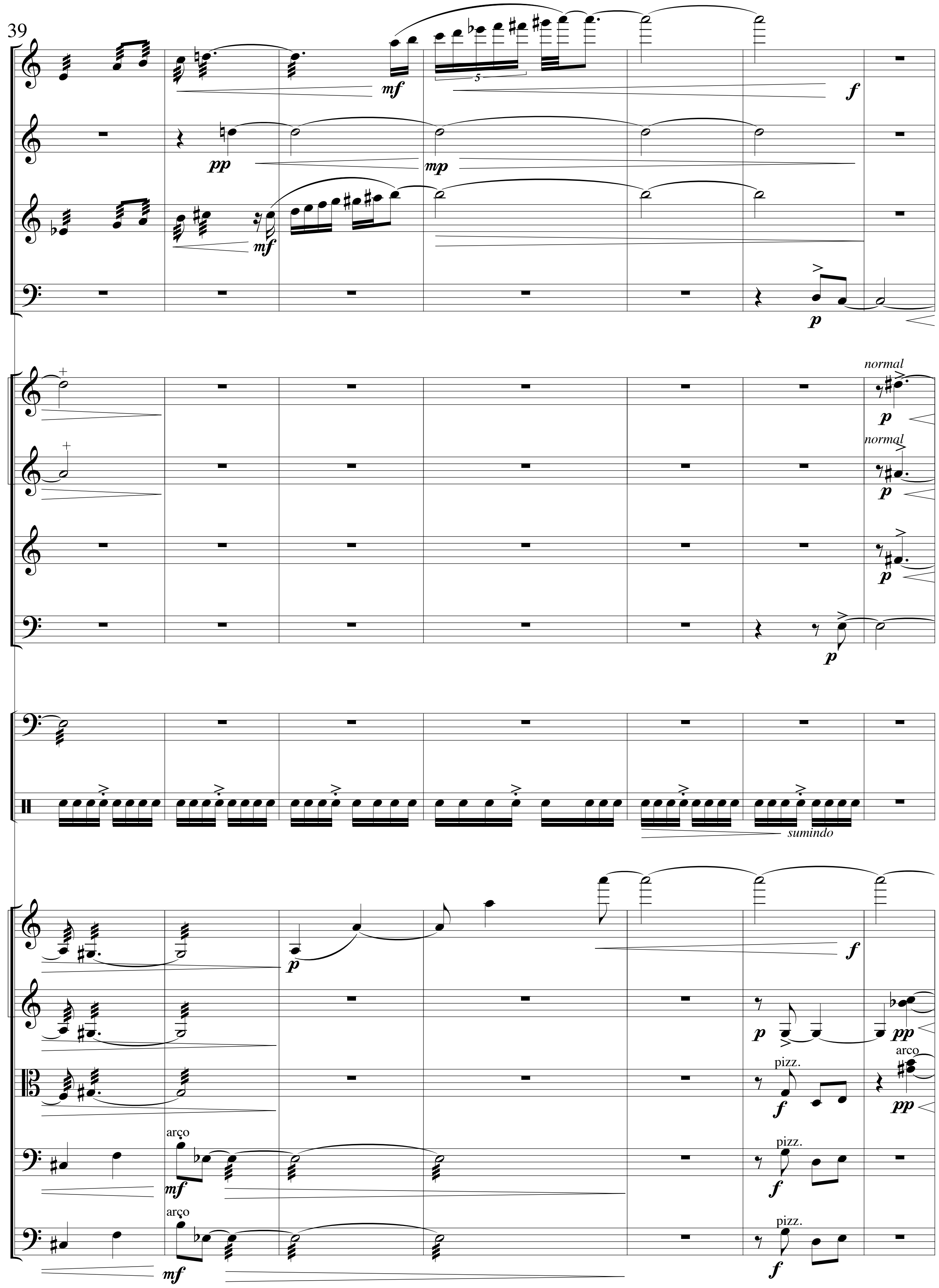

16
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
normal
normal
Caixa-clara
Vln. I
Vln. II
Vla.
Vc.
Cb.

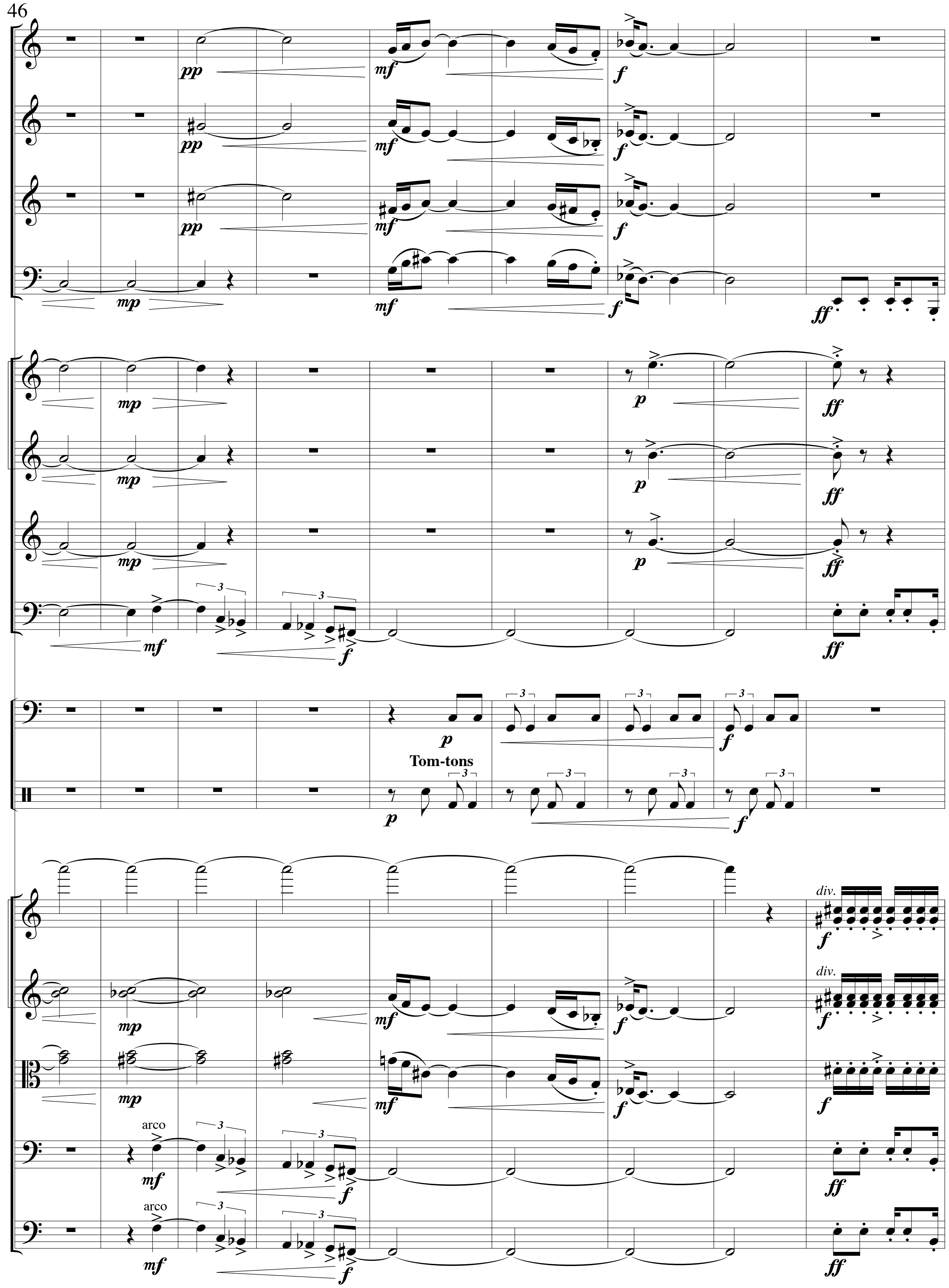

19
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
3
6
tr

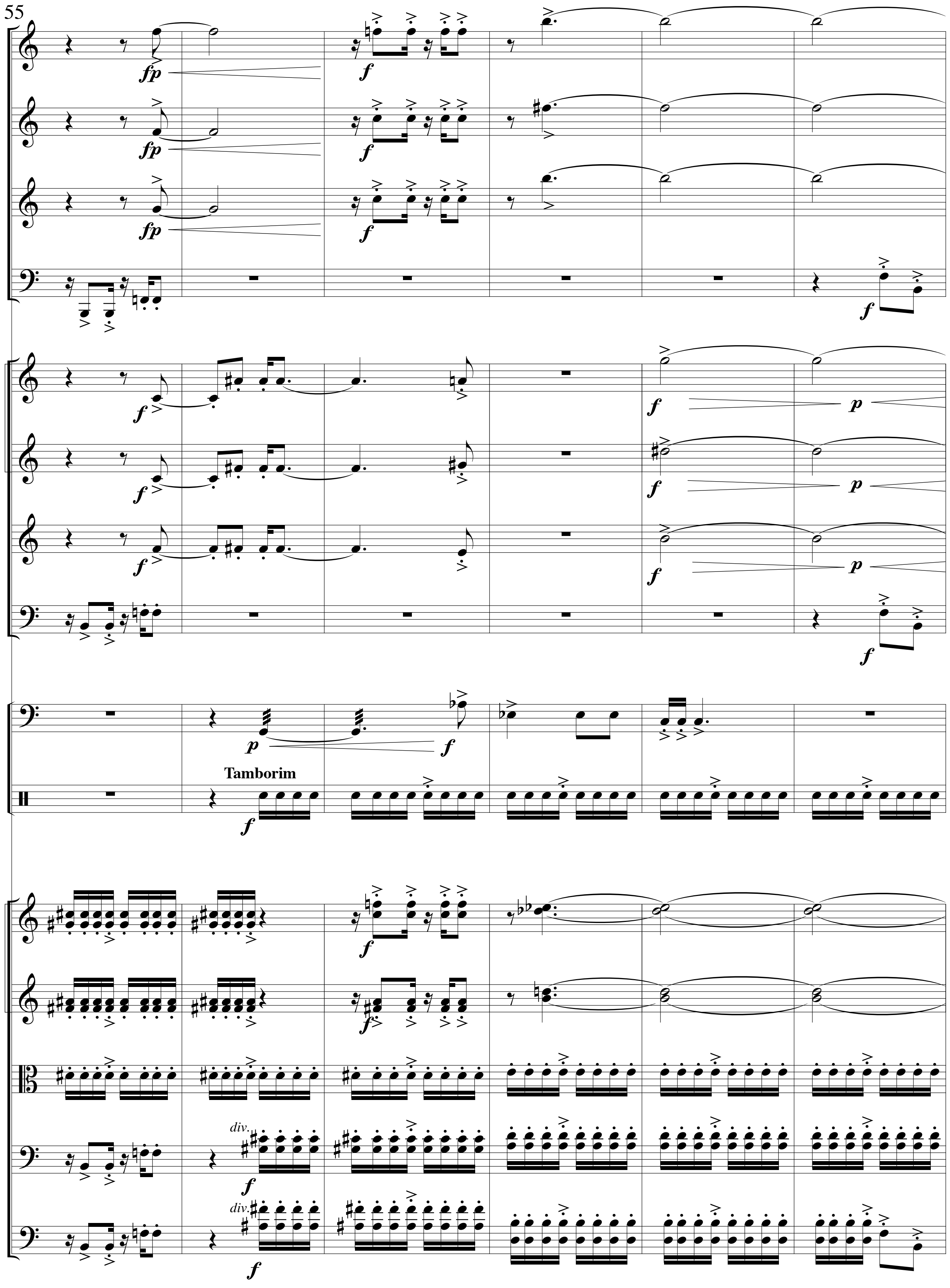

Enérgico sambando (♩ = 114)
21
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Prato Suspenso
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
sem surdina
mf
f

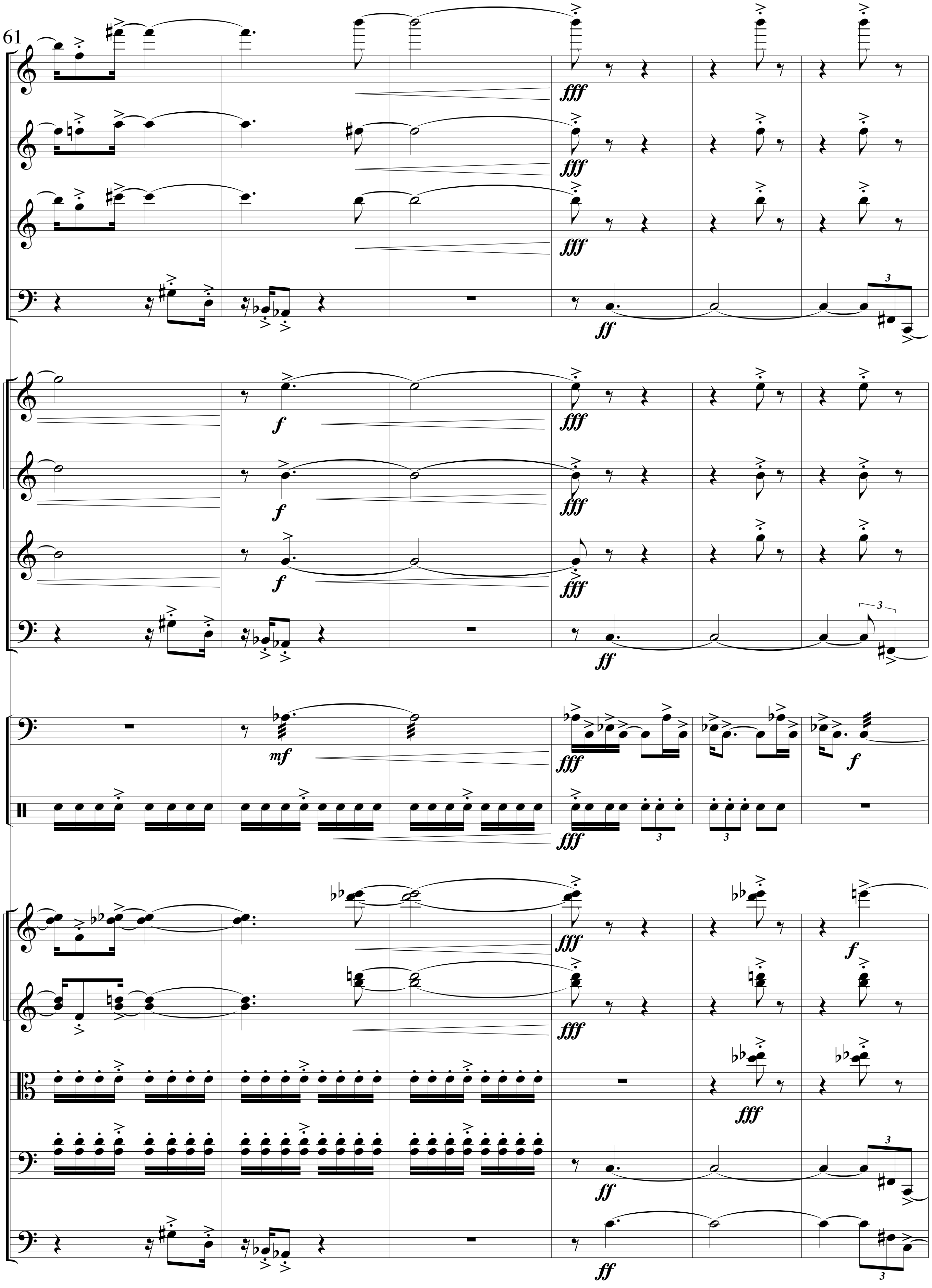

26
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tamborim
Vln. I
Vln. II
Vla.
Vc.
Cb.

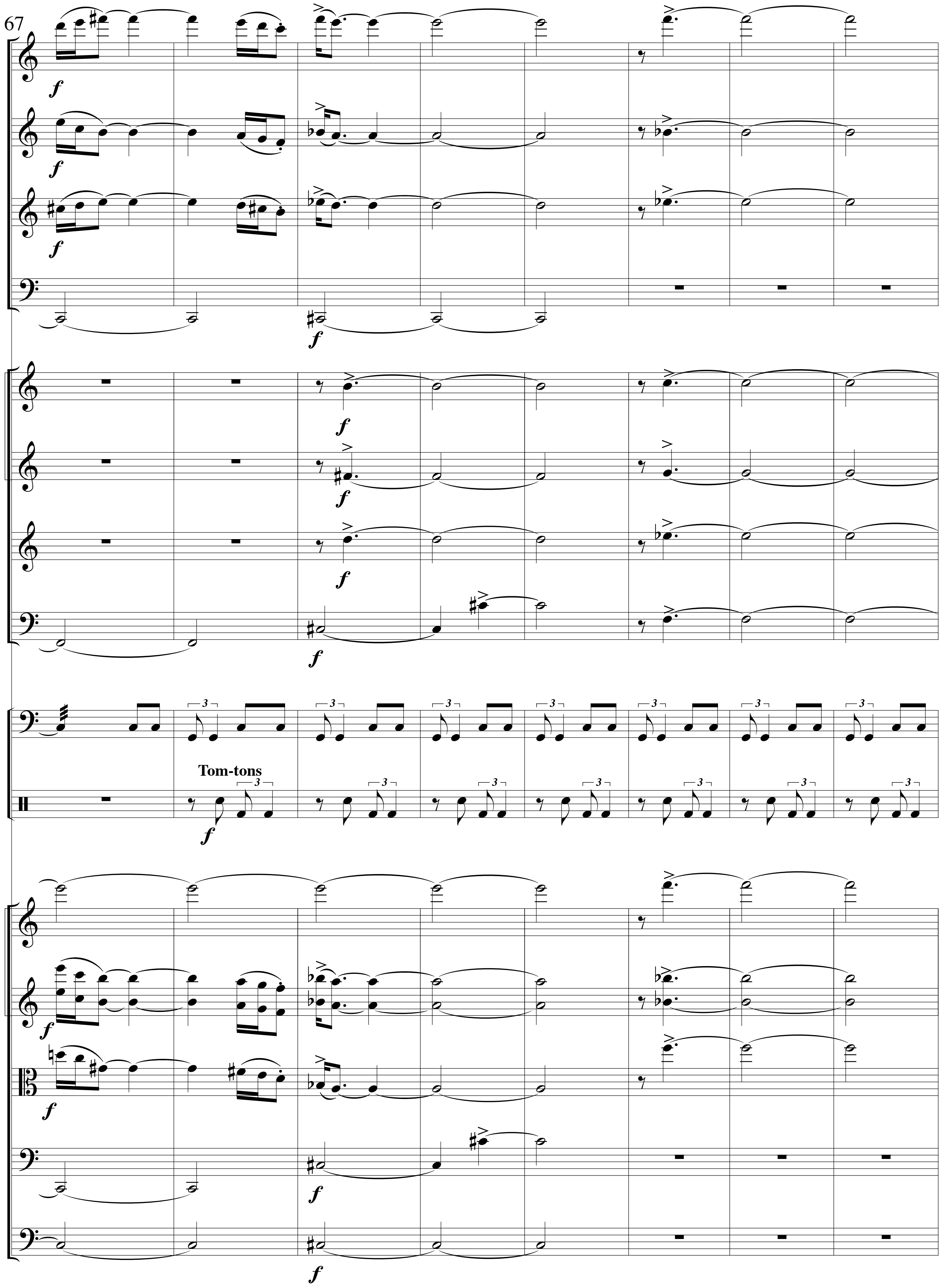

32
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bouché
gliss.
pizz.
mp
mf
p

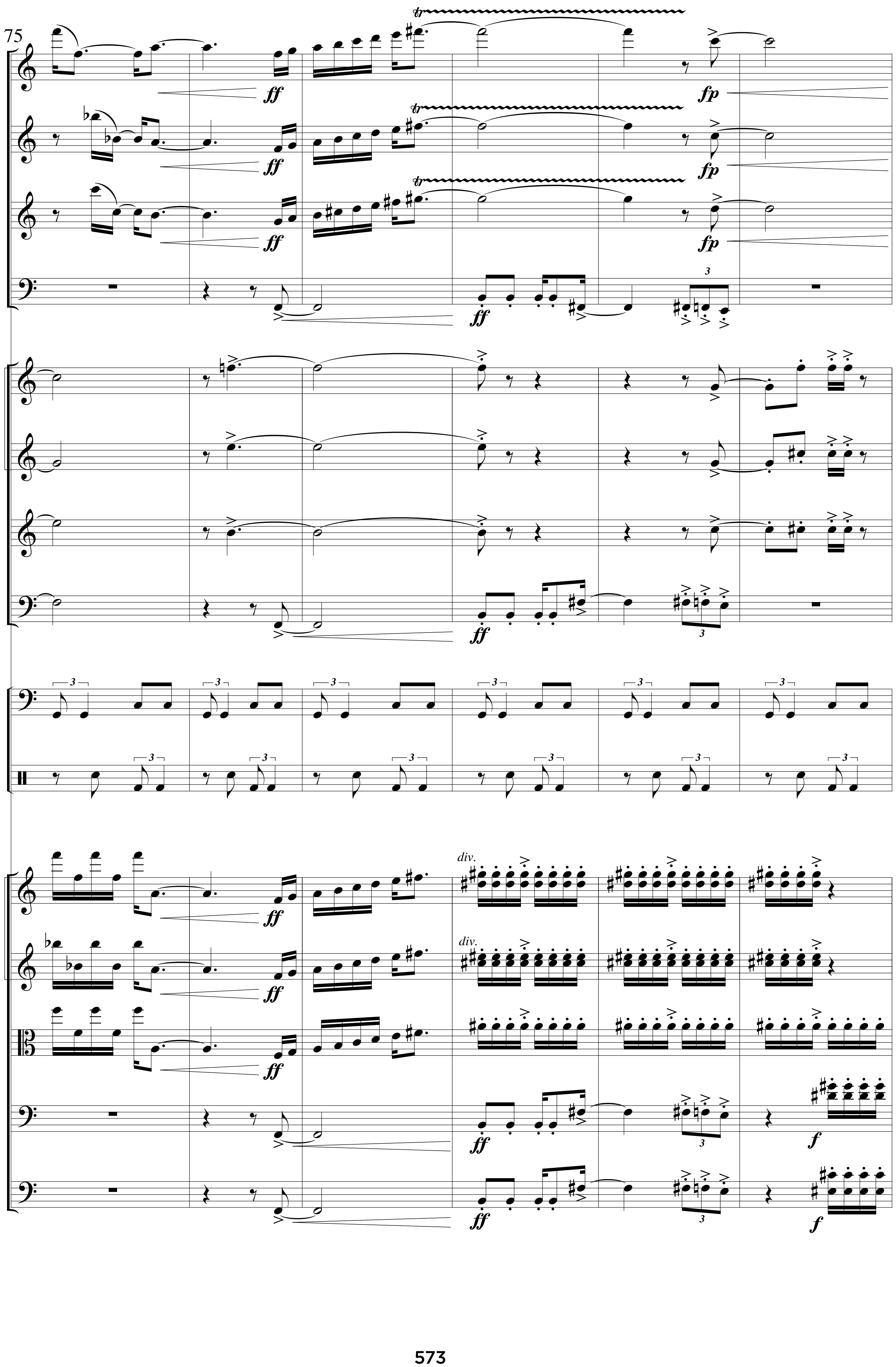

39
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
normal
normal
sumindo
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

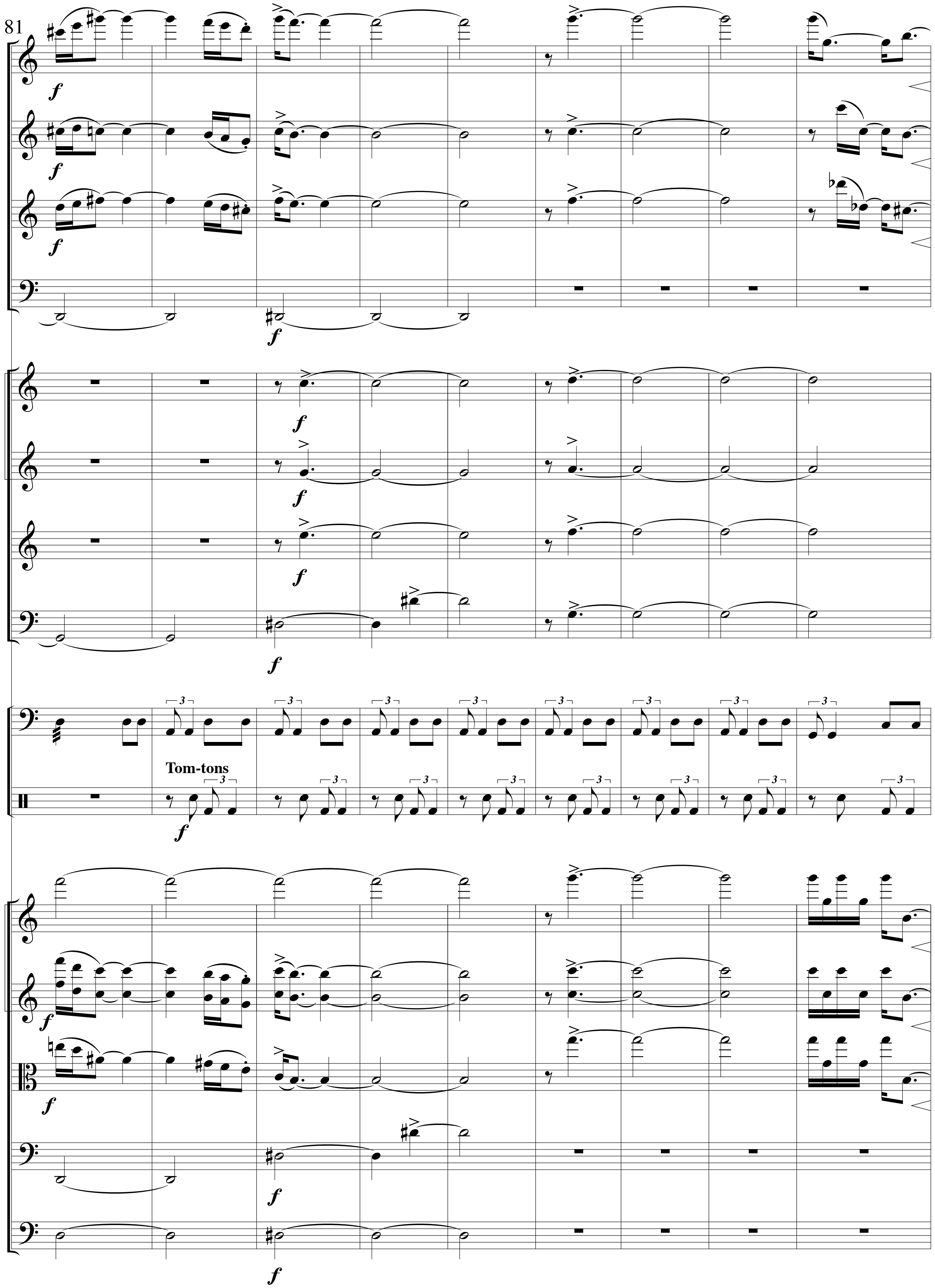

46
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tom-tons
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
div.
pp
mf
f
mp
ff
p

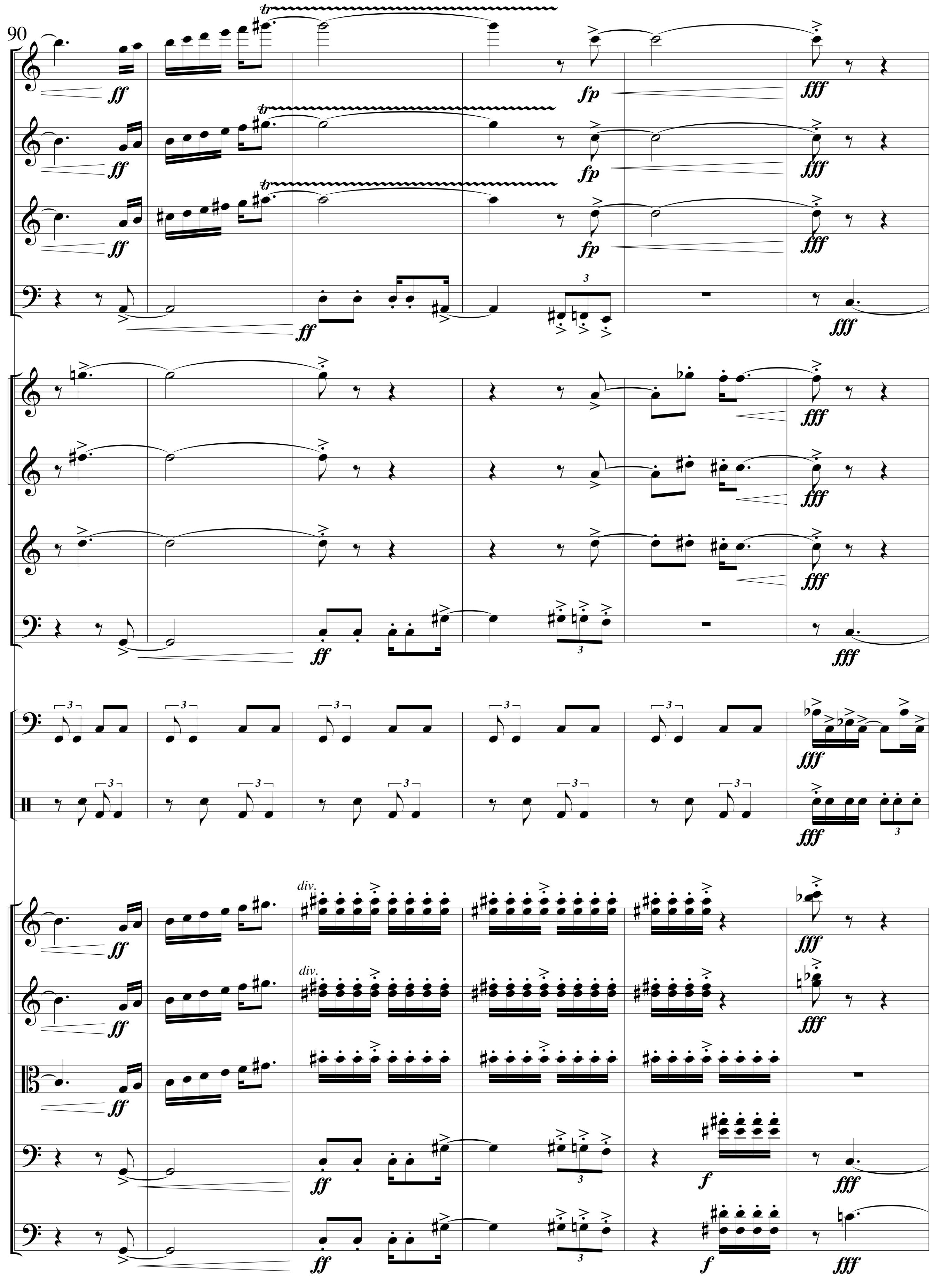

55
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tamborim
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
fp
f
p


61
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
ff
f
mf
3

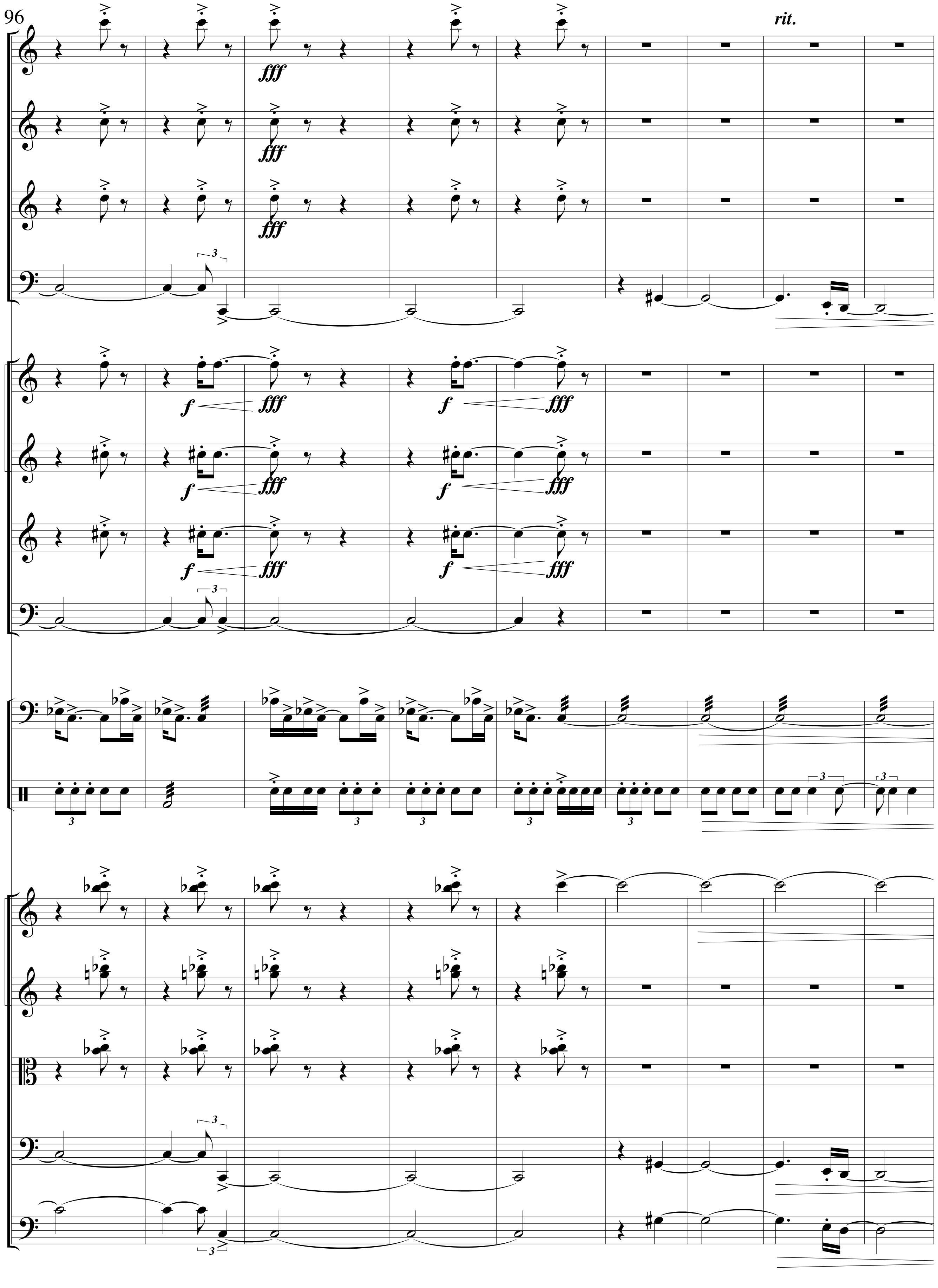

67
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Tom-tons
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

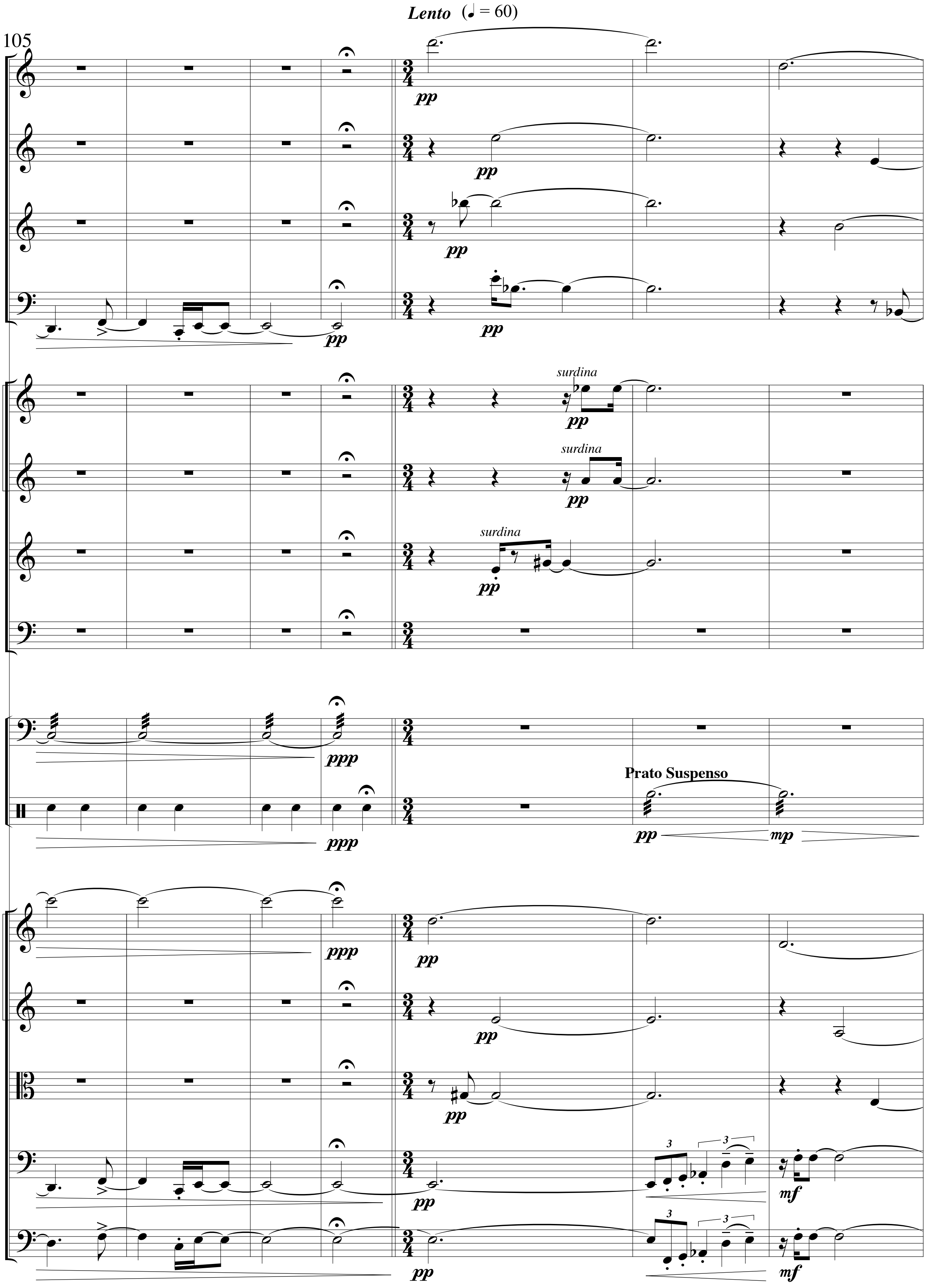

75
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fp
f
div.
tr
3

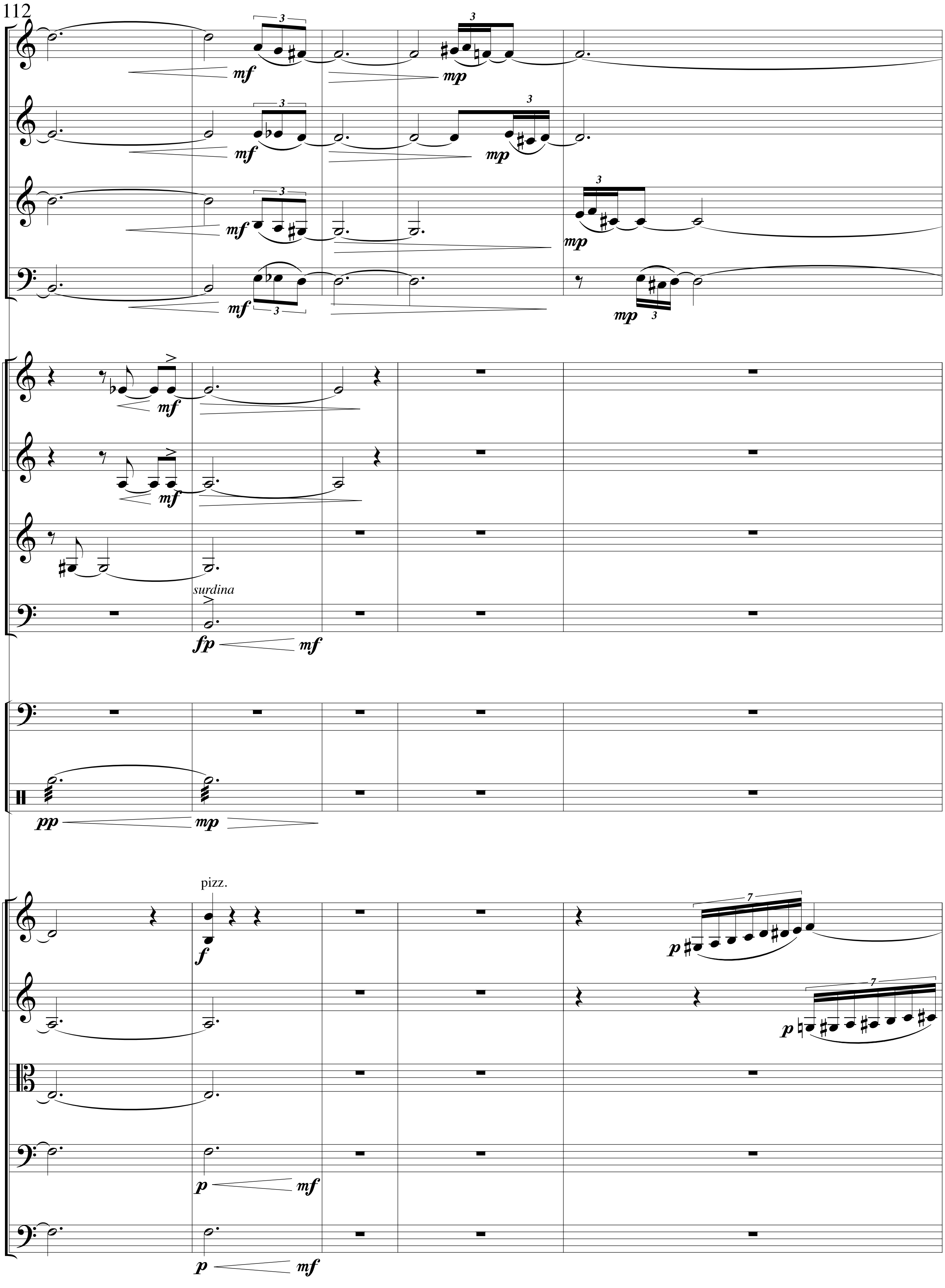

81
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Tom-tons
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

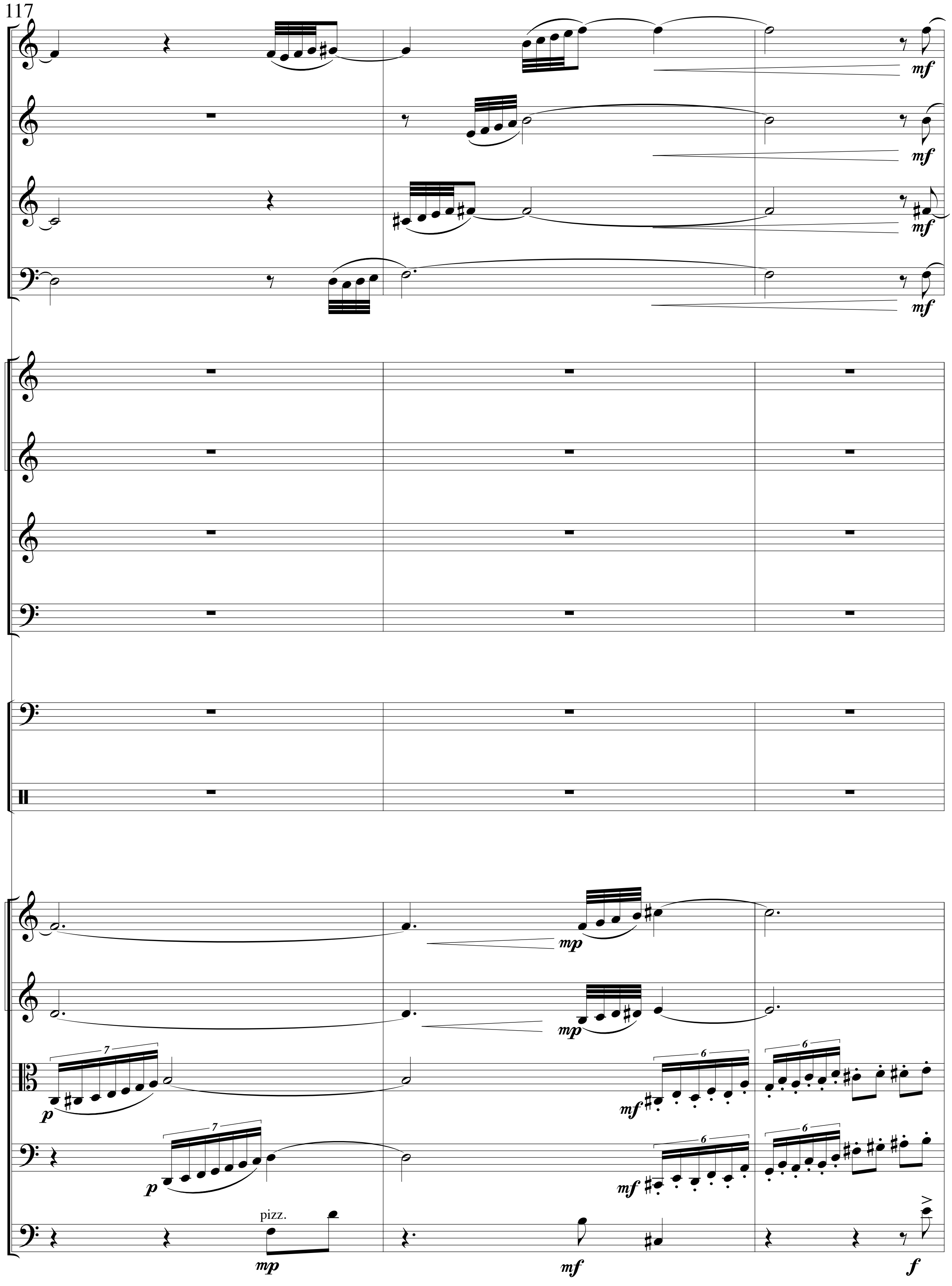


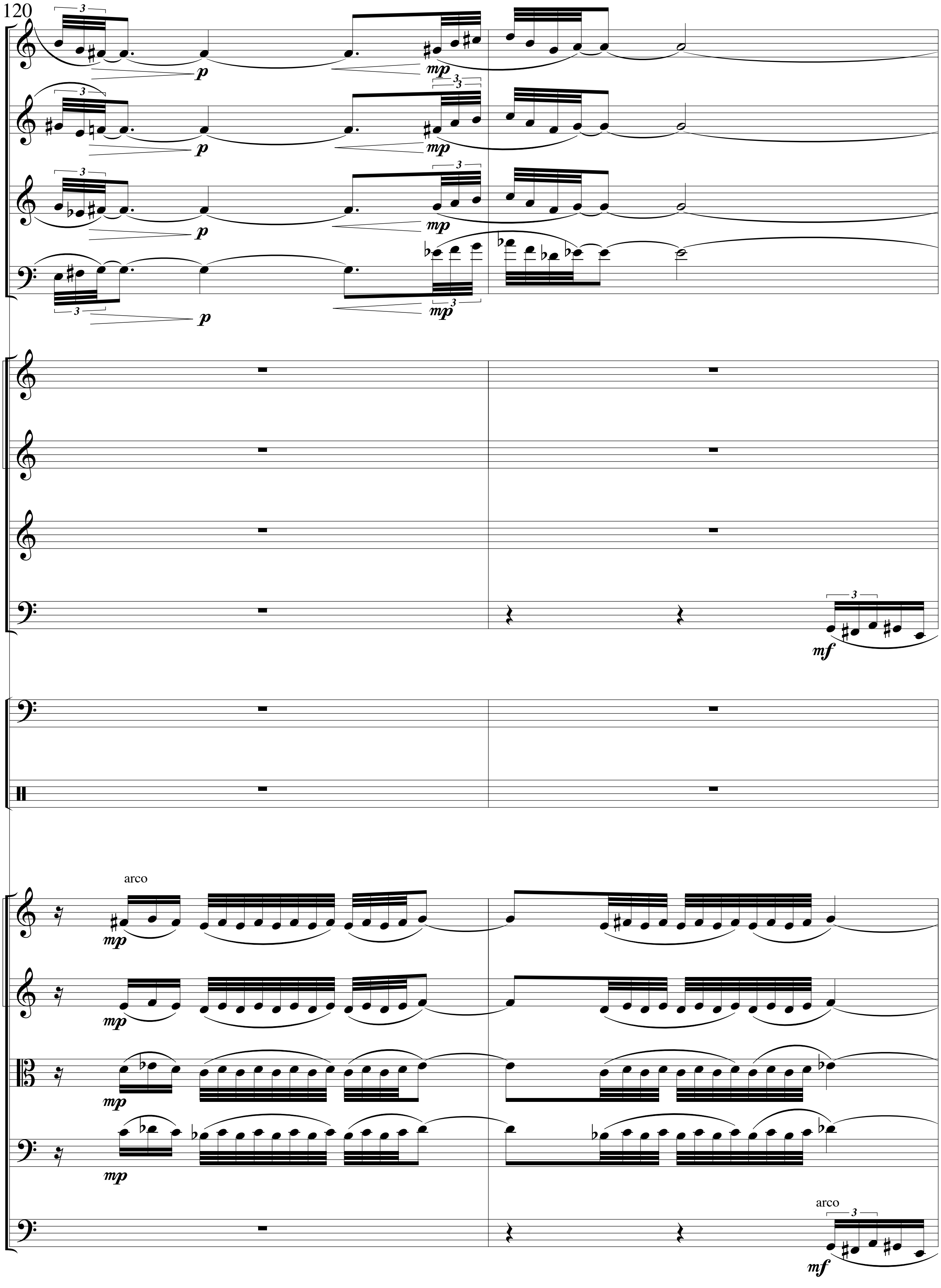
90
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.

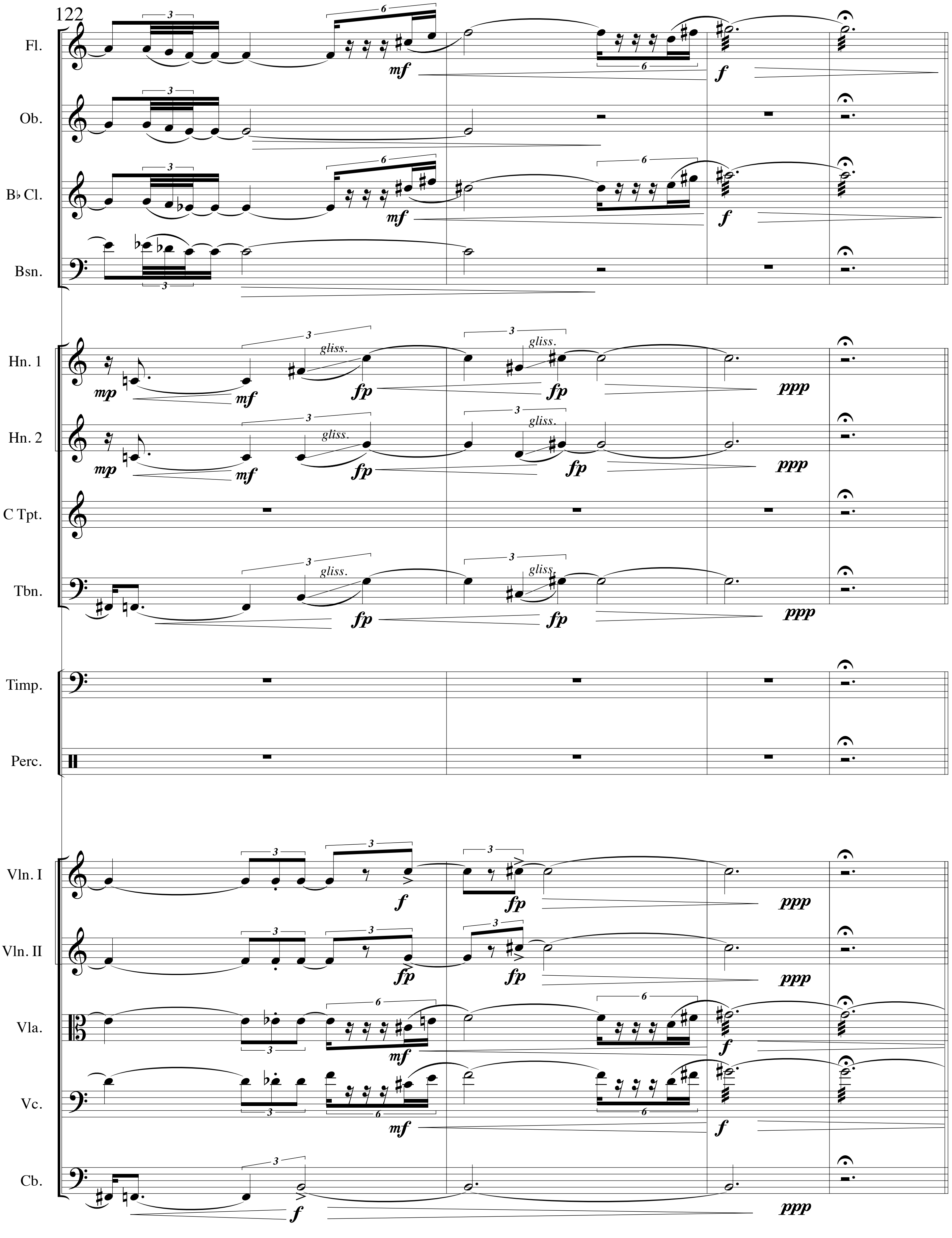

96
rit.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
f

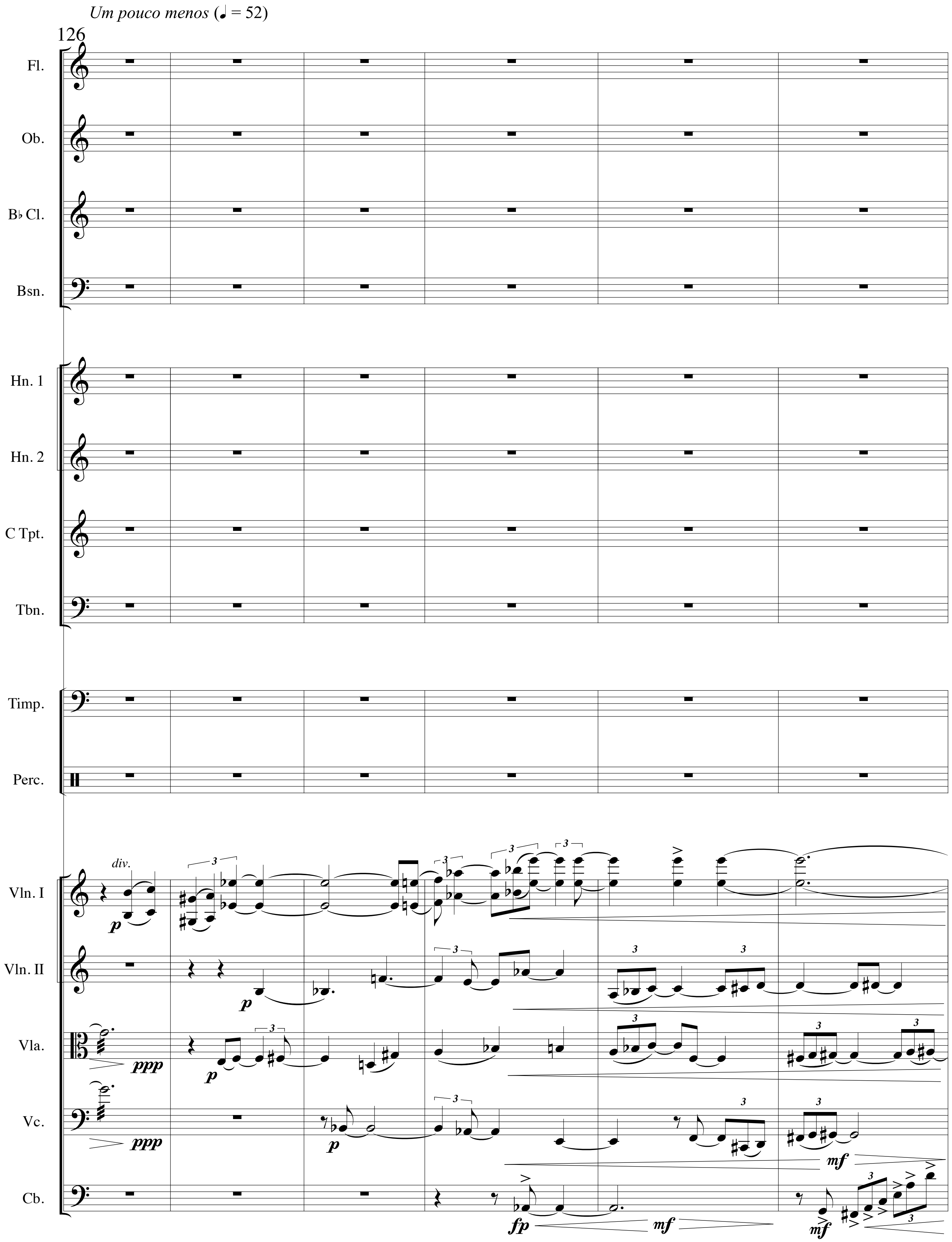

Lento (♩ = 60)
105
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
surdina
Prato Suspenso
pp
ppp
mp
mf

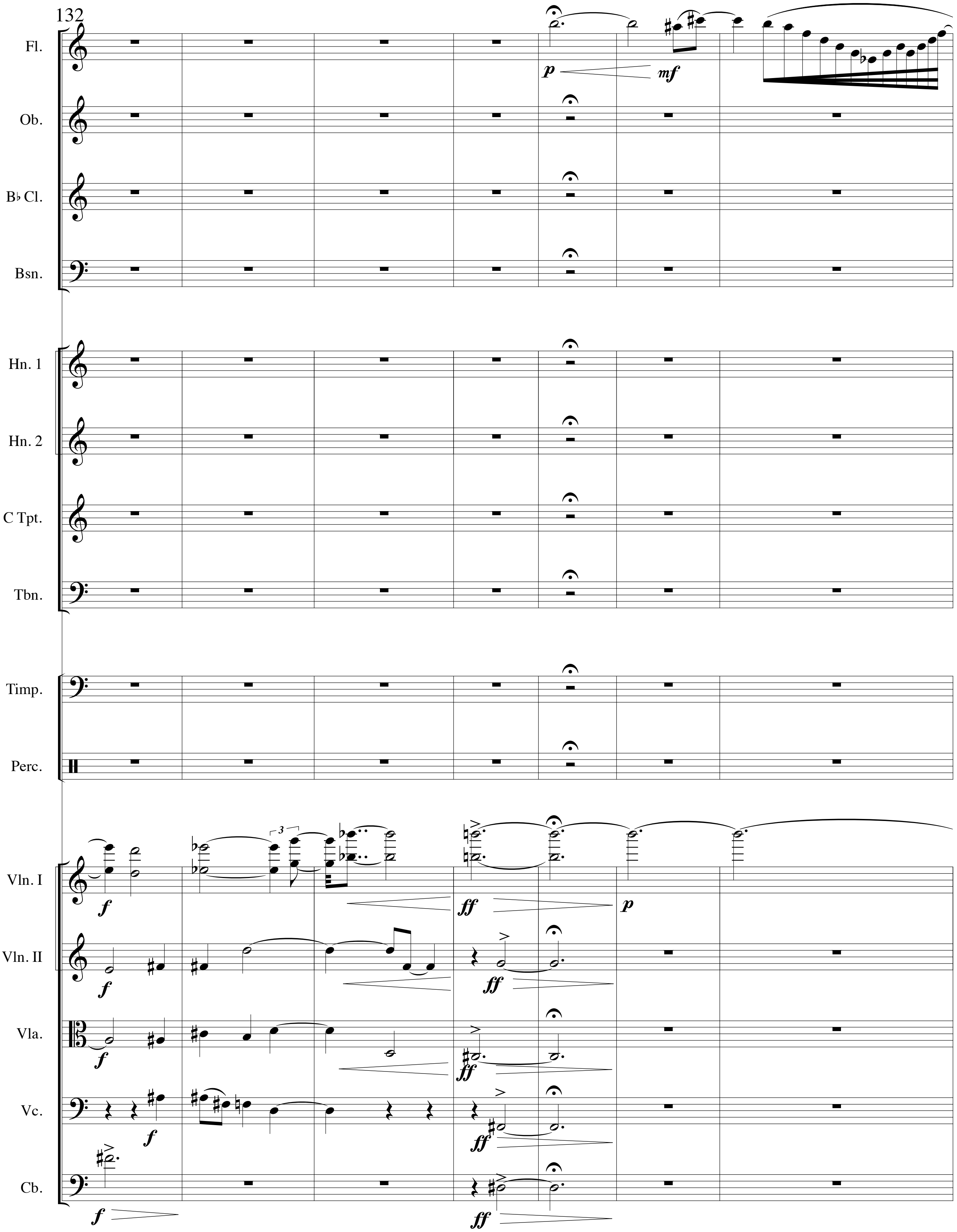

112
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
surdina
Timp.
Perc.
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.

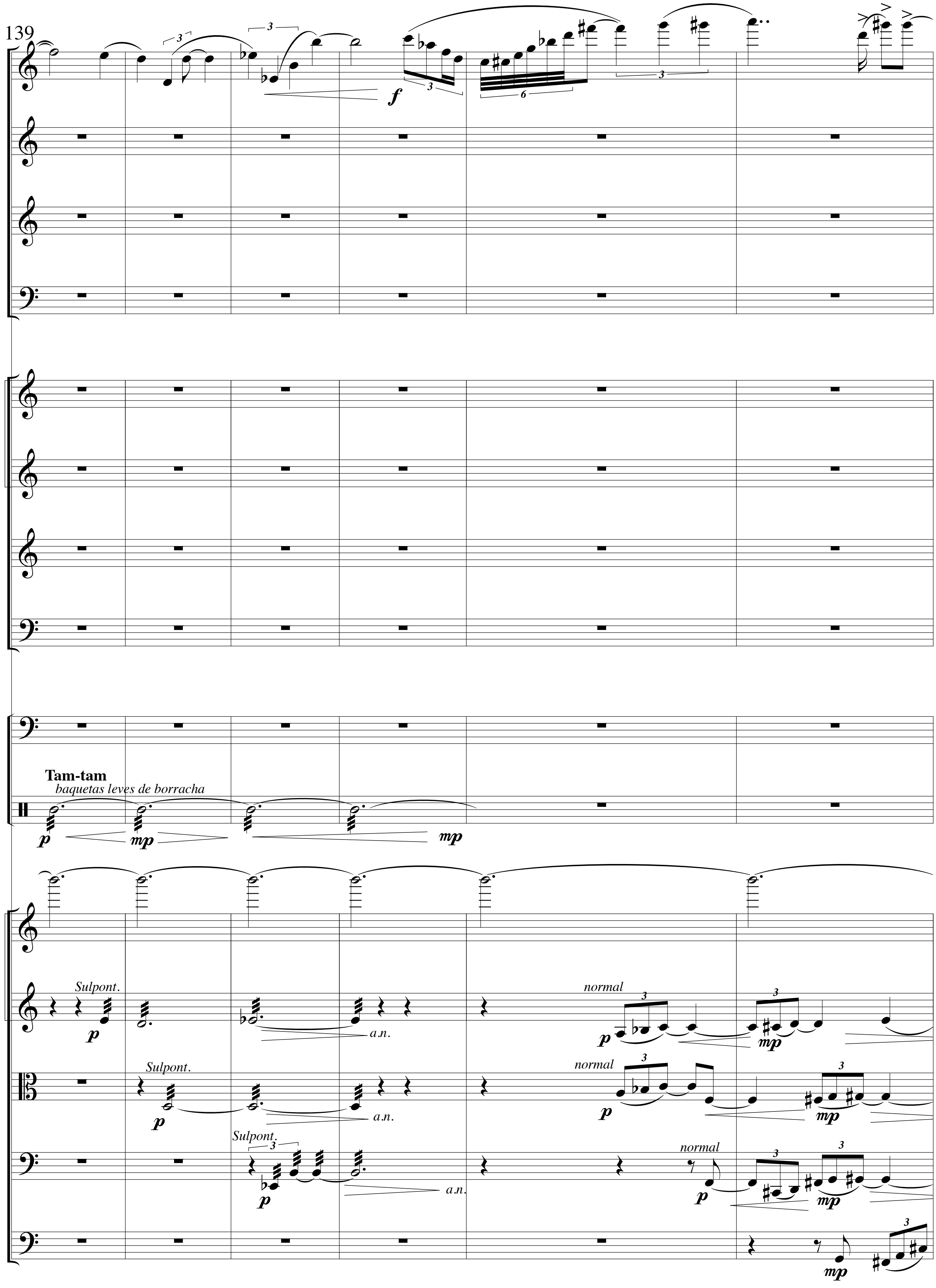

117
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

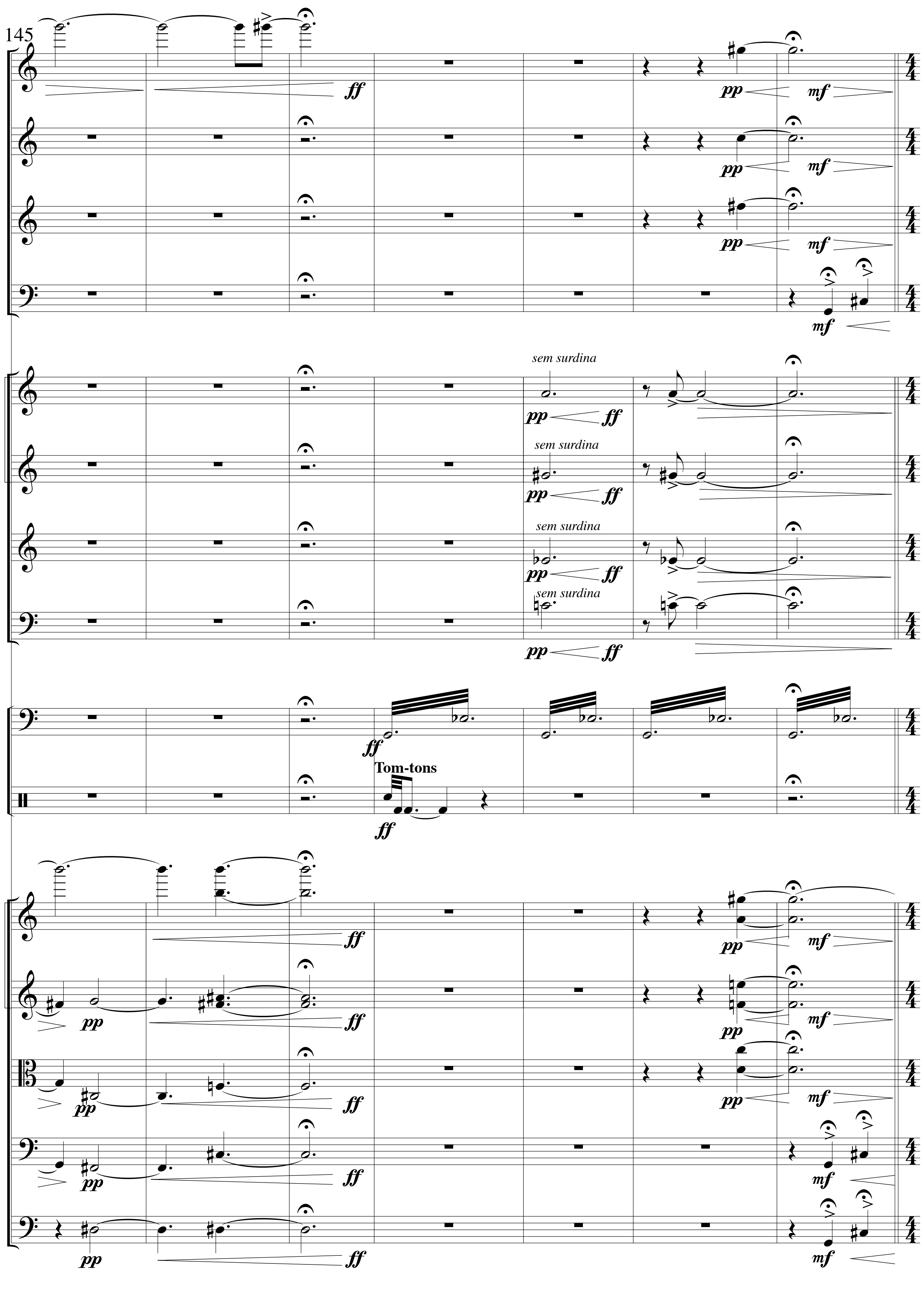

120
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
3
p
mp
mf

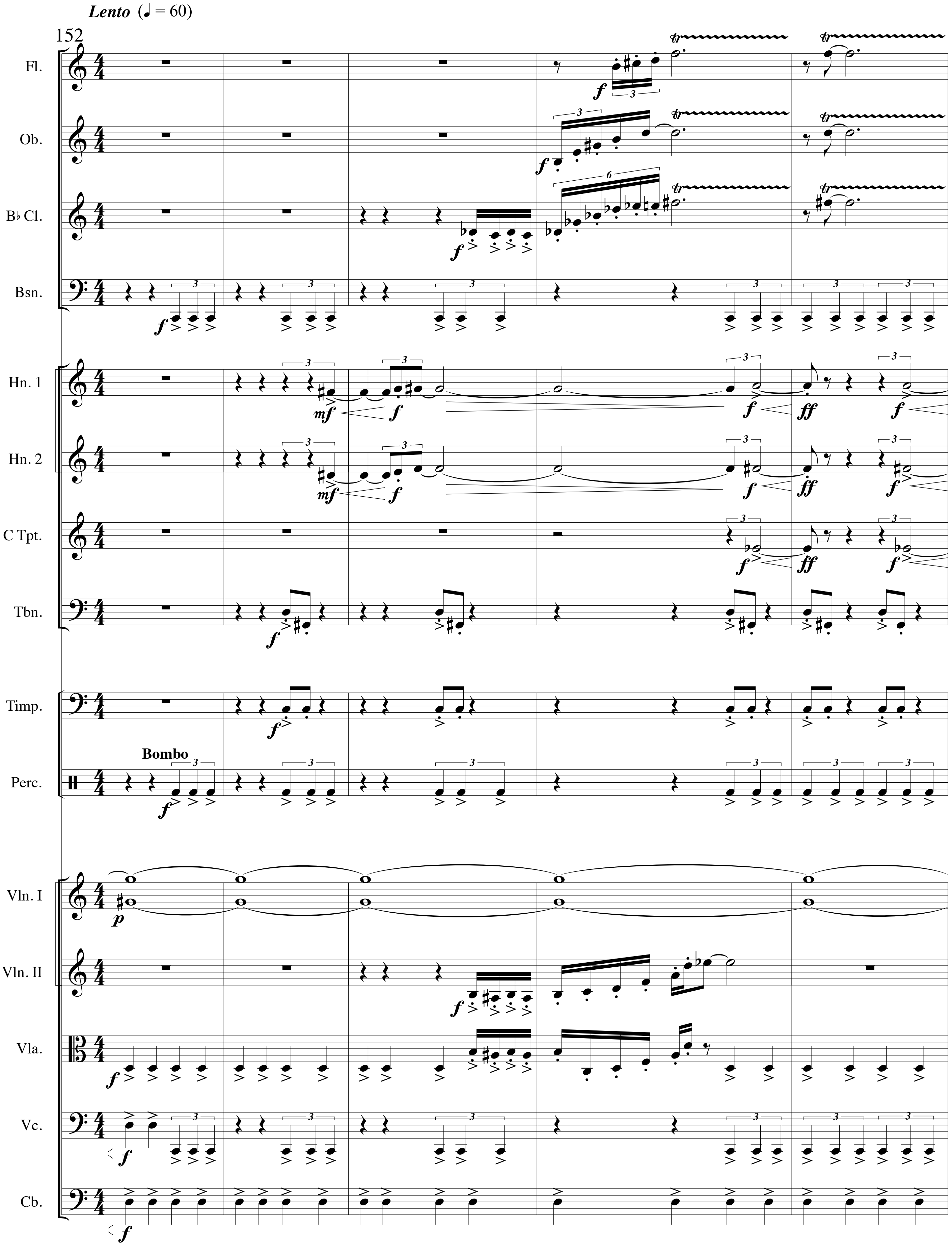

122
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
mf
f
mp
fp
ppp

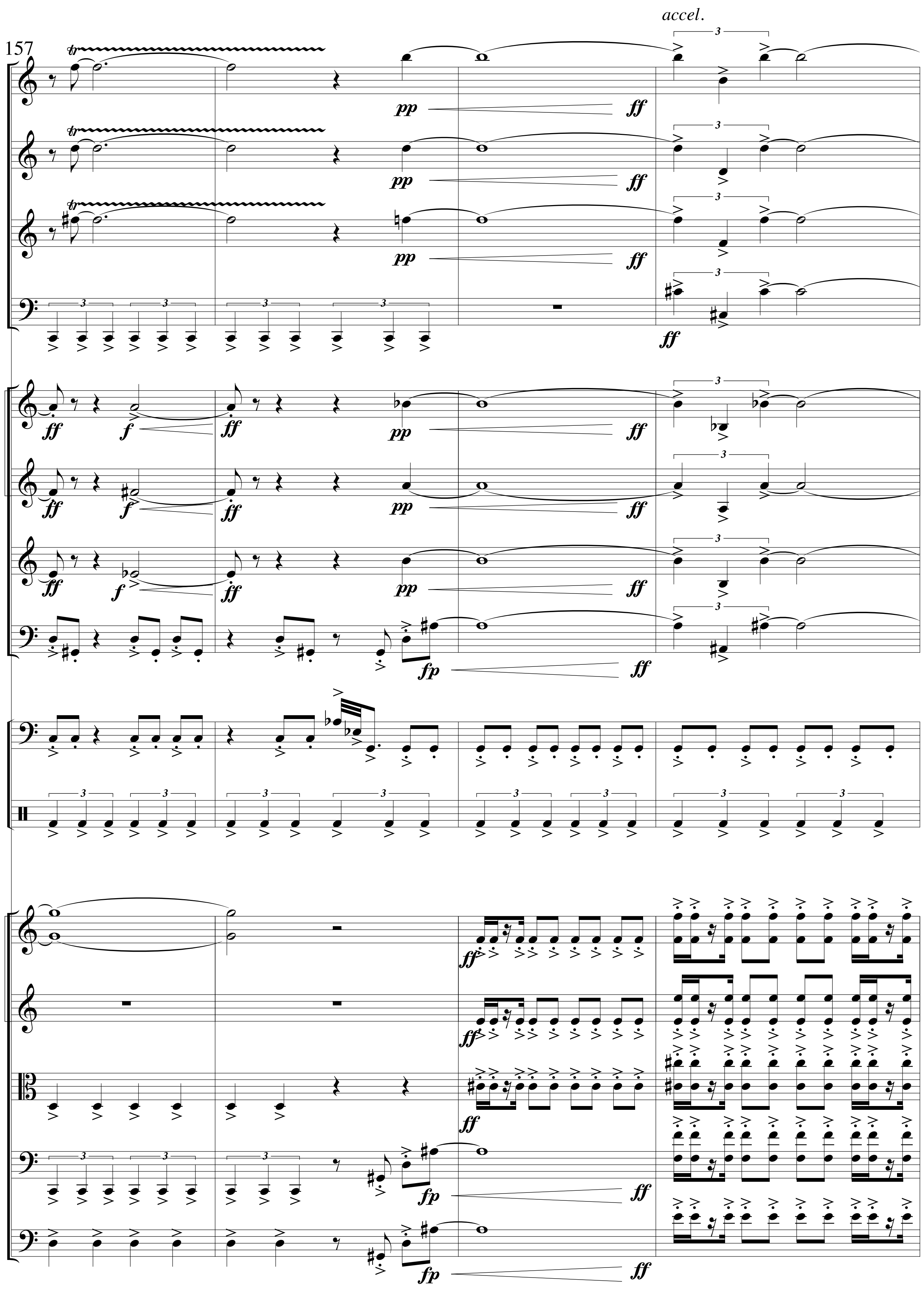

Um pouco menos (♩ = 52)
126
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
div.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ppp
fp
mf
3

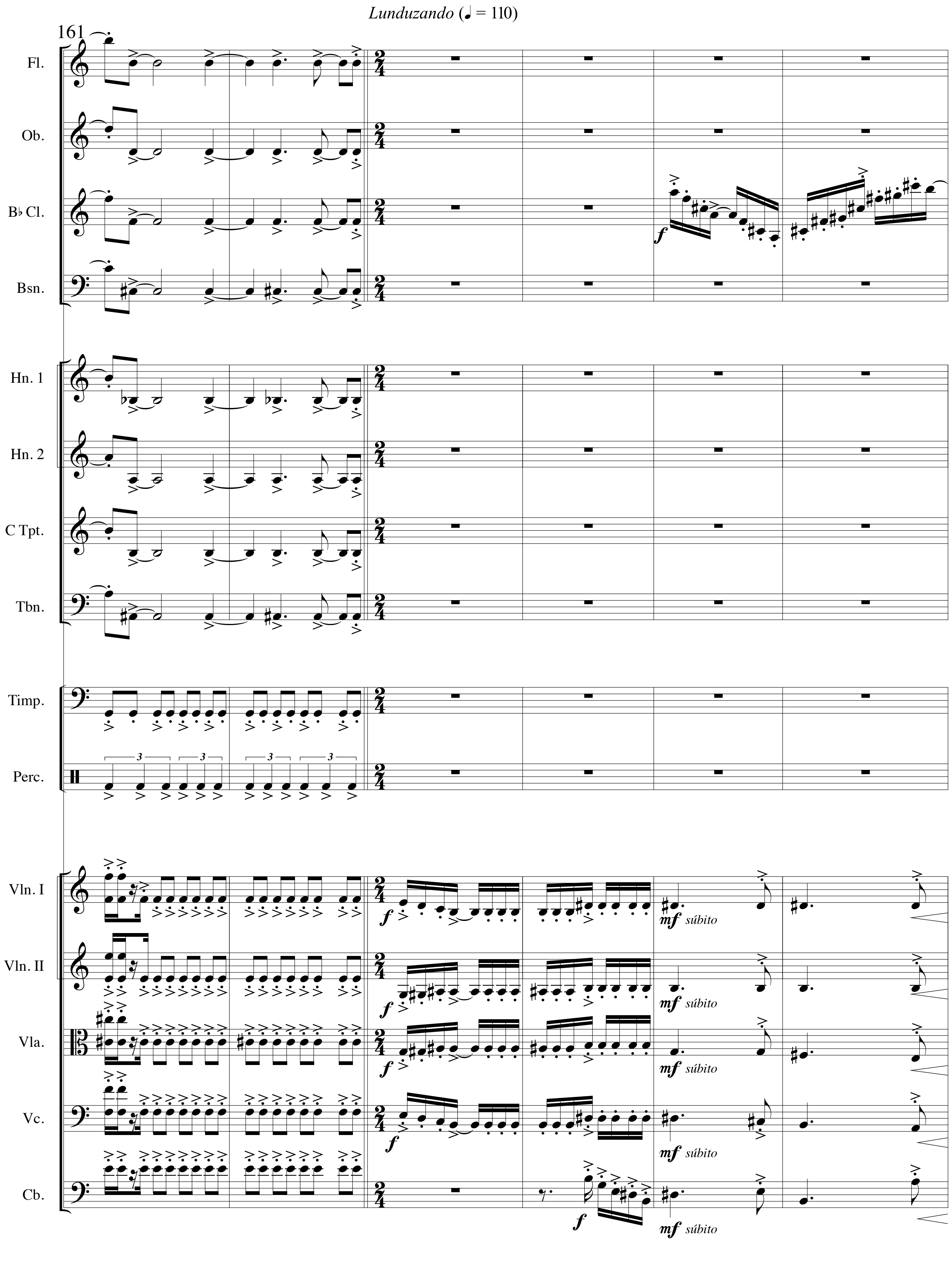

132
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
f
ff
3

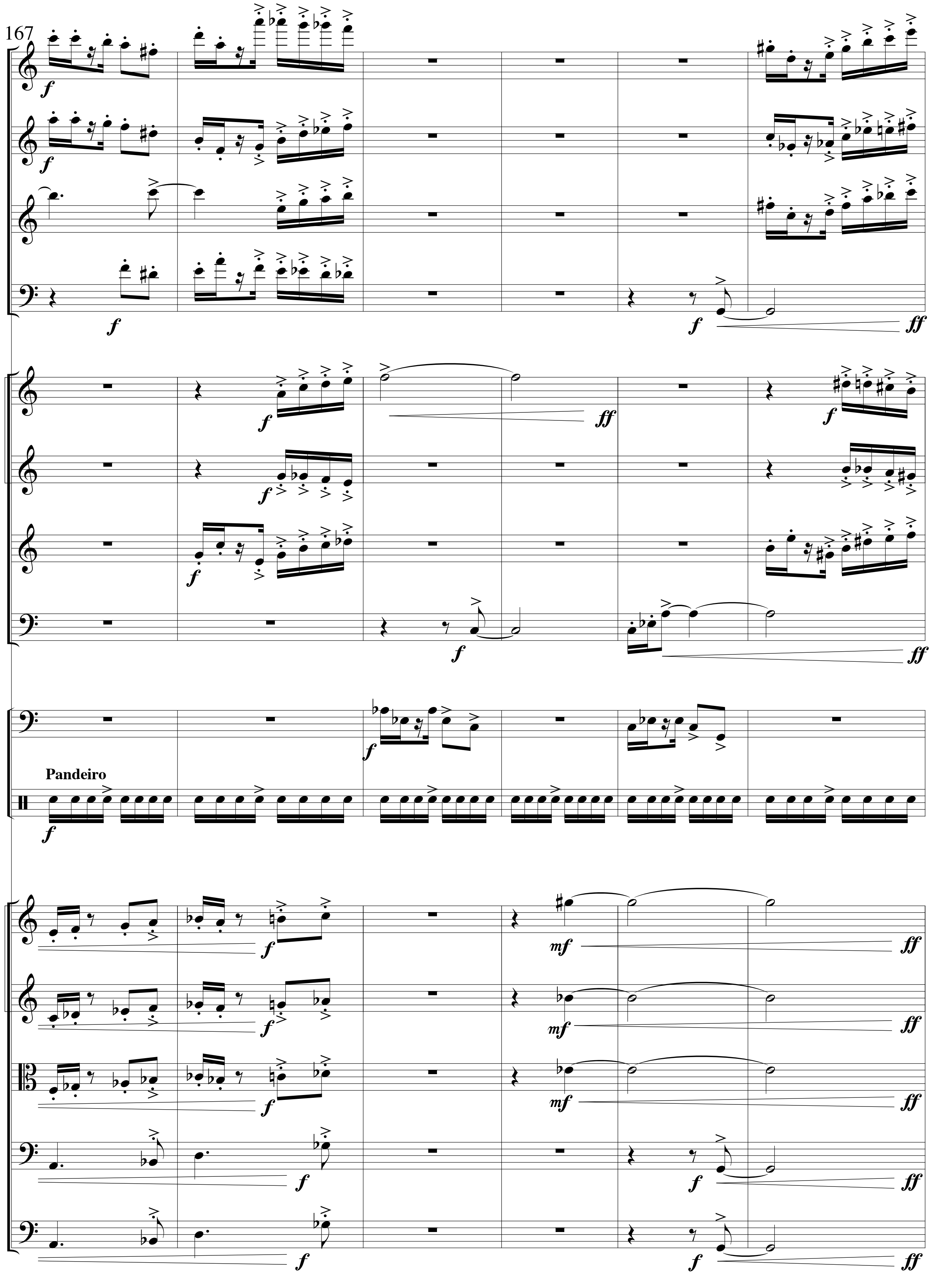

139
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Tam-tam
baquetas leves de borracha
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Sulpont.
normal
a.n.
f
p
mp

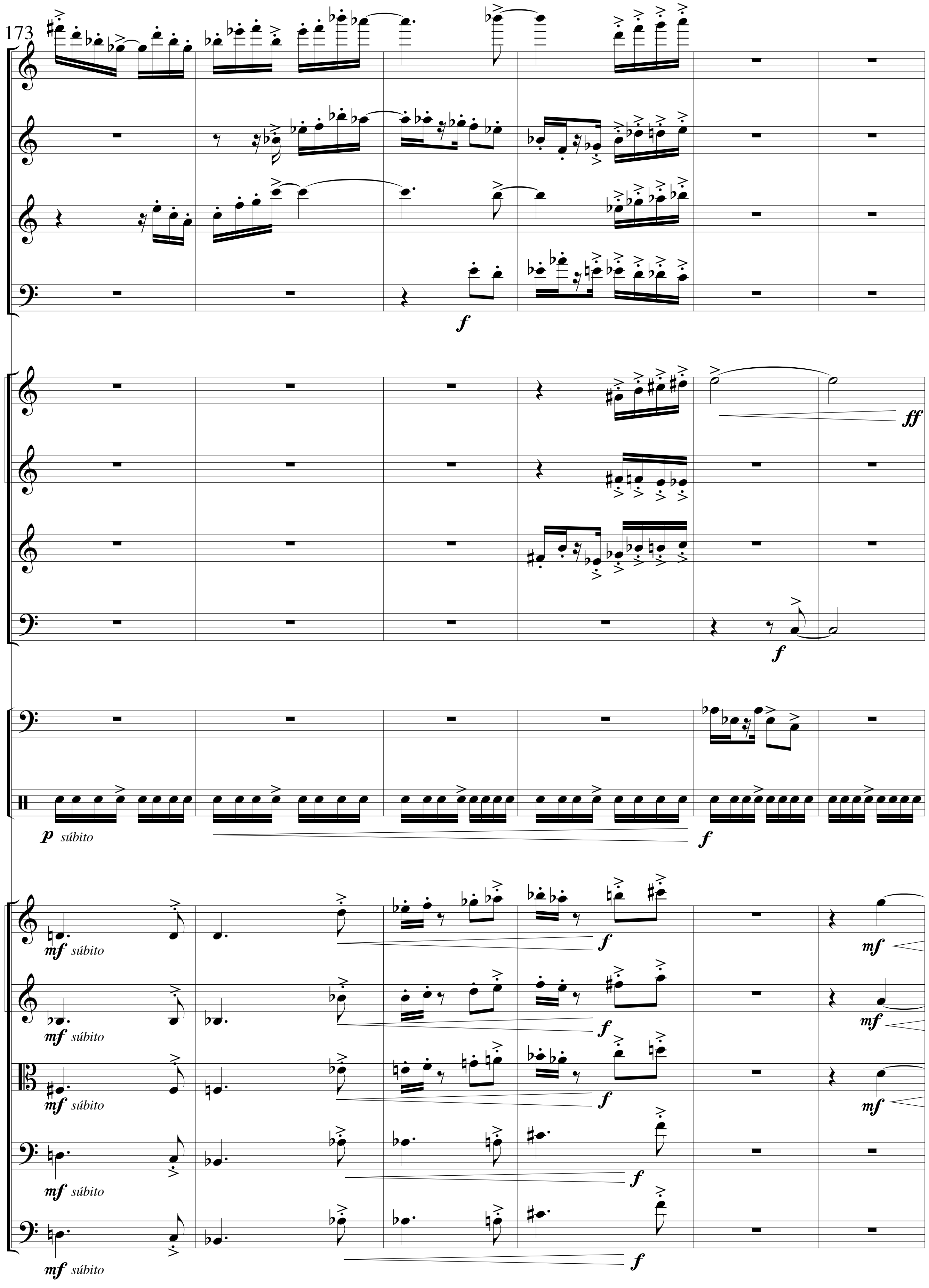

145
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
Tom-tons

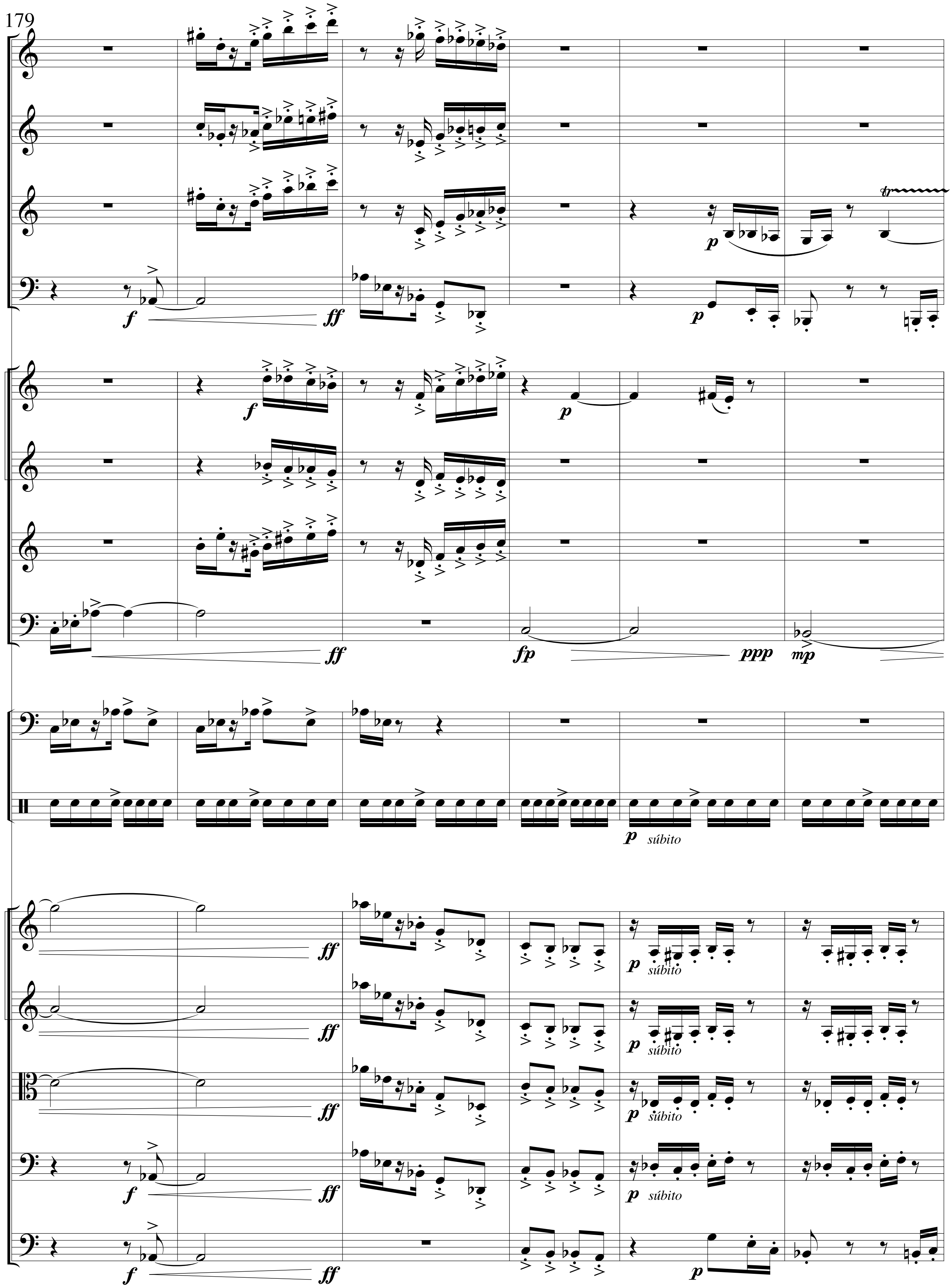

Lento (♩ = 60)
152
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Bombo
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

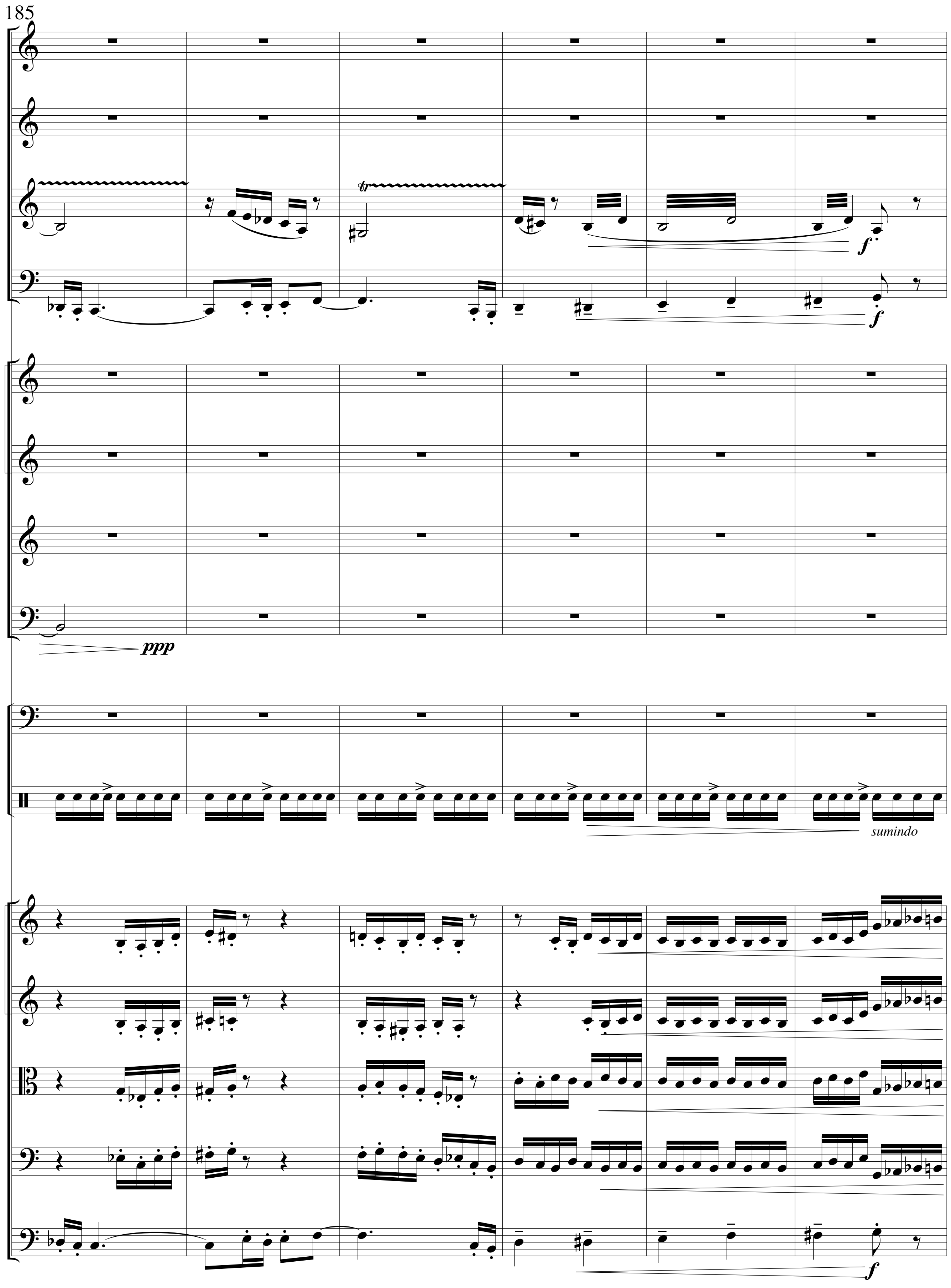

accel.
157
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ff
f
fp

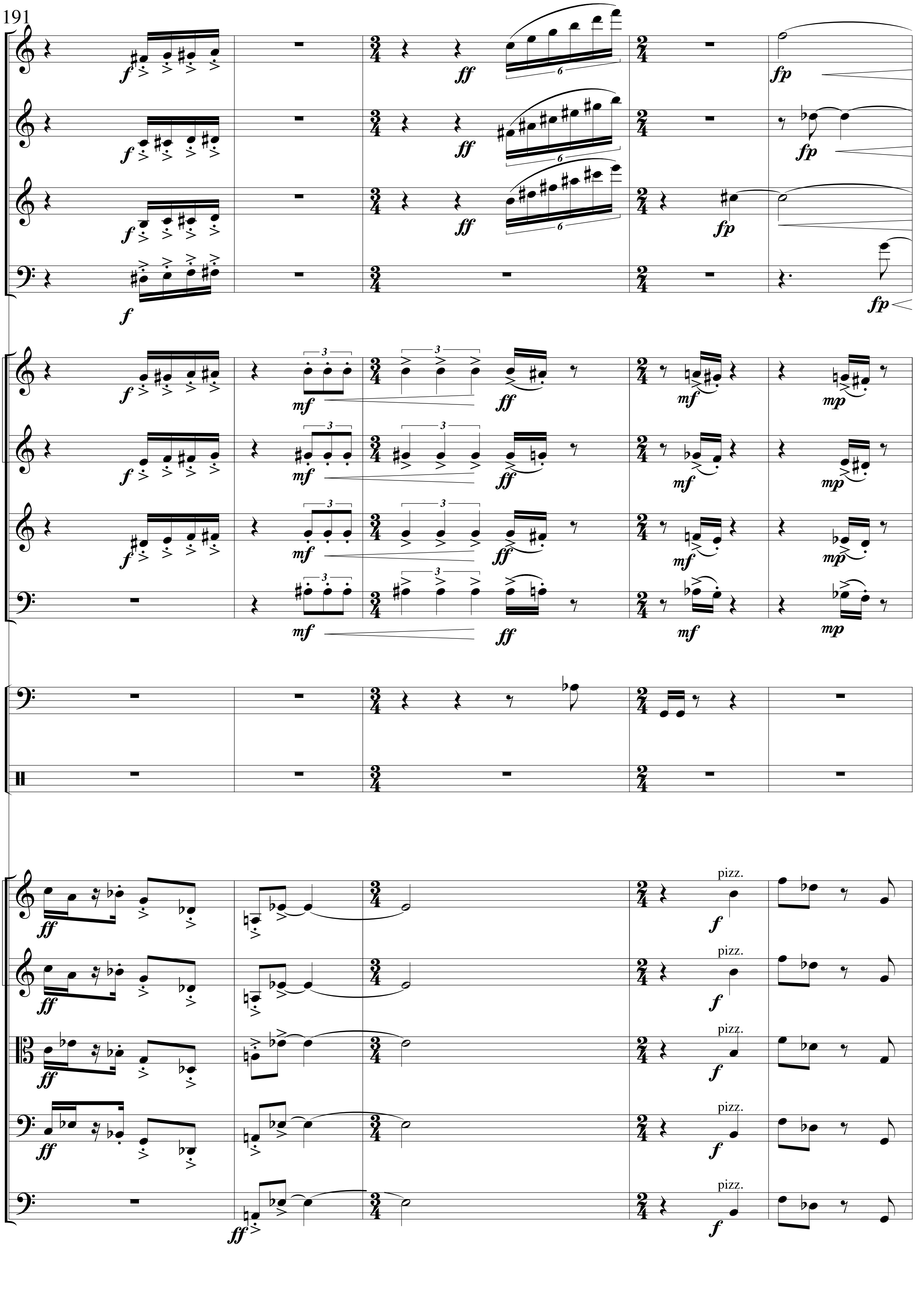

Lunduzando (♩ = 110)
161
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf súbito

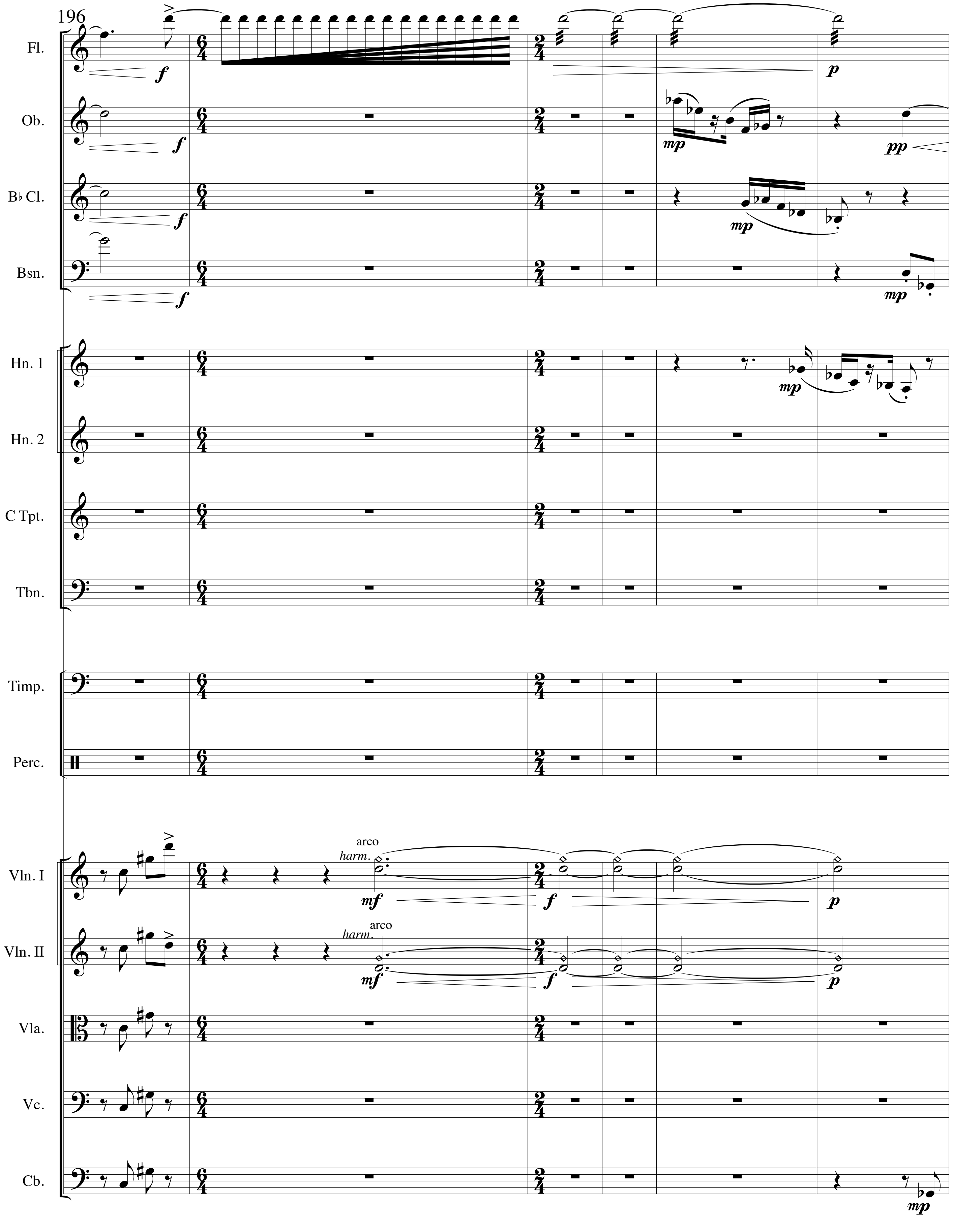

167
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Pandeiro
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

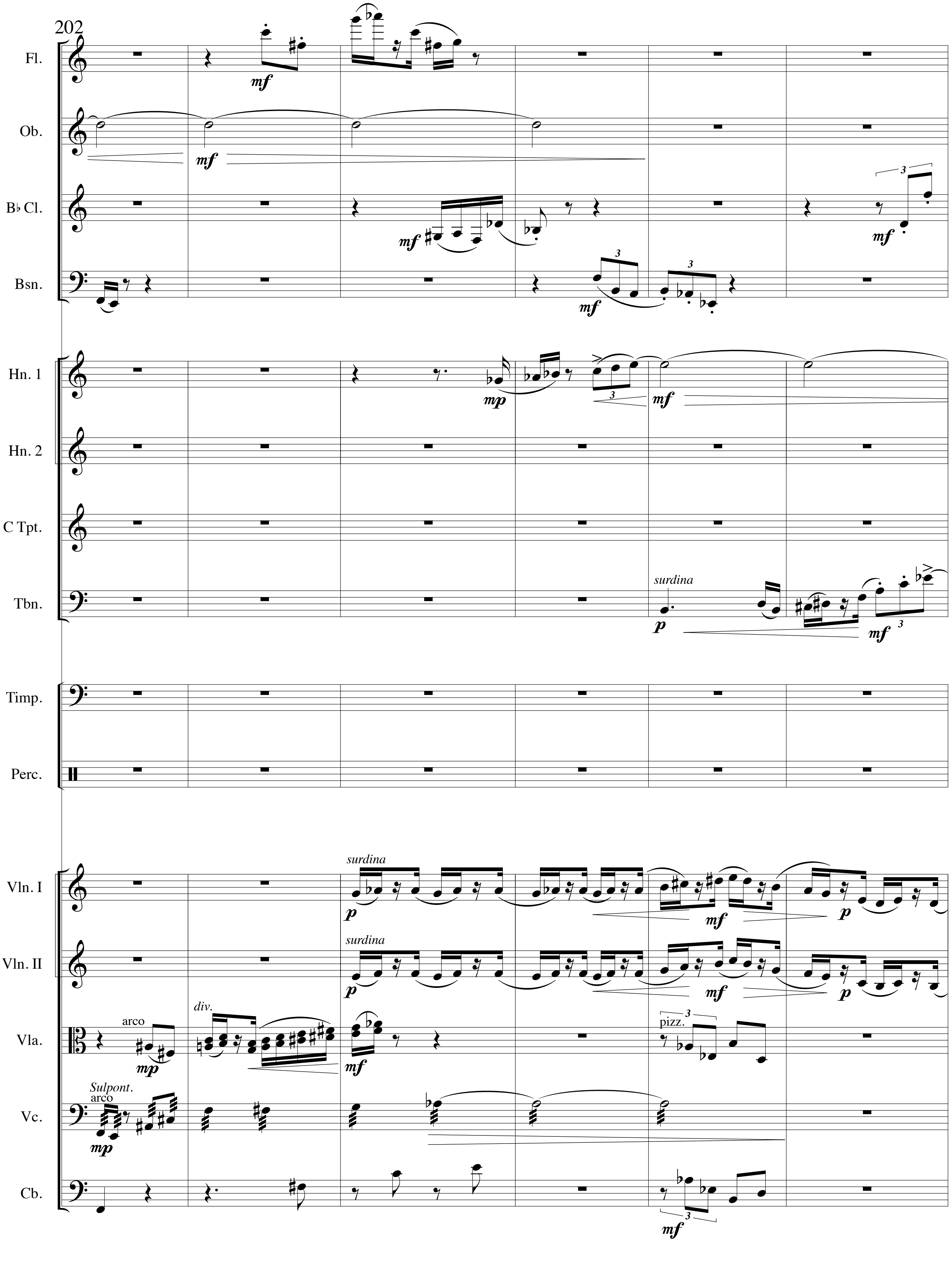

173
Fl.
Ob.
B♭ Cl.
Bsn.
f
Hn. 1
ff
Hn. 2
C Tpt.
Tbn.
f
Timp.
Perc.
p súbito
f
Vln. I
mf súbito
f
mf
Vln. II
mf súbito
f
mf
Vla.
mf súbito
f
mf
Vc.
mf súbito
f
Cb.
mf súbito
f

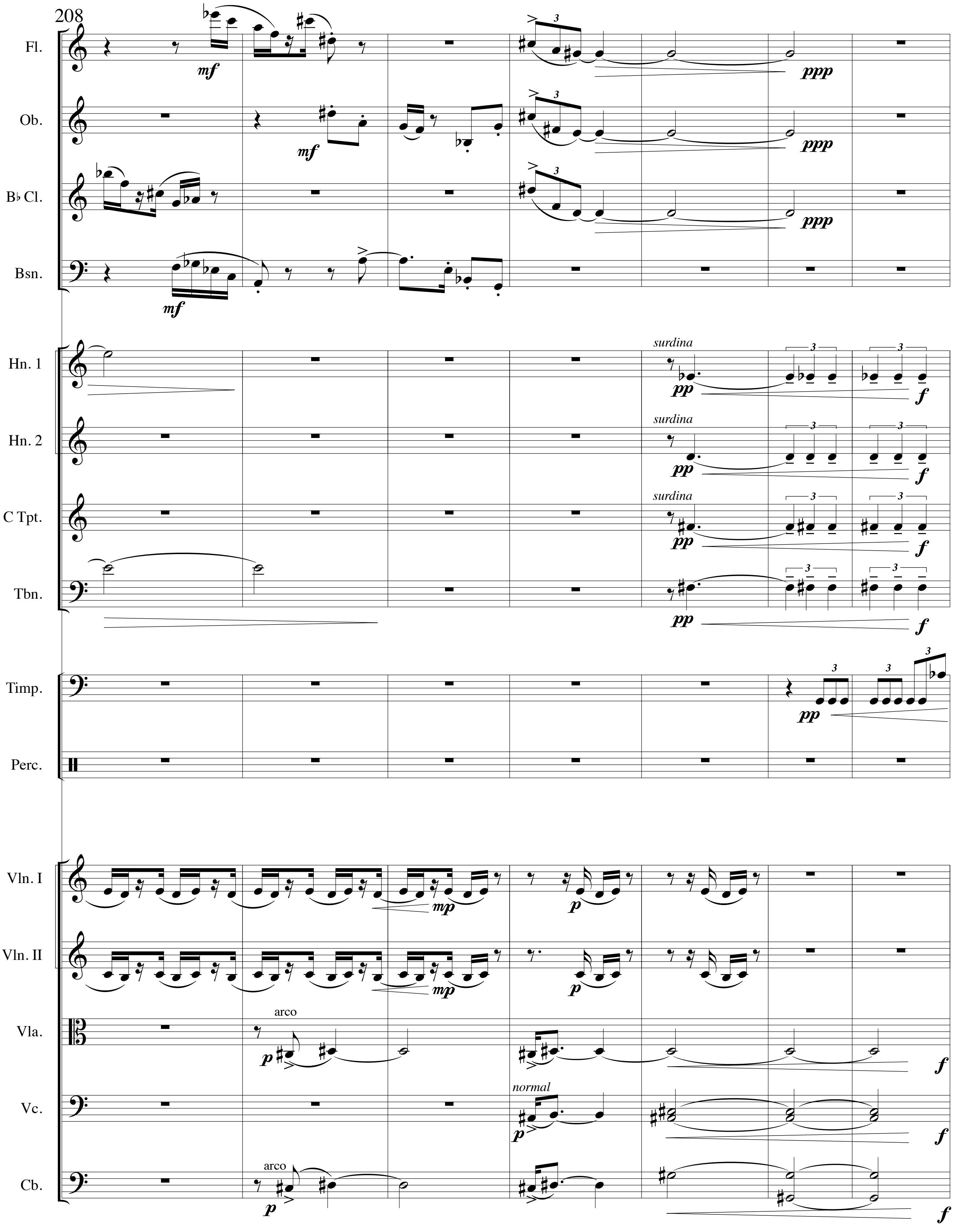

179
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
súbito

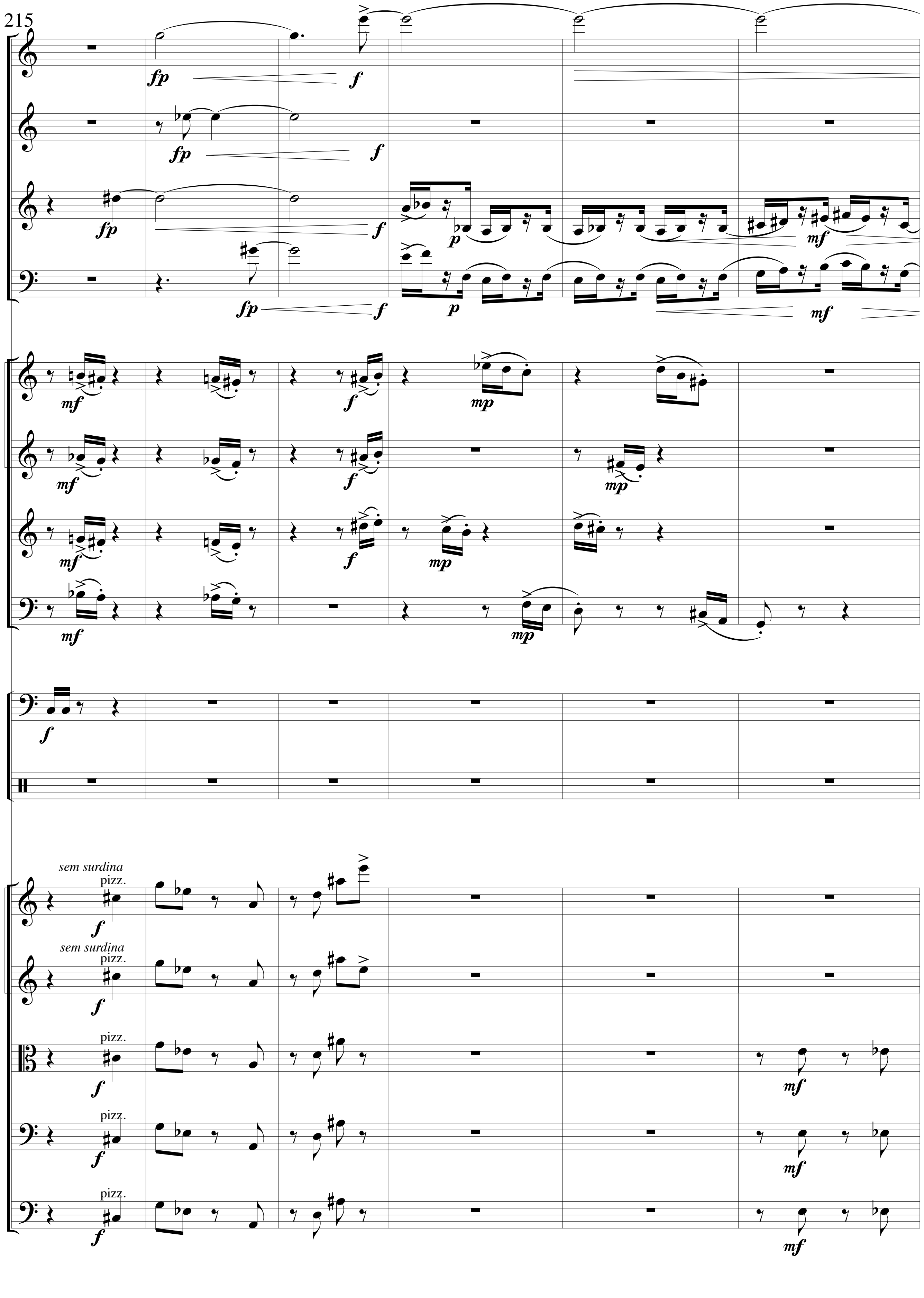

185
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
f
ppp
sumindo

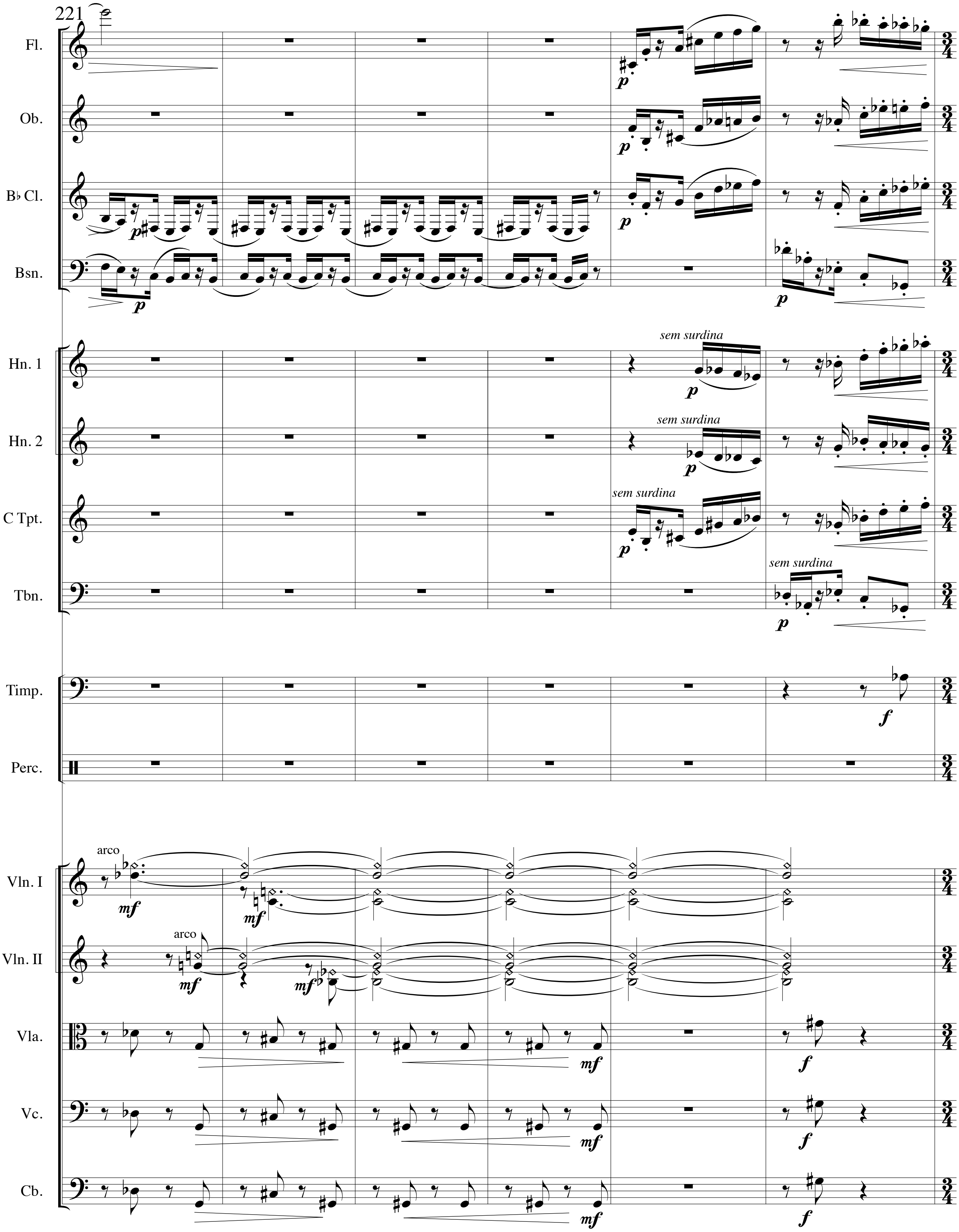

191
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

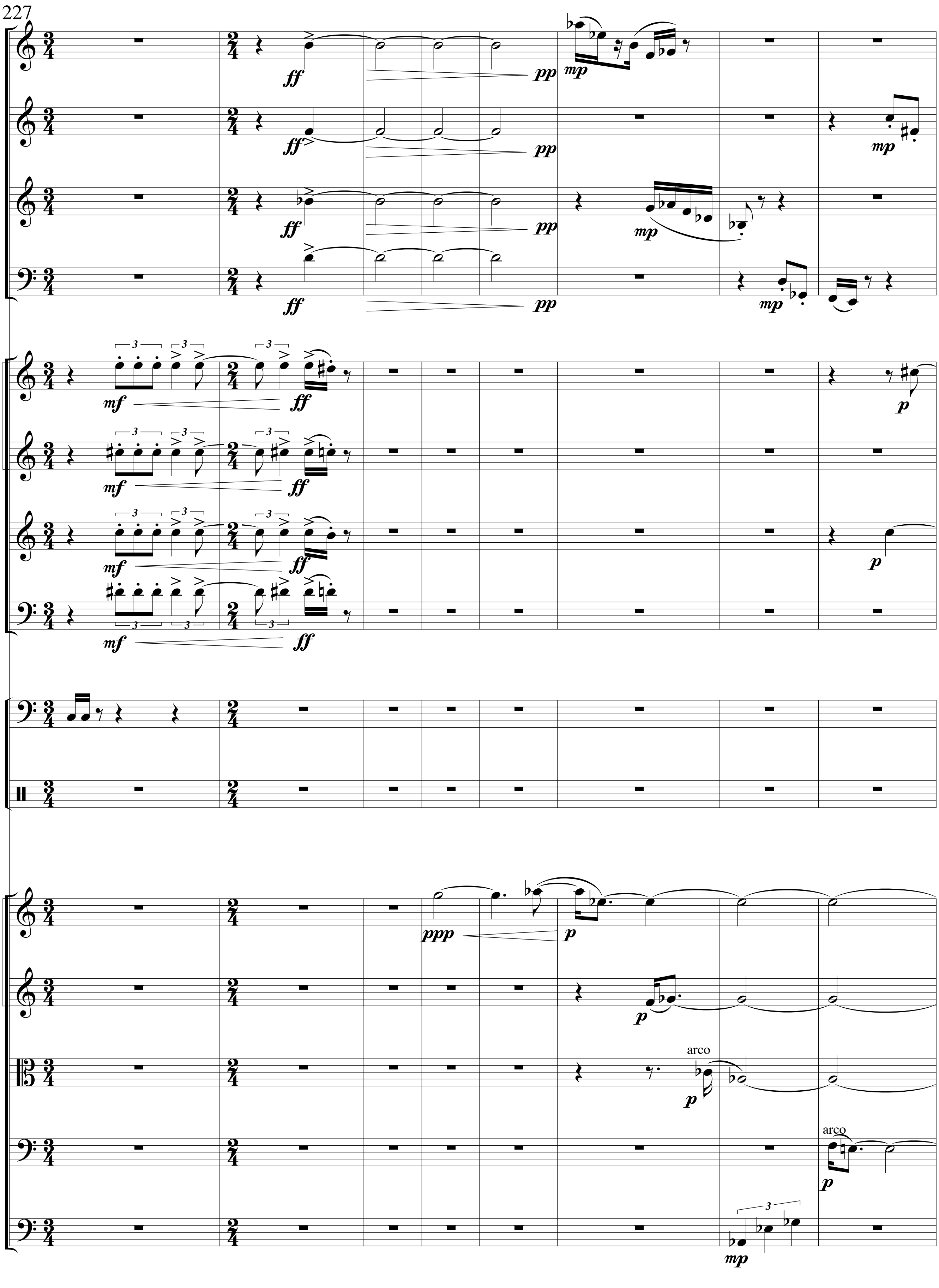

196
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
harm.

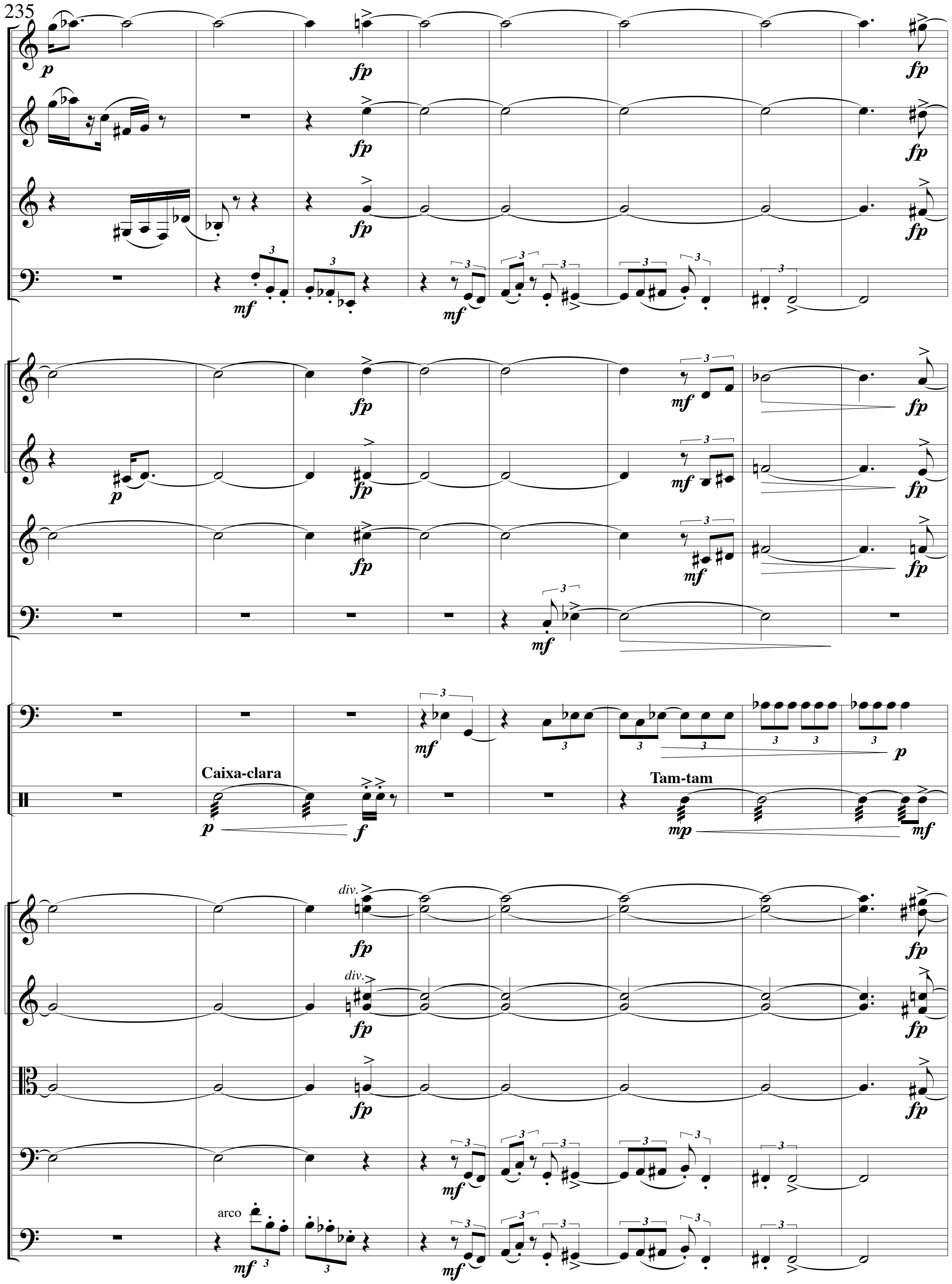

202
Fl.
mf
Ob.
mf
B♭ Cl.
mf
mf
Bsn.
mf
Hn. 1
mp
mf
Hn. 2
C Tpt.
Tbn.
surdina
p
mf
Timp.
Perc.
Vln. I
surdina
p
mf
p
Vln. II
surdina
p
mf
p
Vla.
arco
mp
div.
mf
pizz.
Vc.
Sulpont.
arco
mp
Cb.
mf

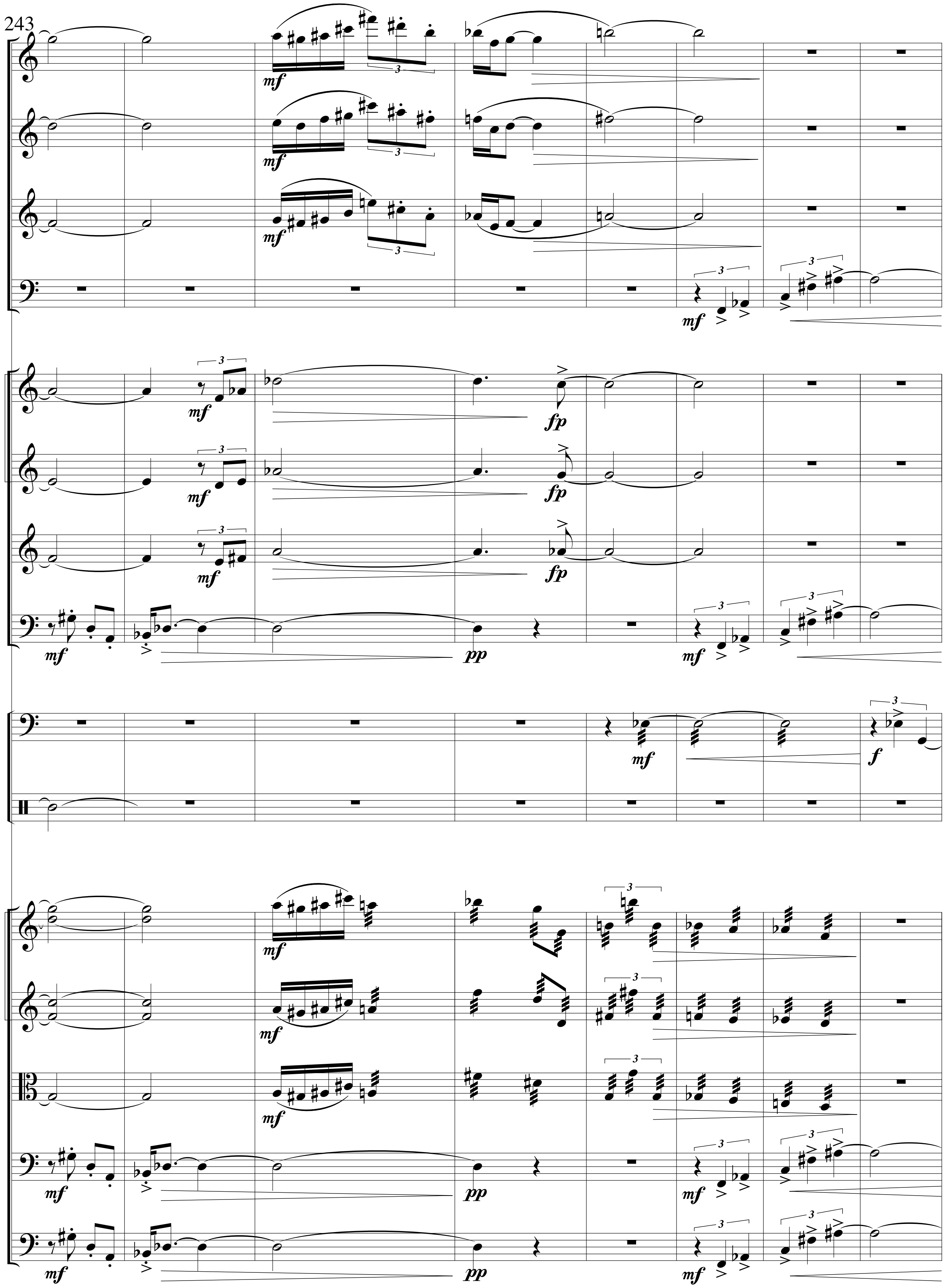

208
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ppp
surdina
pp
f
mp
p
arco
normal

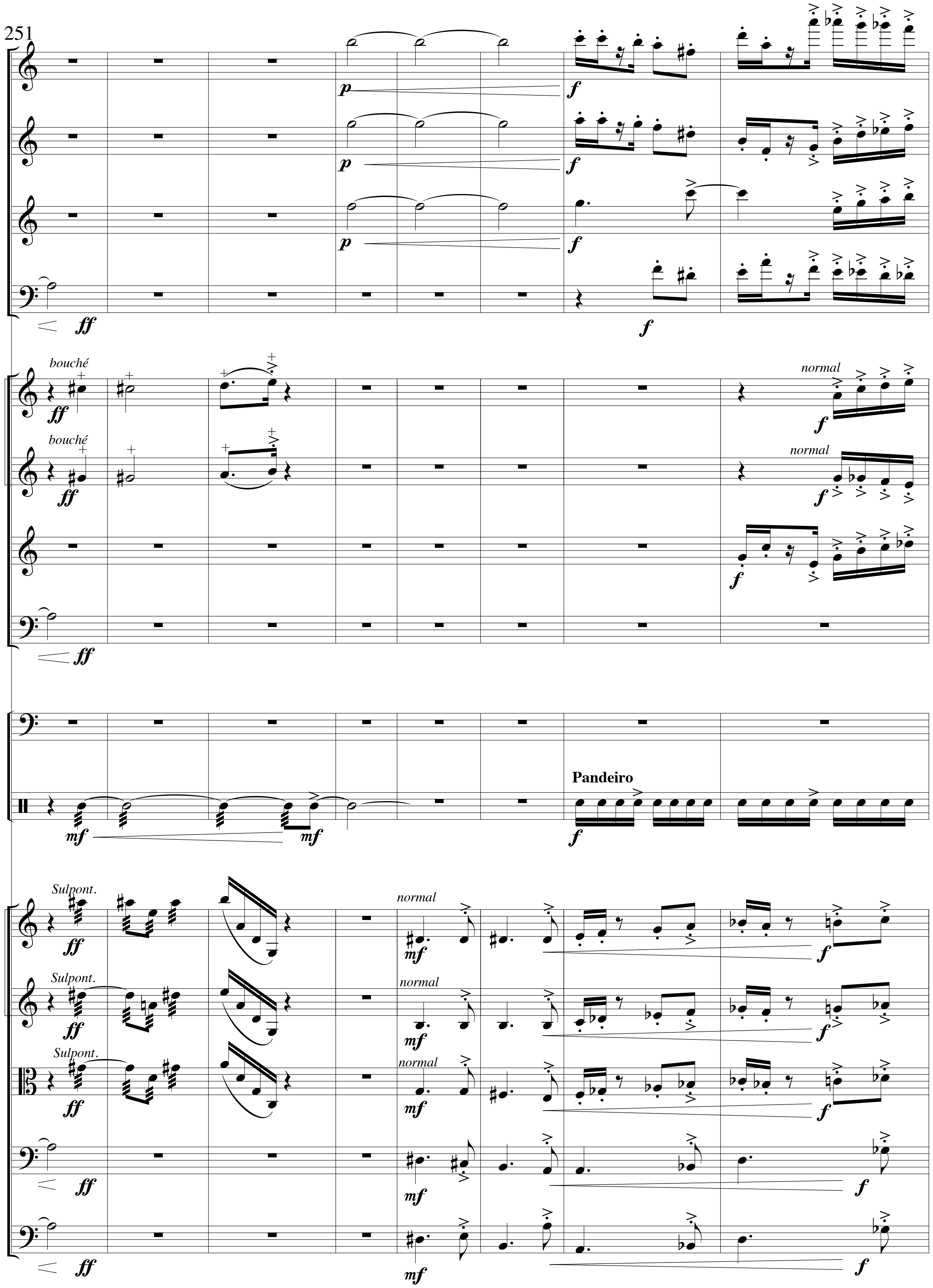

215
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
pizz.
fp
f
mf
mp
p

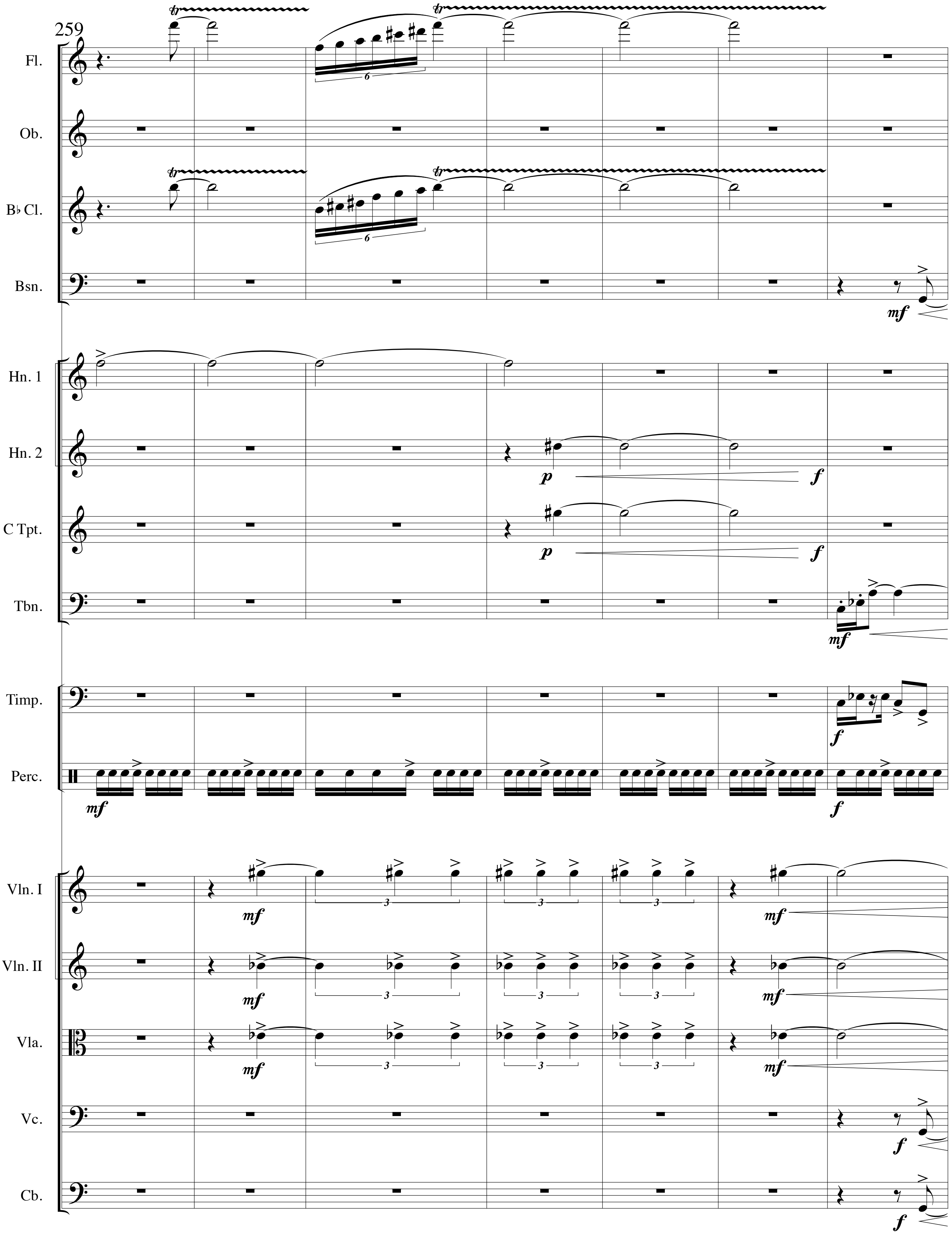

221
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
arco

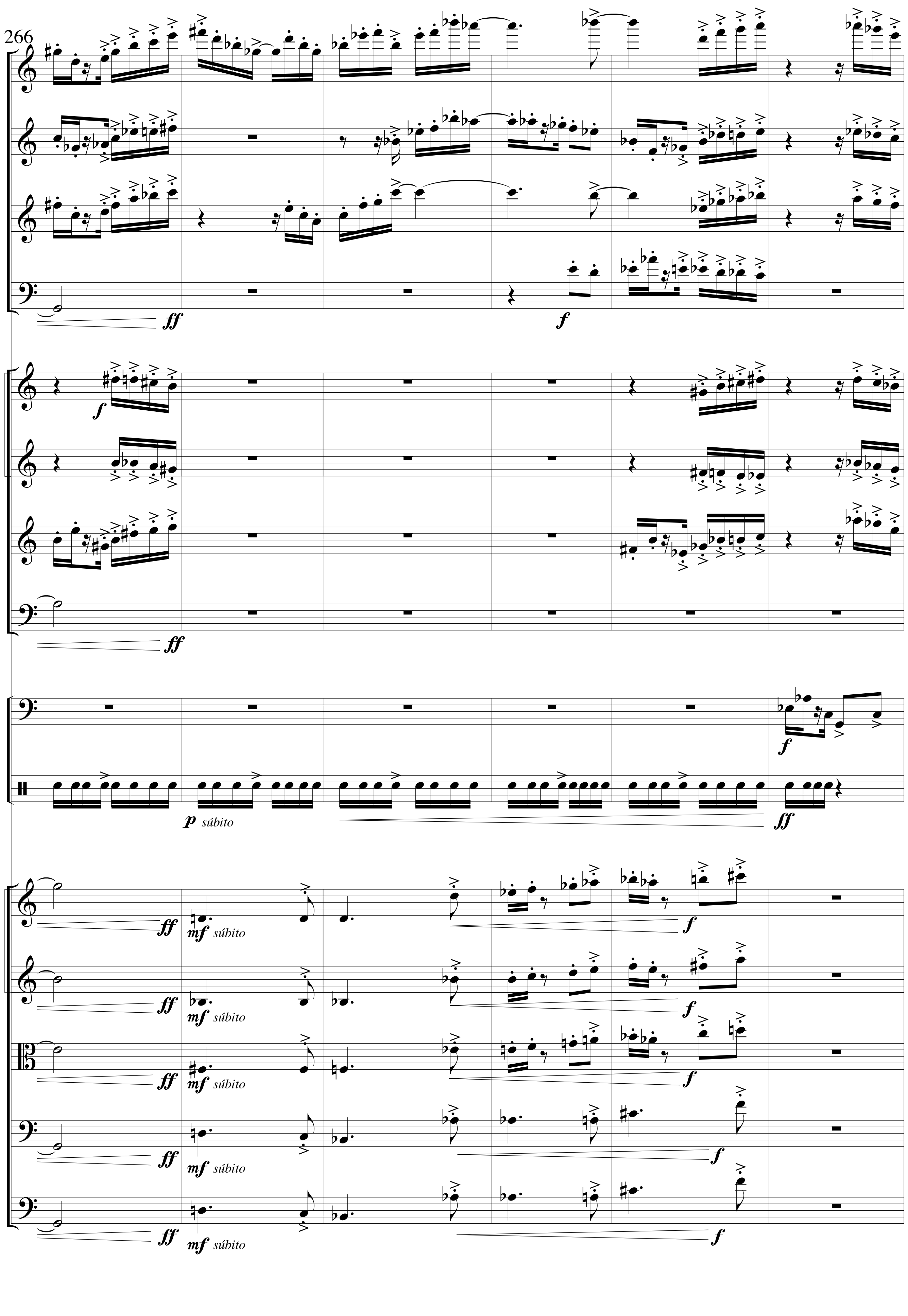

227
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
mp
mf
p
ppp
arco
3

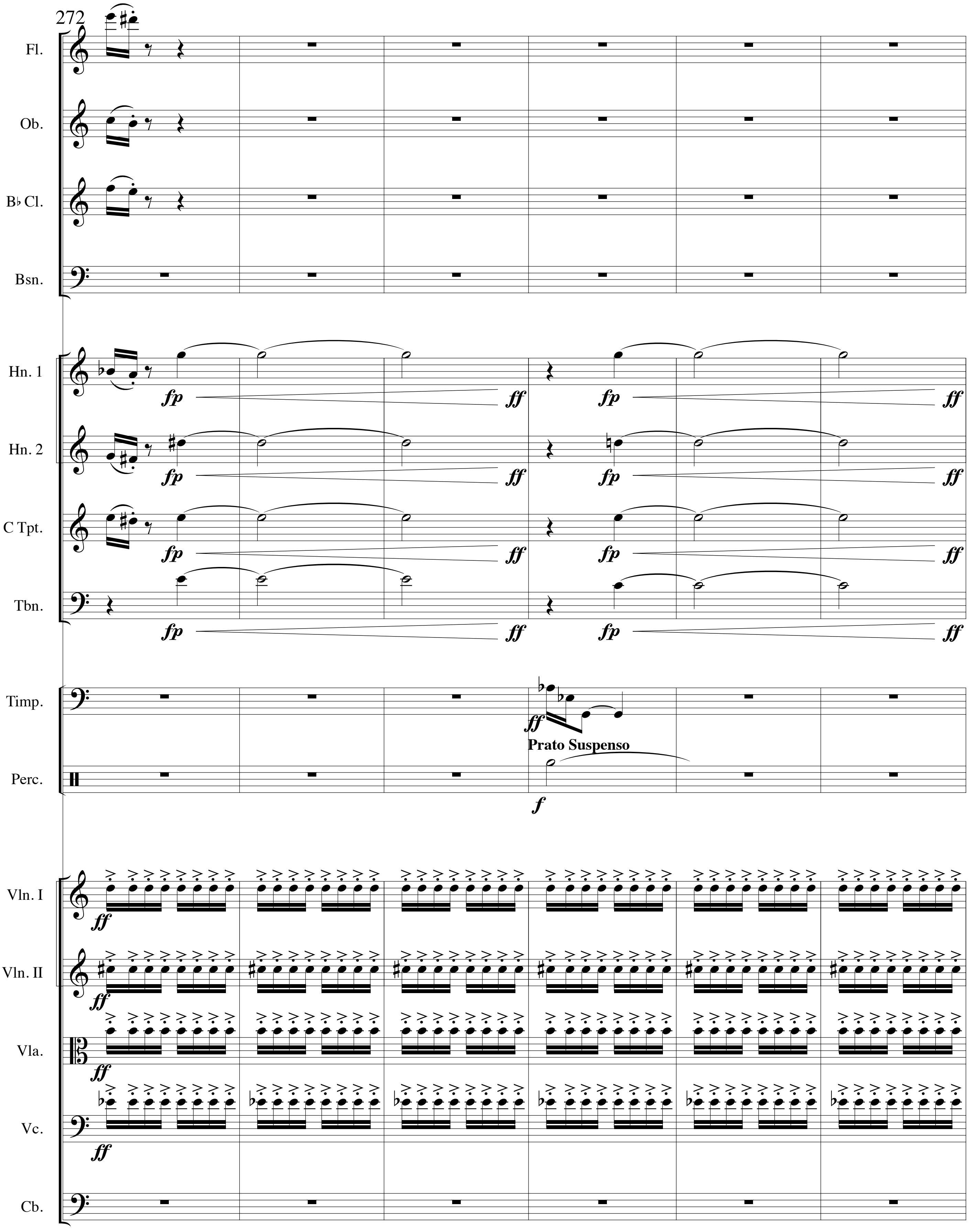

235
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Caixa-clara
Tam-tam
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
arco
p
fp
mf
mp
f

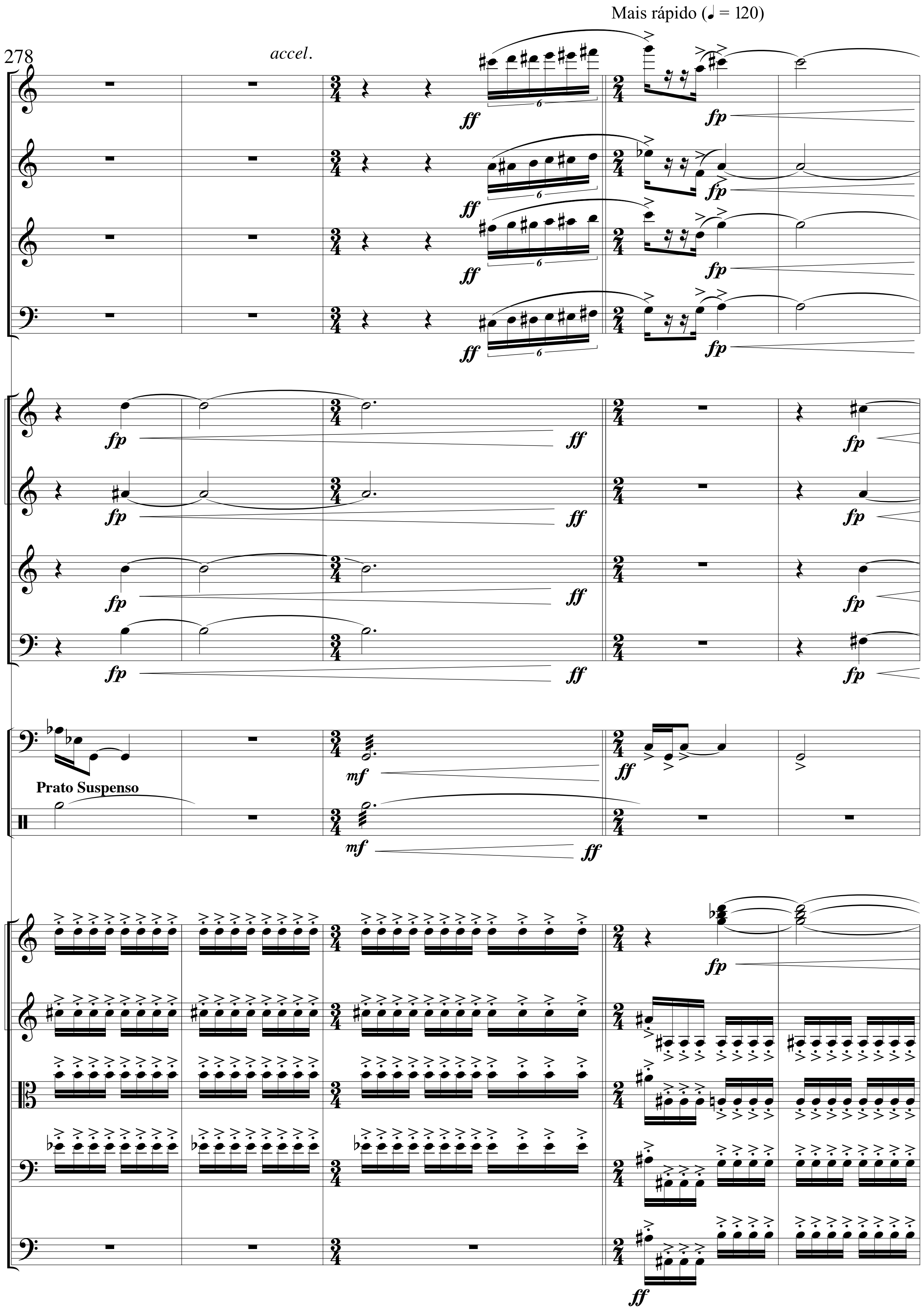

243
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
fp
pp
f
3

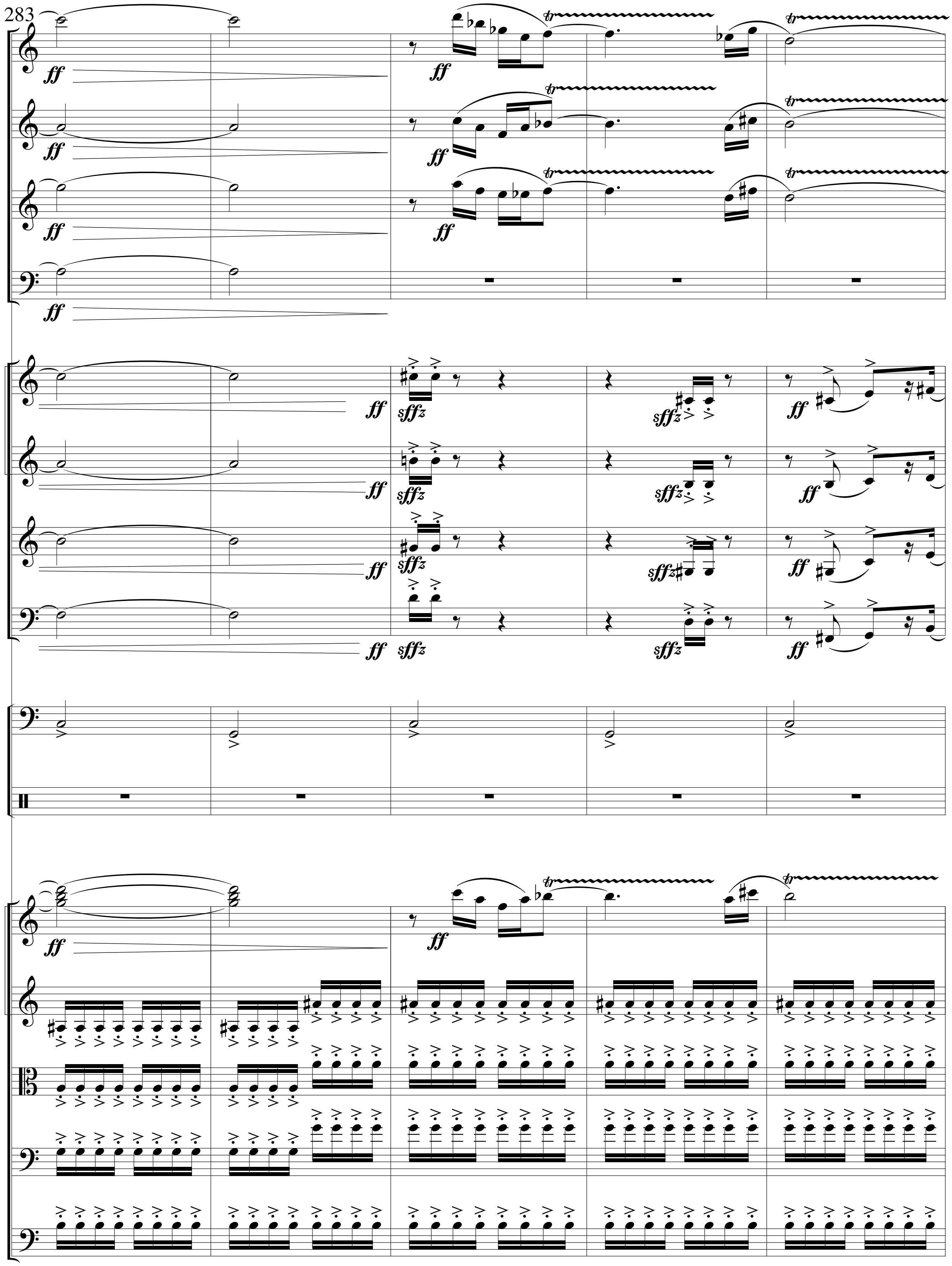

251
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bouché
normal
Pandeiro
Sulpont.

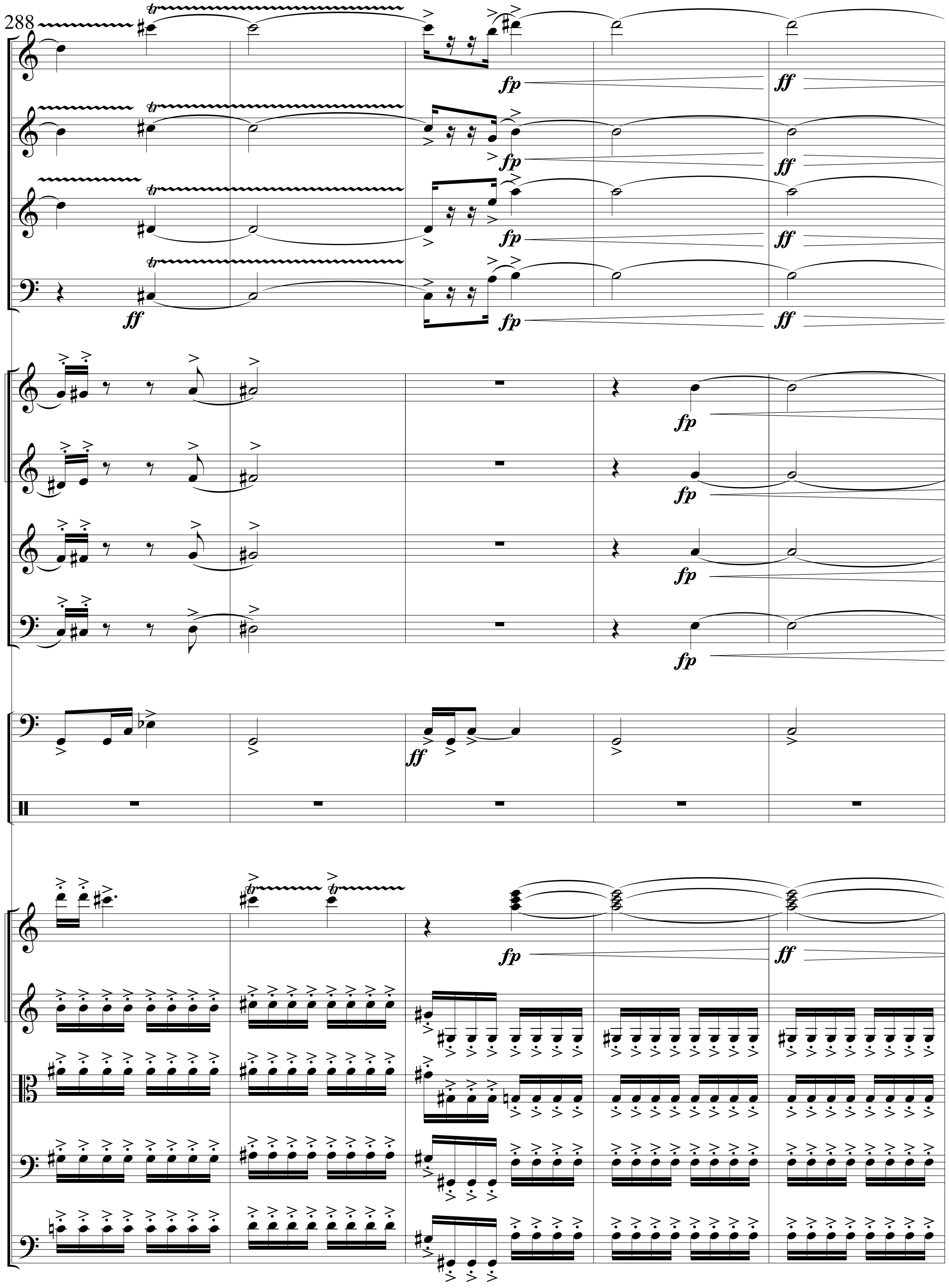

259
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

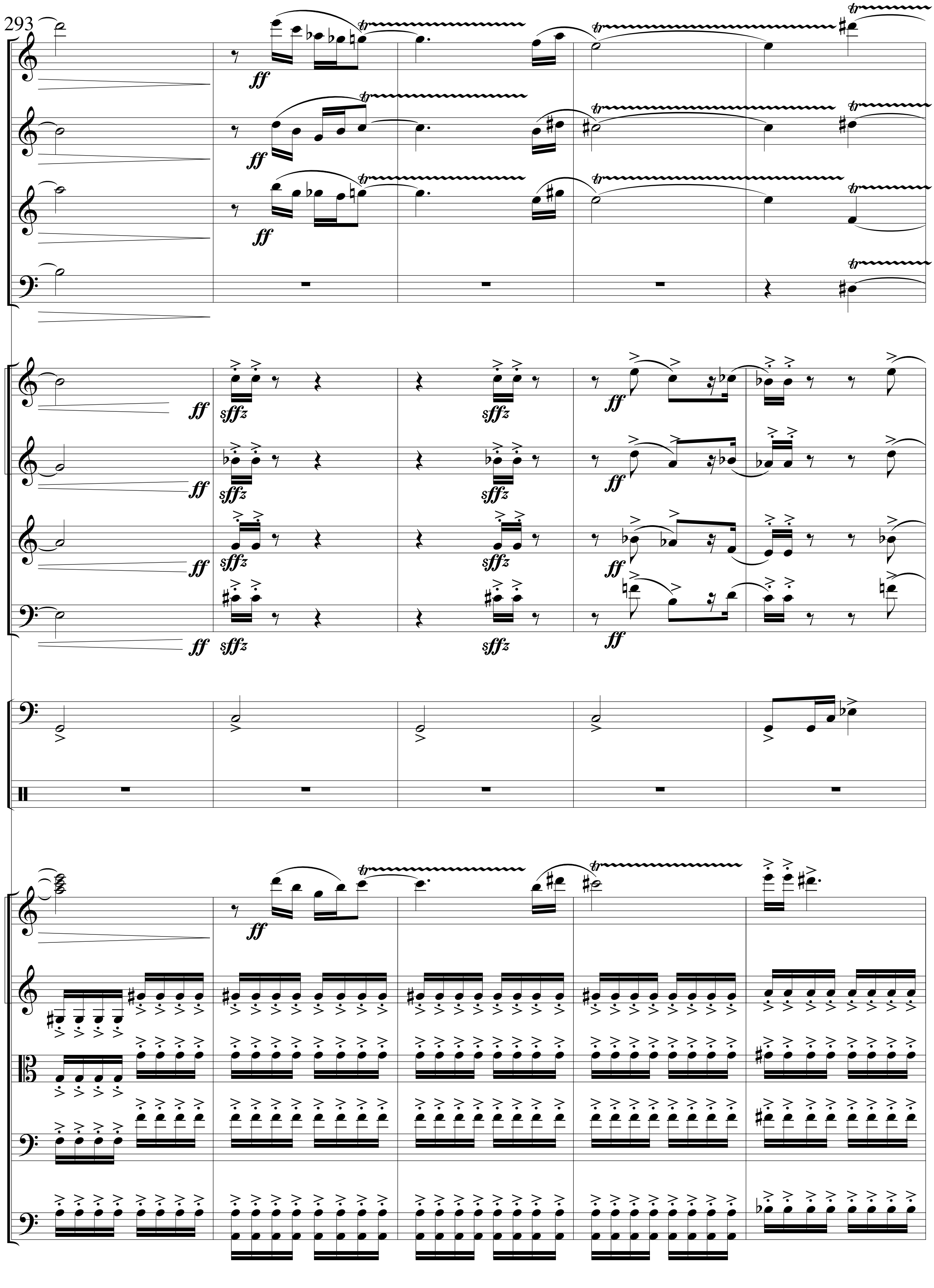

266
Fl.
Ob.
B♭ Cl.
Bsn.
ff
f
Hn. 1
Hn. 2
C Tpt.
Tbn.
f
ff
Timp.
Perc.
f
p súbito
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mf súbito
f

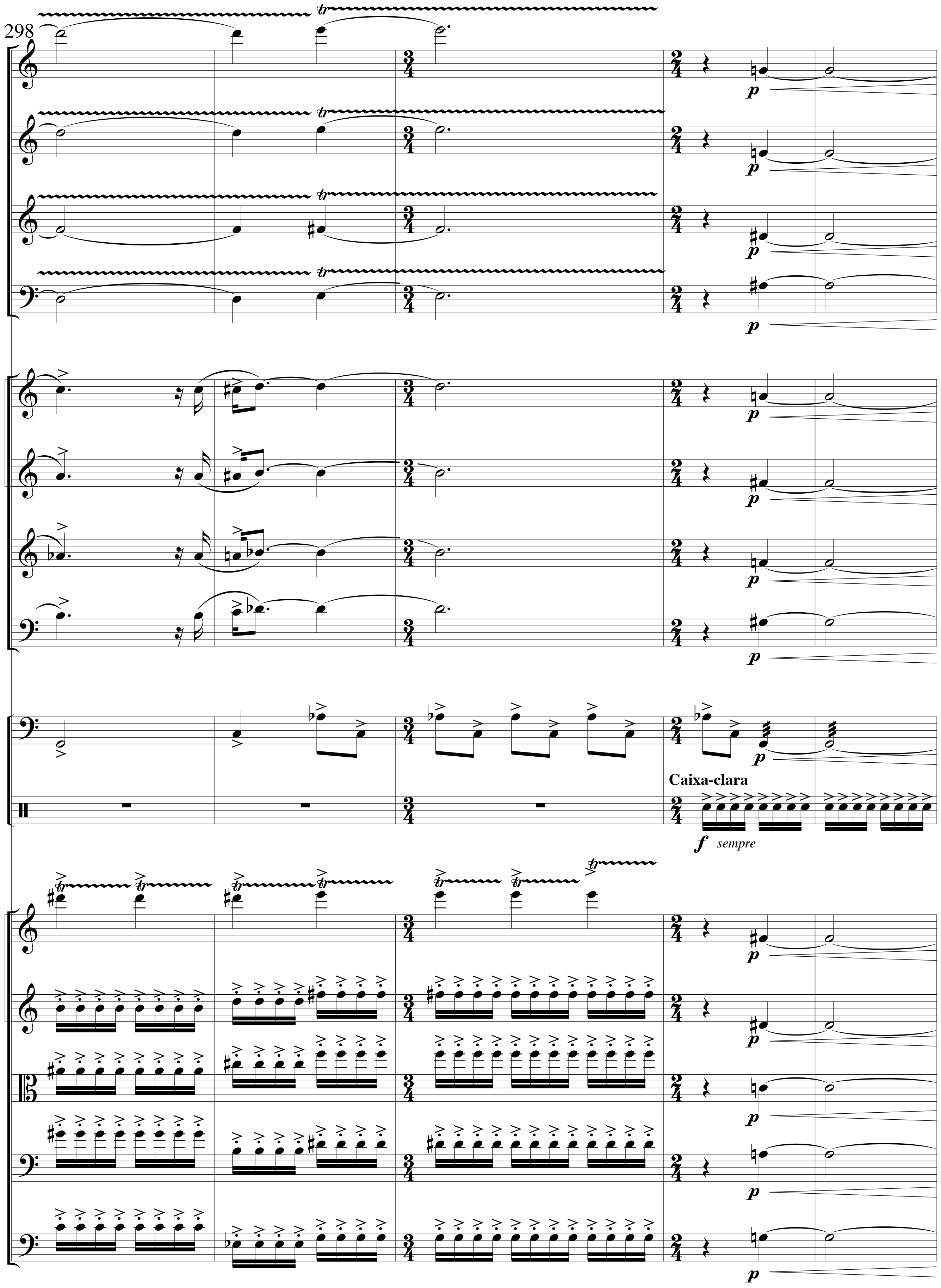

272
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Prato Suspenso
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

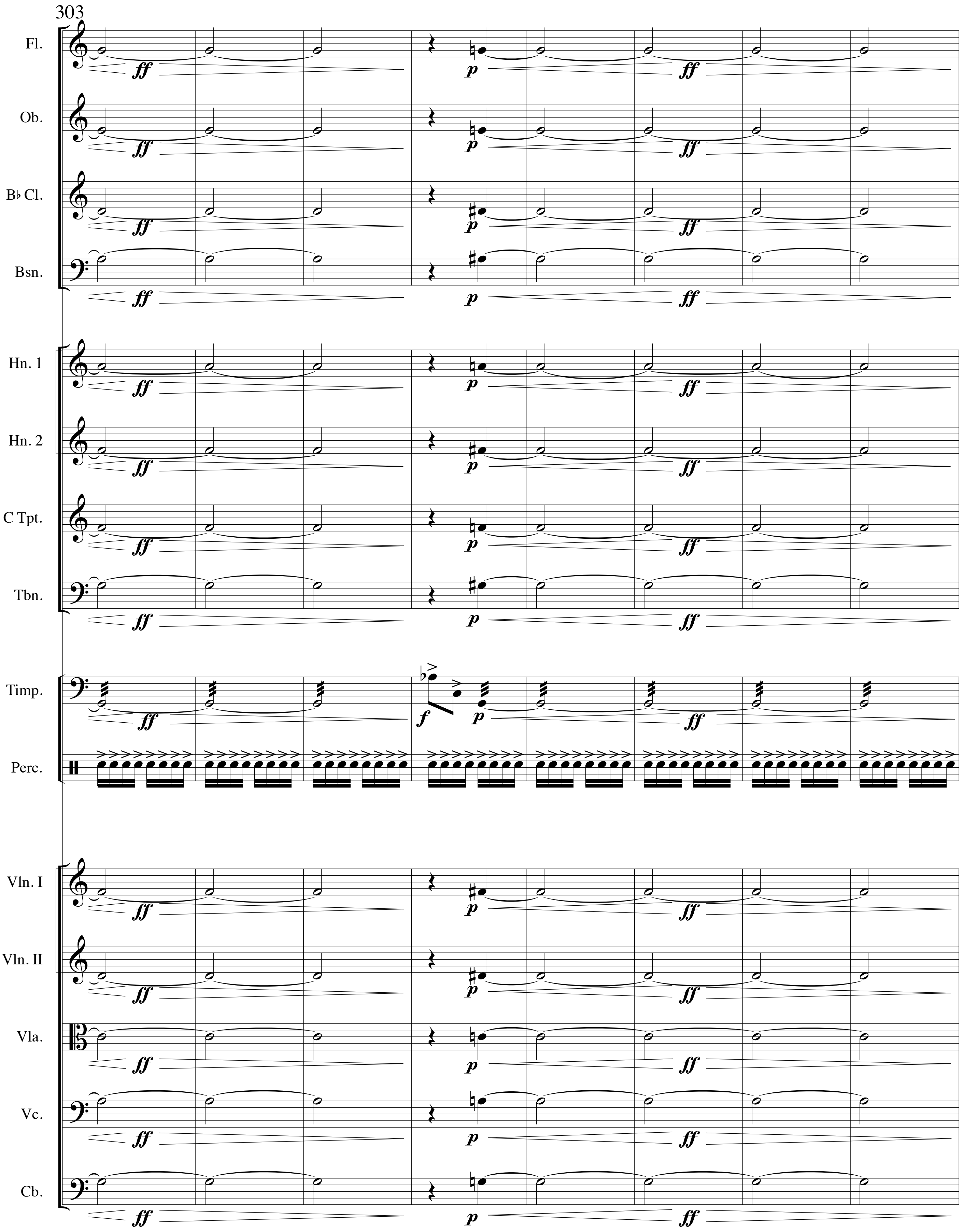

Mais rápido (♩ = 120)
278
accel.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Prato Suspenso
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

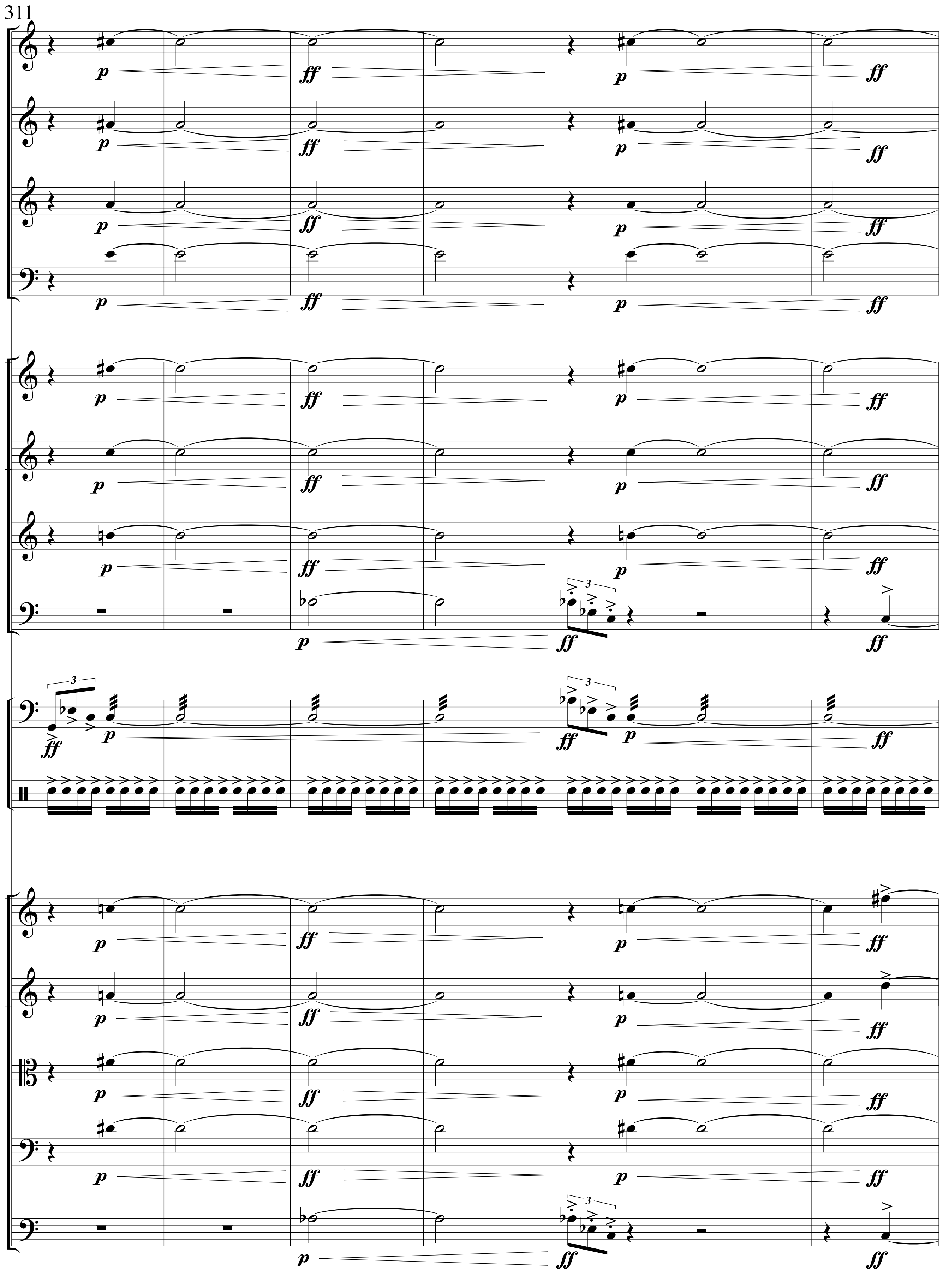

283
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sffz
tr

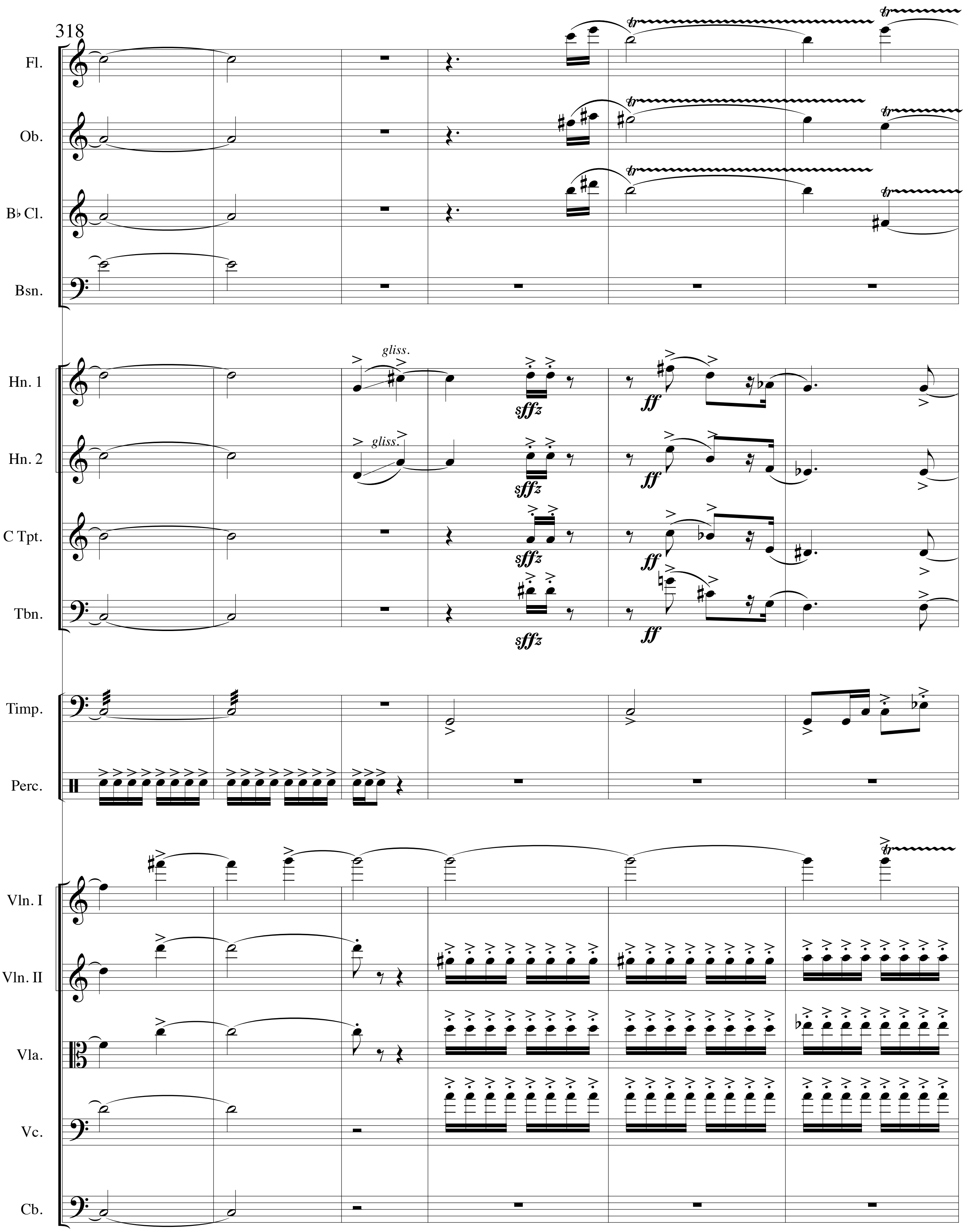

288
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
ff

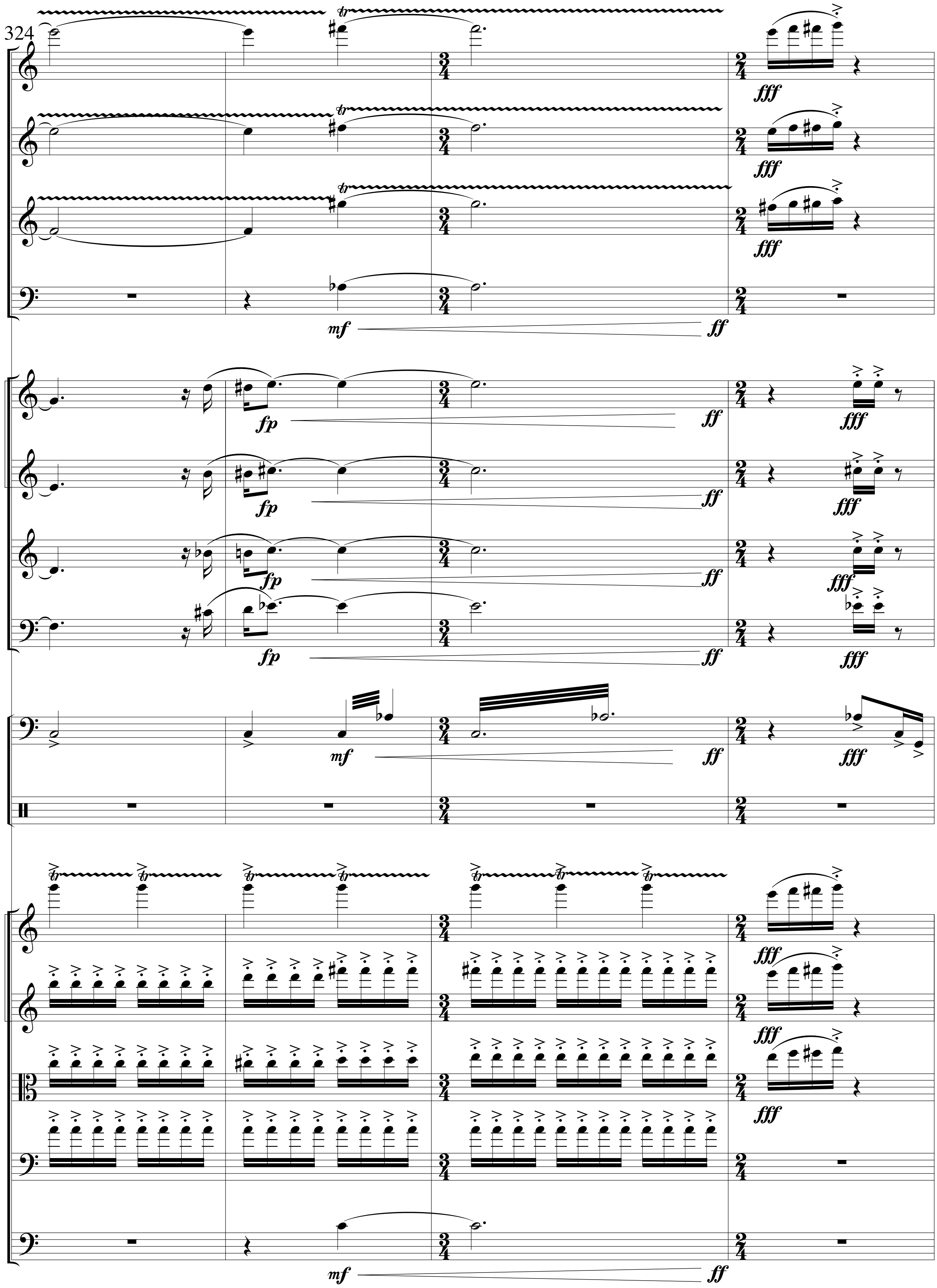

293
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sffz
tr

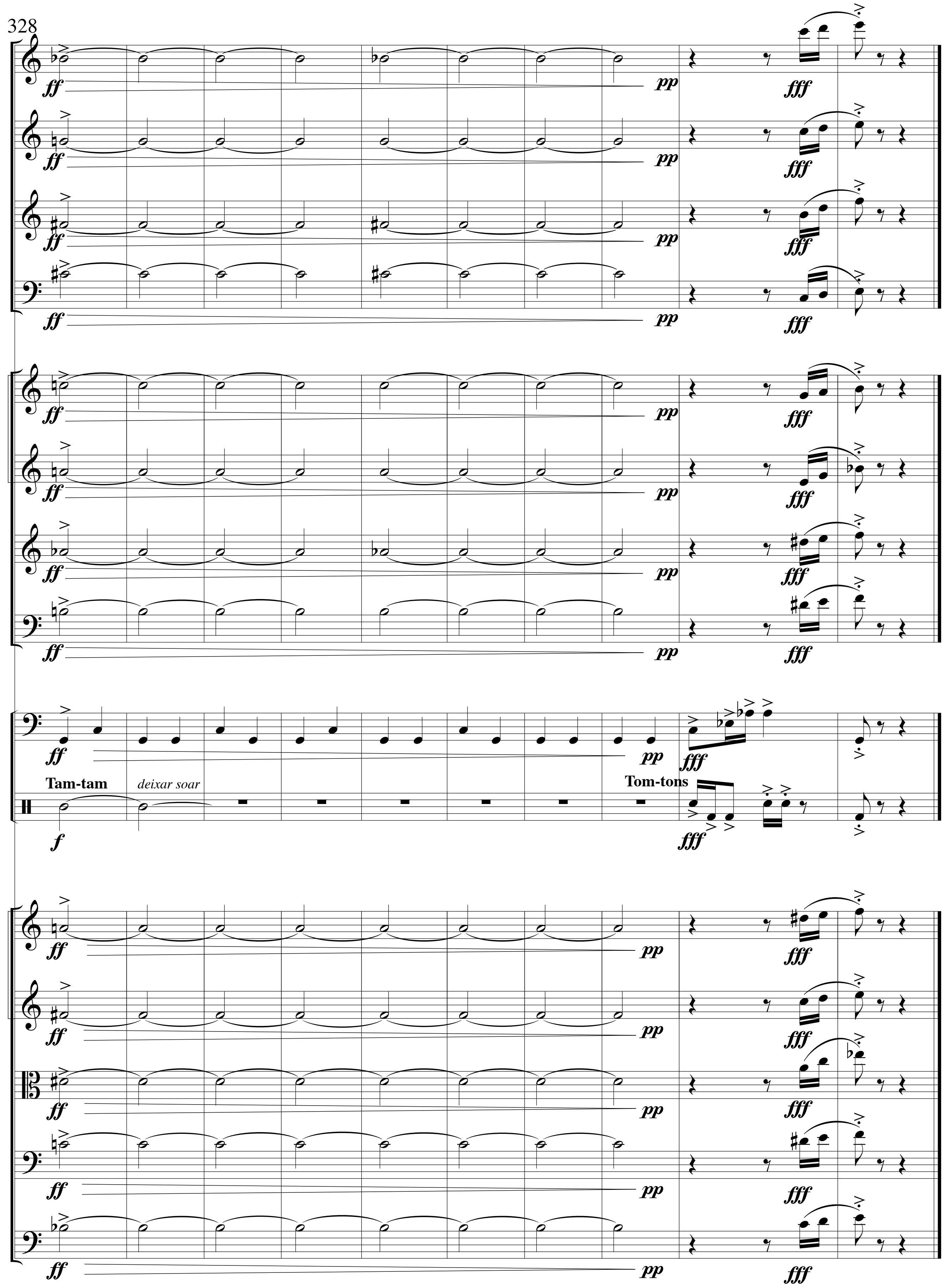

298
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Caixa-clara
f sempre
Vln. I
Vln. II
Vla.
Vc.
Cb.


303
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
p
f


311
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


318
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
gliss.
sffz
ff
tr


324
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
mf
ff
fff
fp

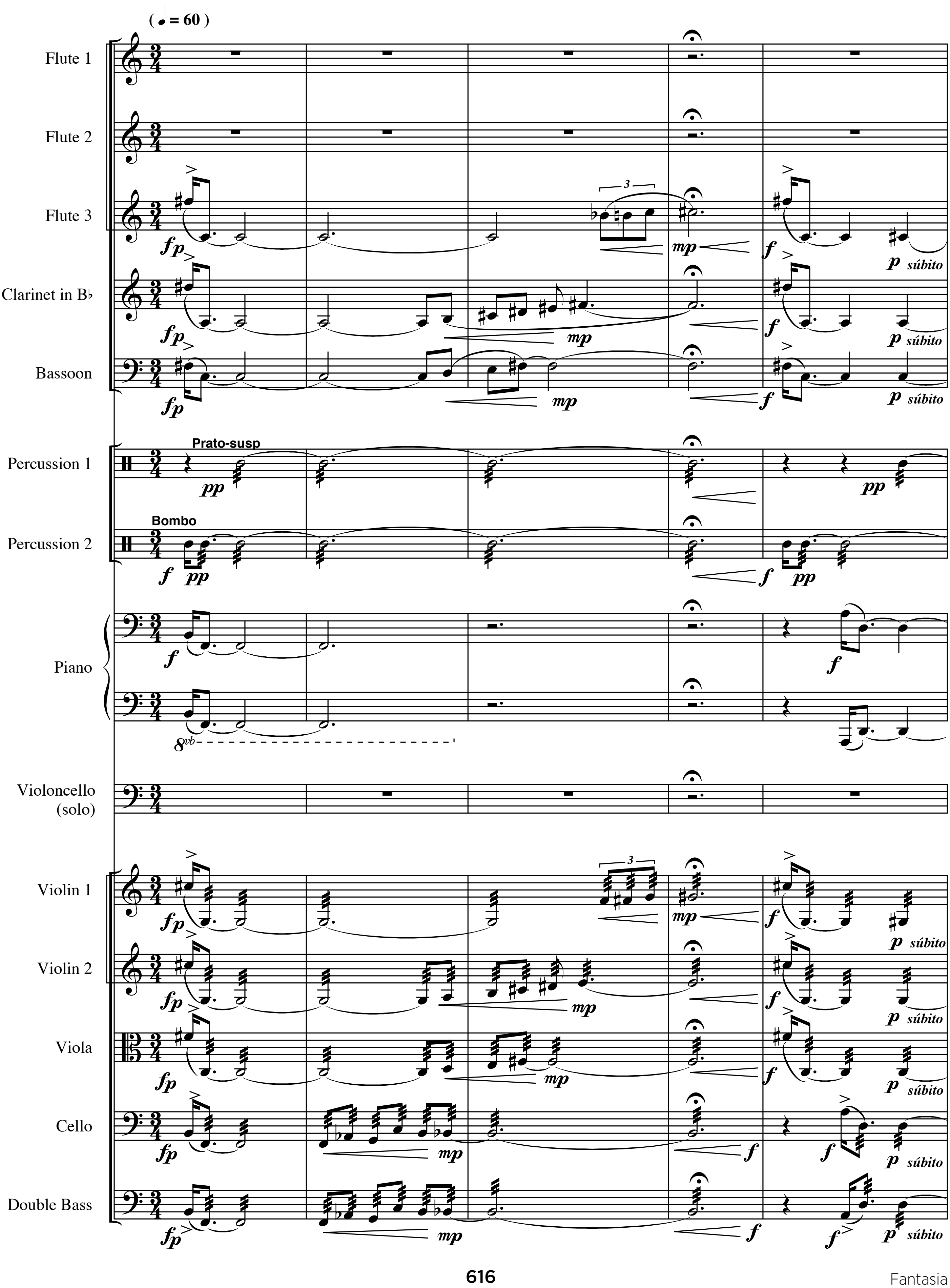

328
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tam-tam
deixar soar
Tom-tons
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
fff
f

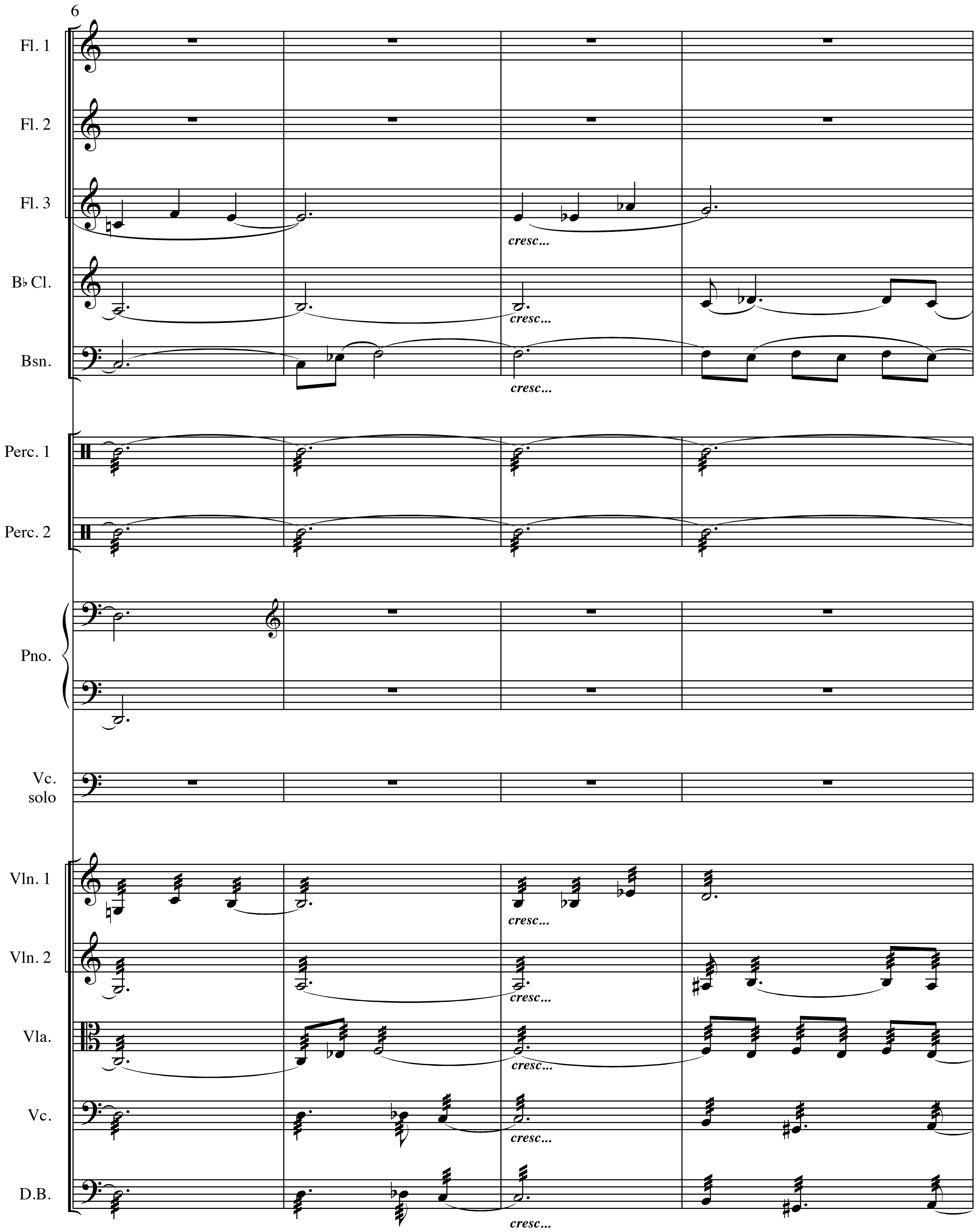
Dur: 9'.30"

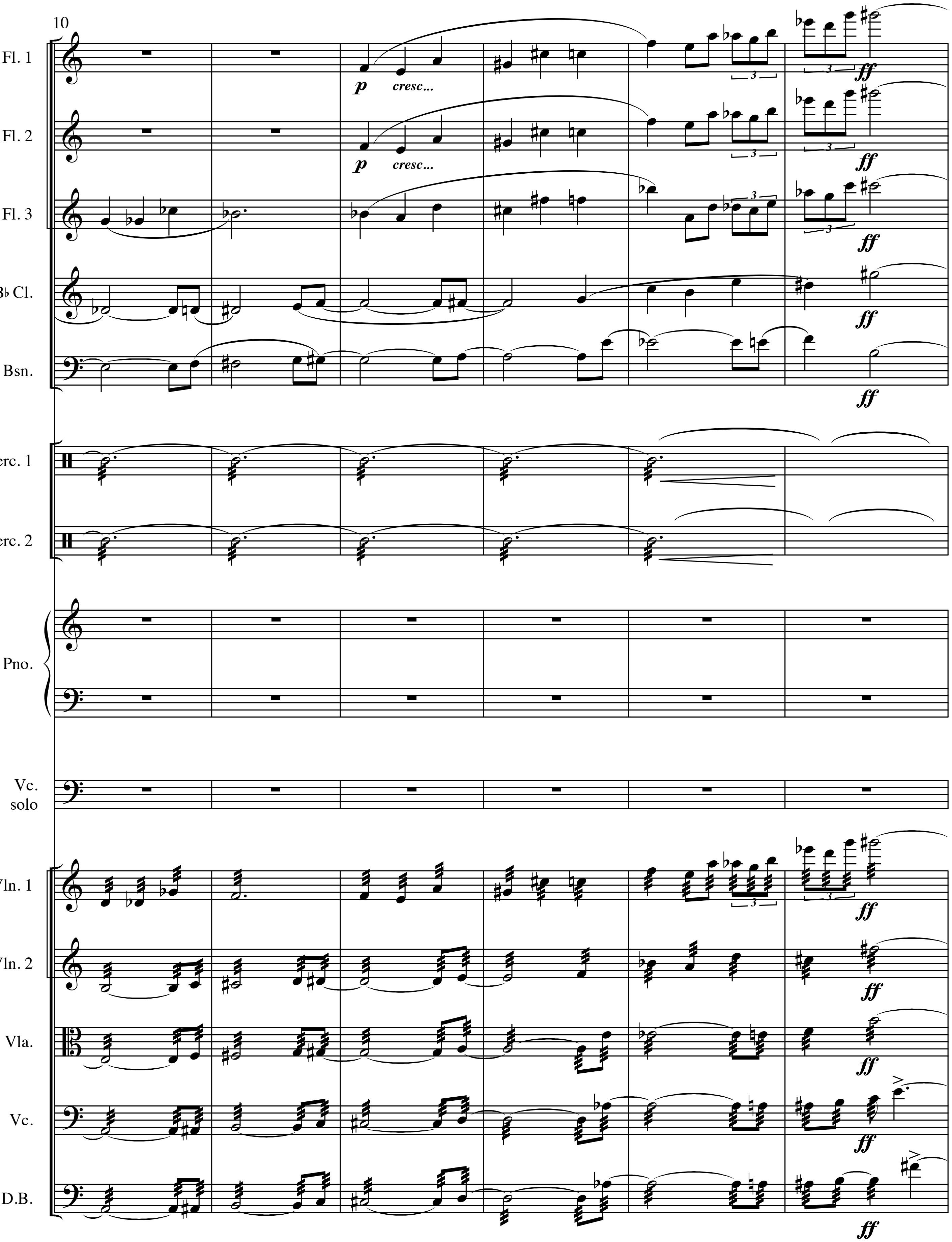
Fantasia

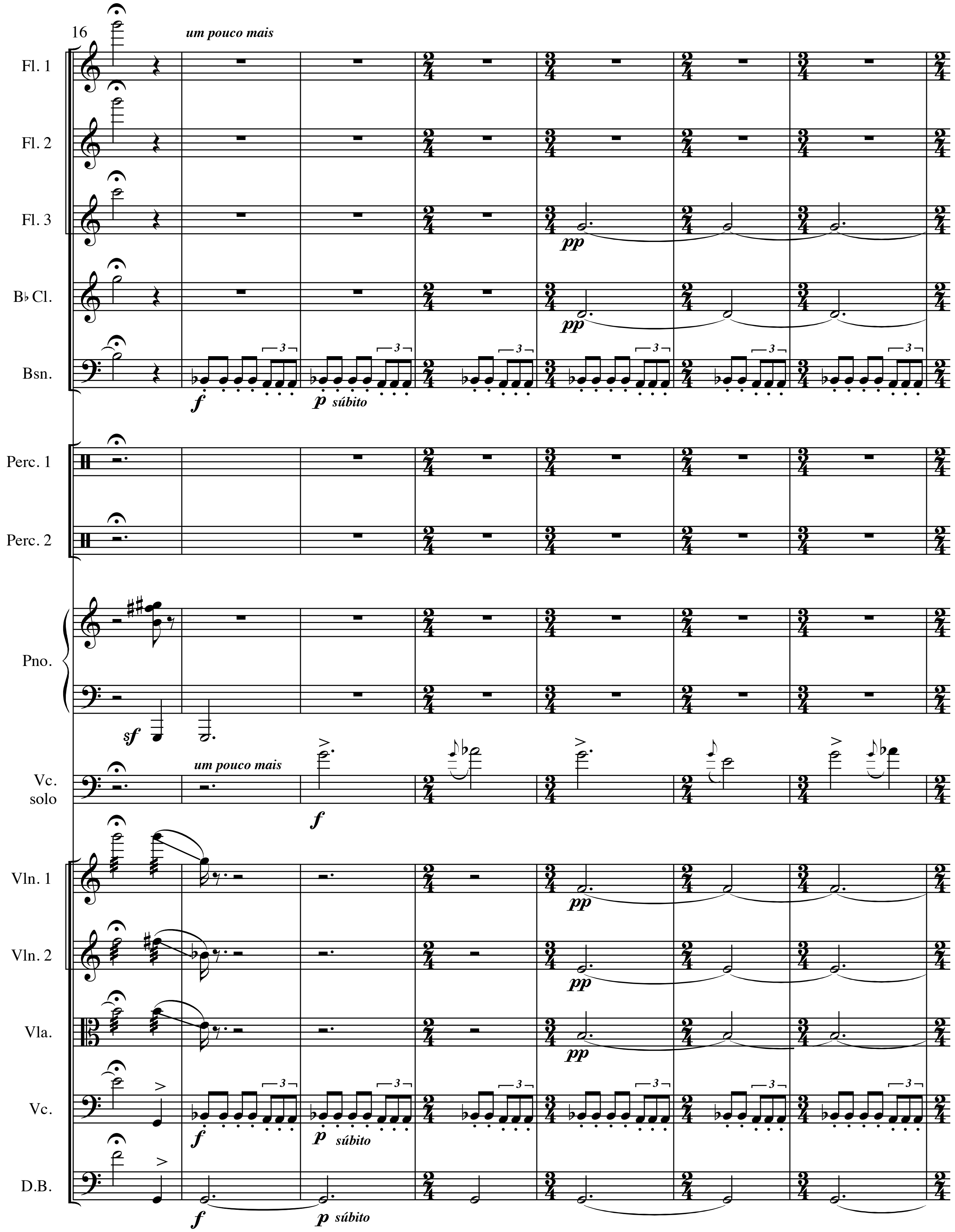
Dedicada a Christian Knop

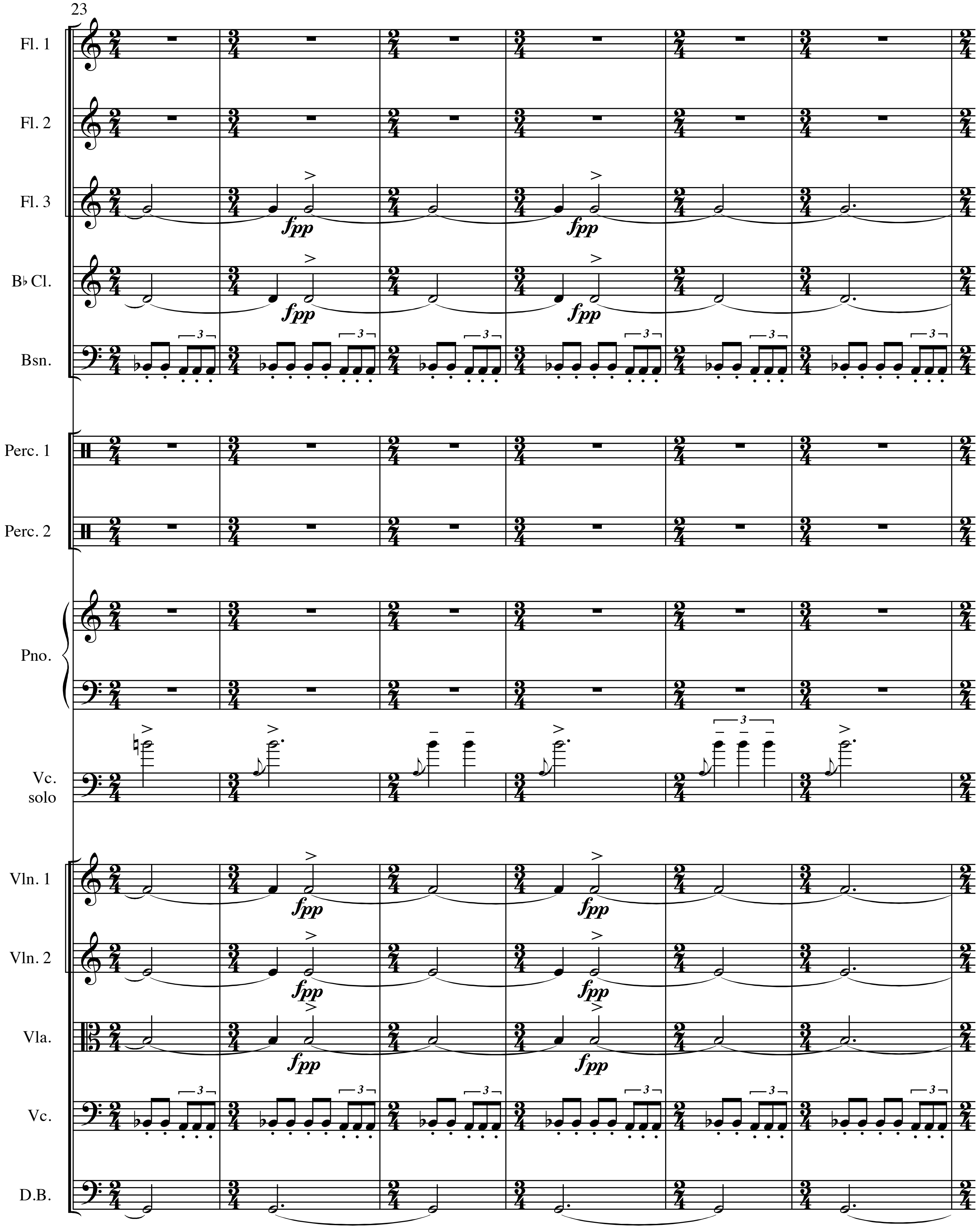
Wellington Gomes
(1992)

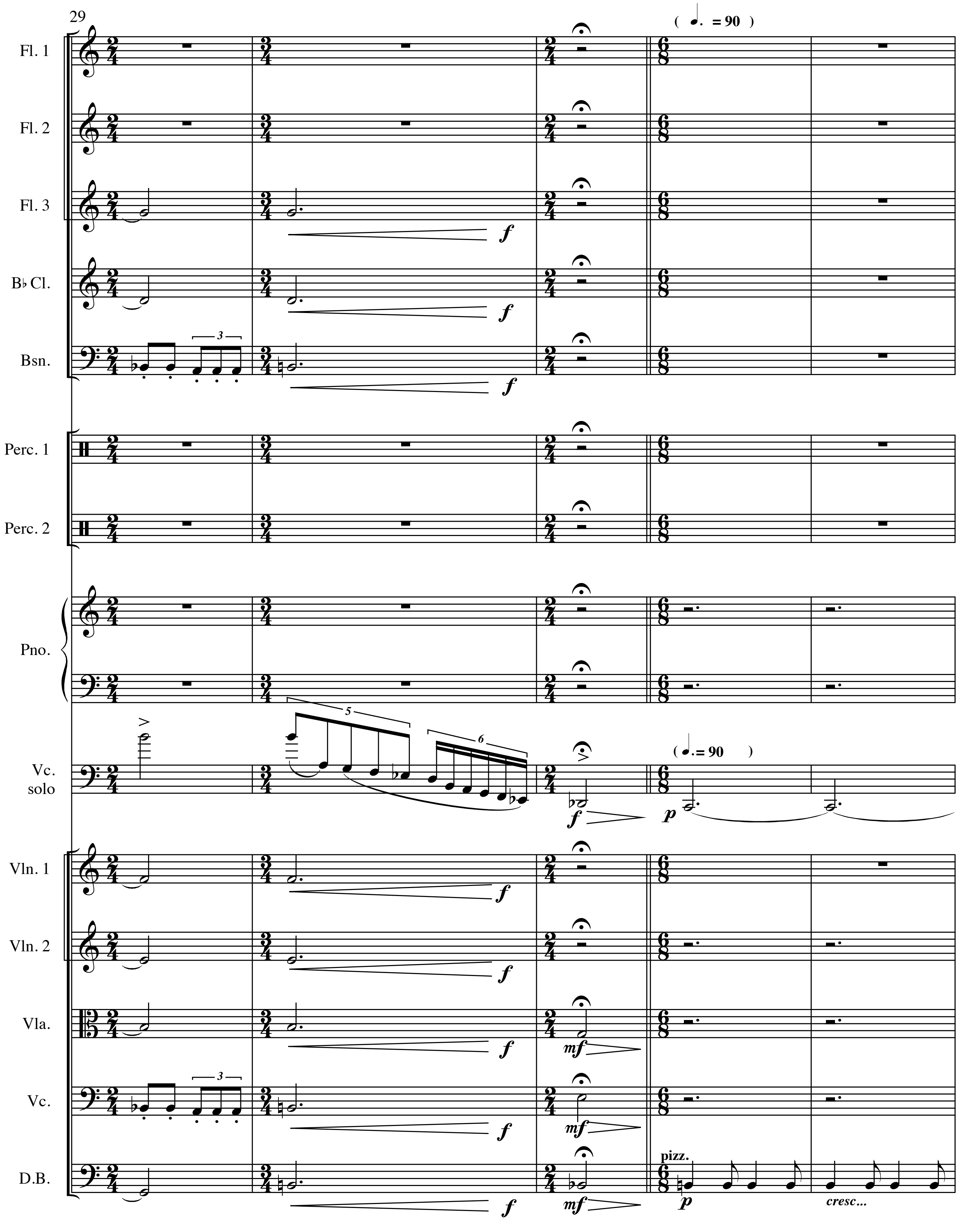


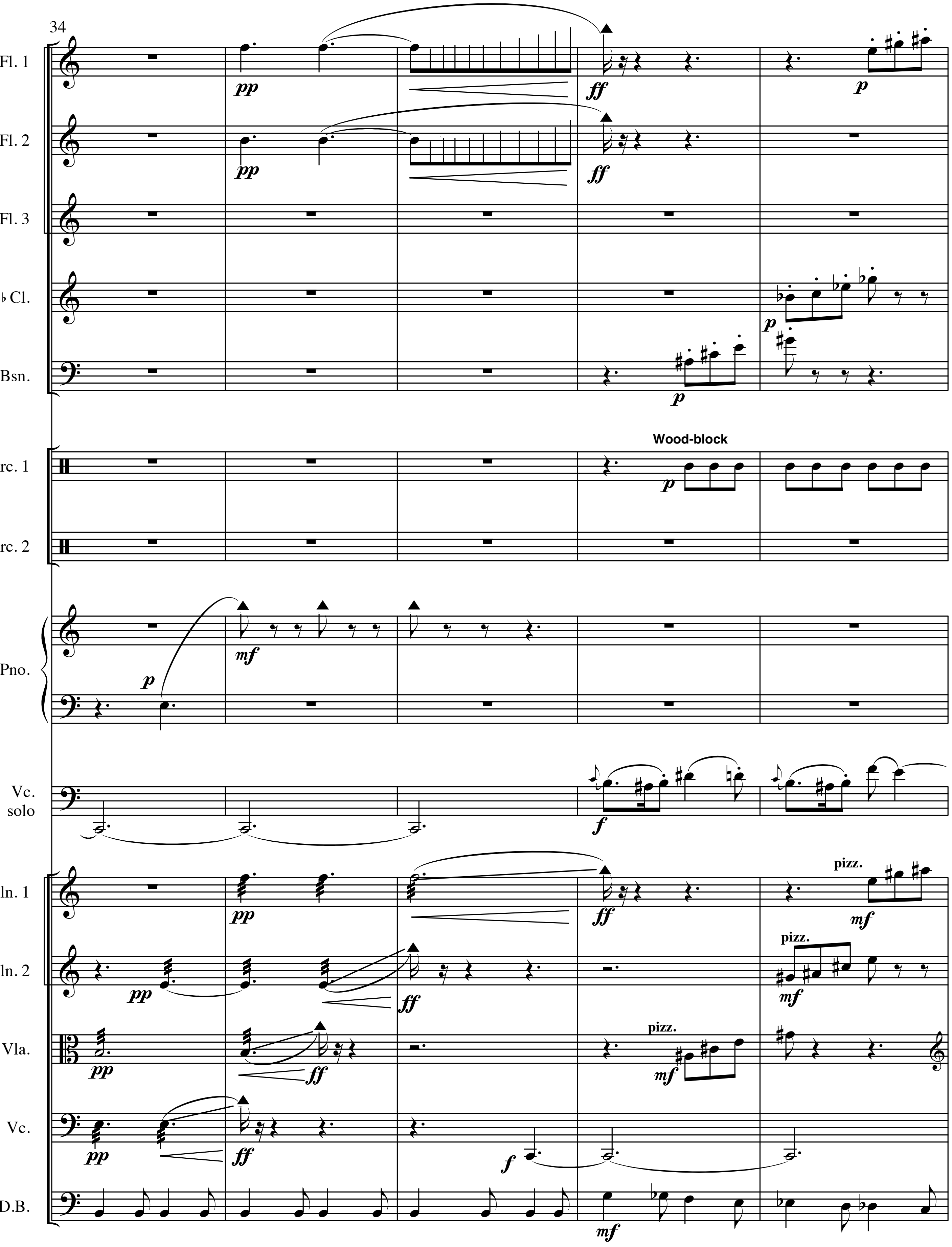

6
Fl. 1
Fl. 2
Fl. 3
cresc...
B♭ Cl.
cresc...
Bsn.
cresc...
Perc. 1
Perc. 2
Pno.
Vc.
solo
Vln. 1
cresc...
Vln. 2
cresc...
Vla.
cresc...
Vc.
cresc...
D.B.
cresc...

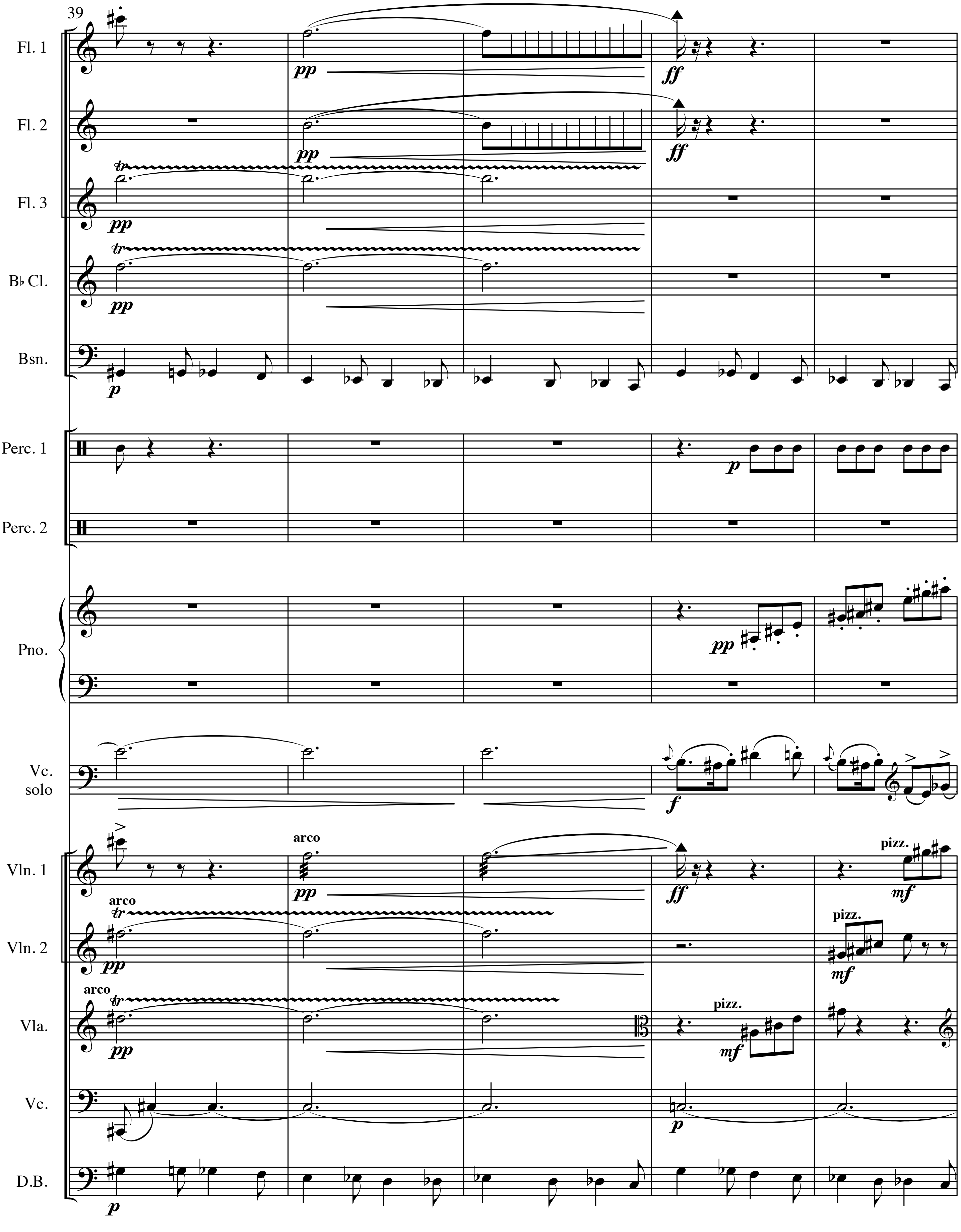

10
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p
cresc...
ff

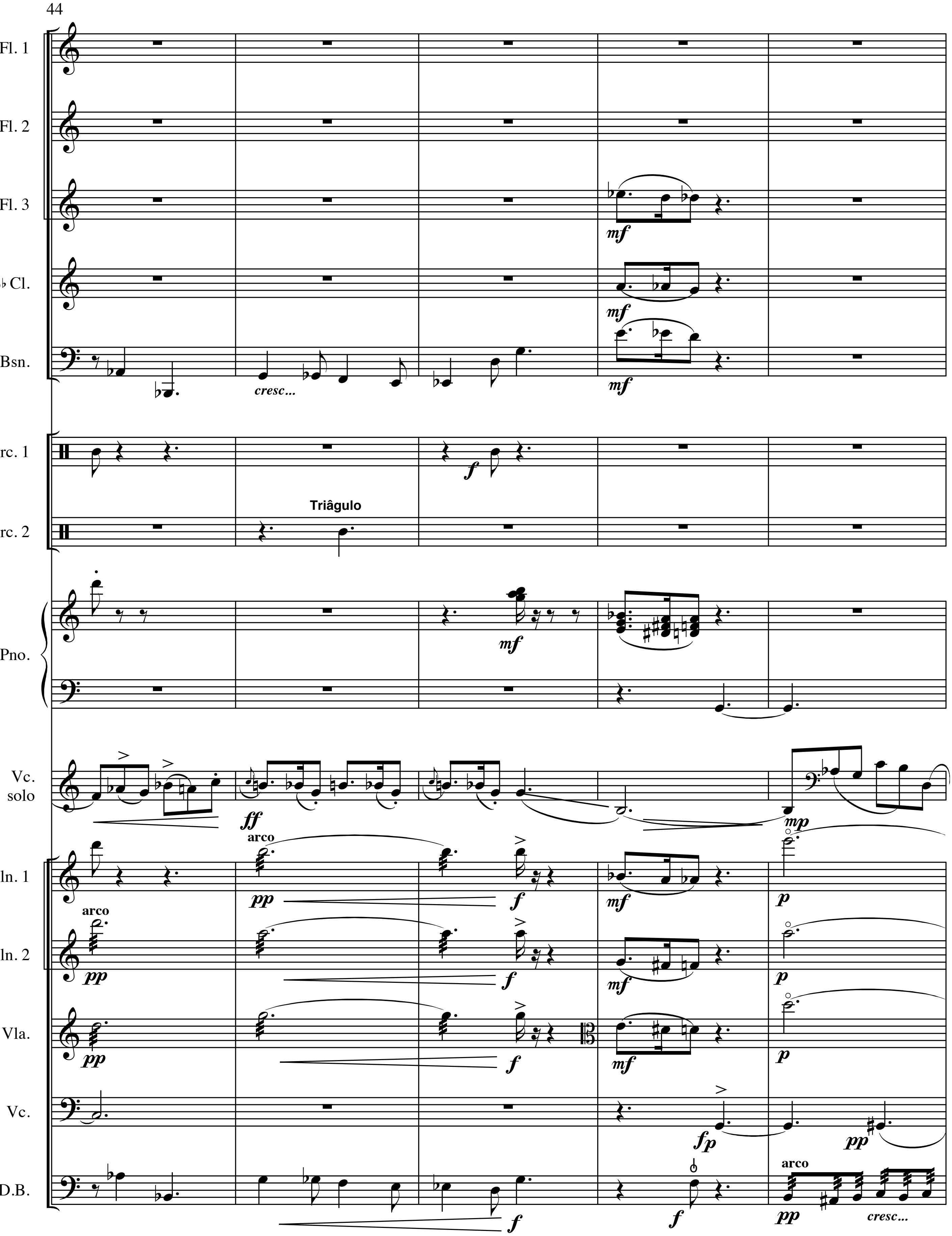

16
um pouco mais
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
f
p súbito
pp
Perc. 1
Perc. 2
Pno.
sf
Vc.
solo
um pouco mais
f
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
f
p súbito
pp


23
Fl. 1
Fl. 2
Fl. 3
fpp
B♭ Cl.
Bsn.
3
Perc. 1
Perc. 2
Pno.
Vc.
solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

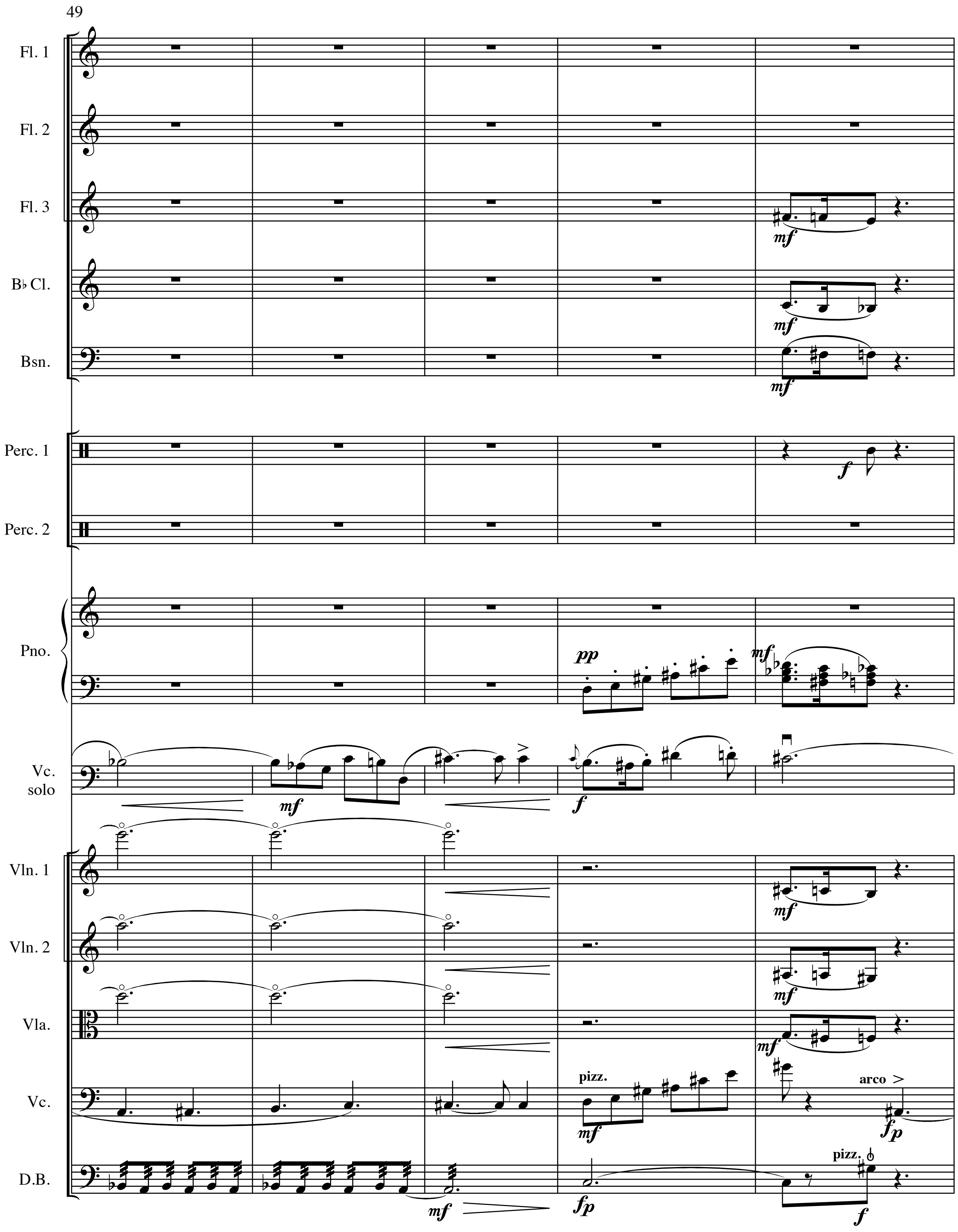

29
(♩. = 90)
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
(♩.= 90)
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.
cresc...

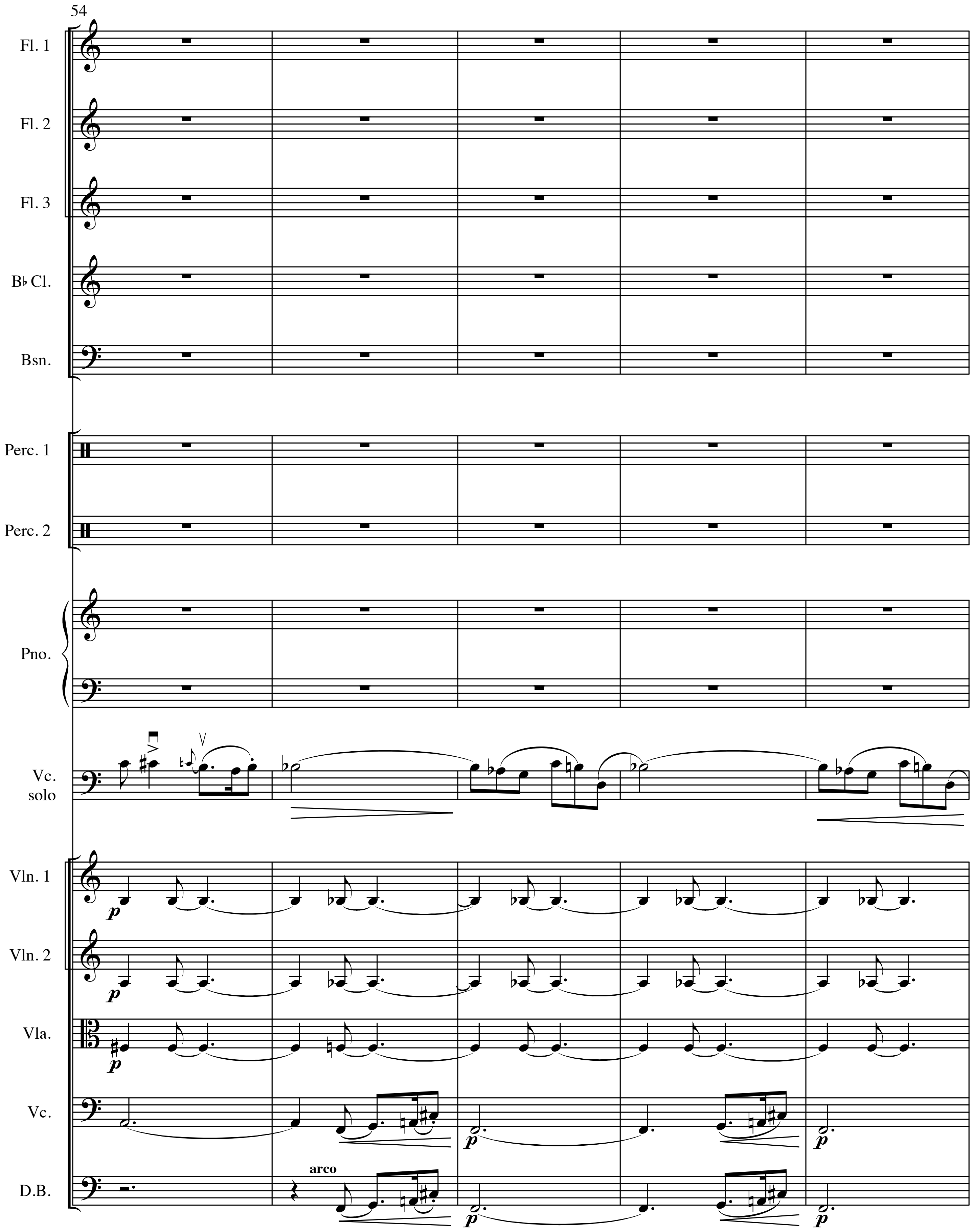

34
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc.
solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pp
ff
p
Wood-block
mf
f
pizz.

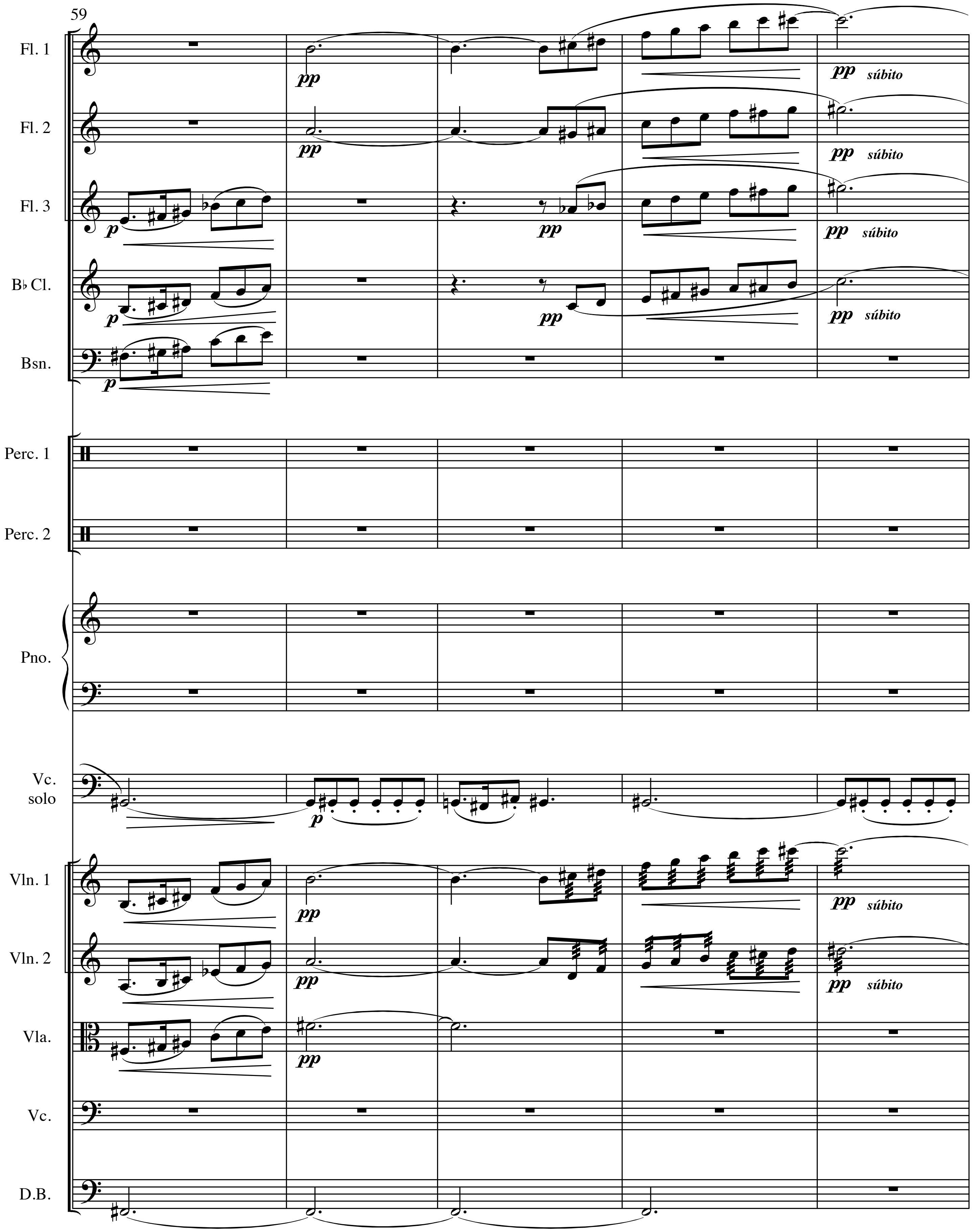

39
Fl. 1
pp
ff
Fl. 2
pp
ff
Fl. 3
pp
B♭ Cl.
pp
Bsn.
p
Perc. 1
p
Perc. 2
Pno.
pp
Vc.
solo
f
Vln. 1
arco
pp
ff
pizz.
mf
Vln. 2
arco
pp
pizz.
mf
Vla.
arco
pp
pizz.
mf
Vc.
p
D.B.
p

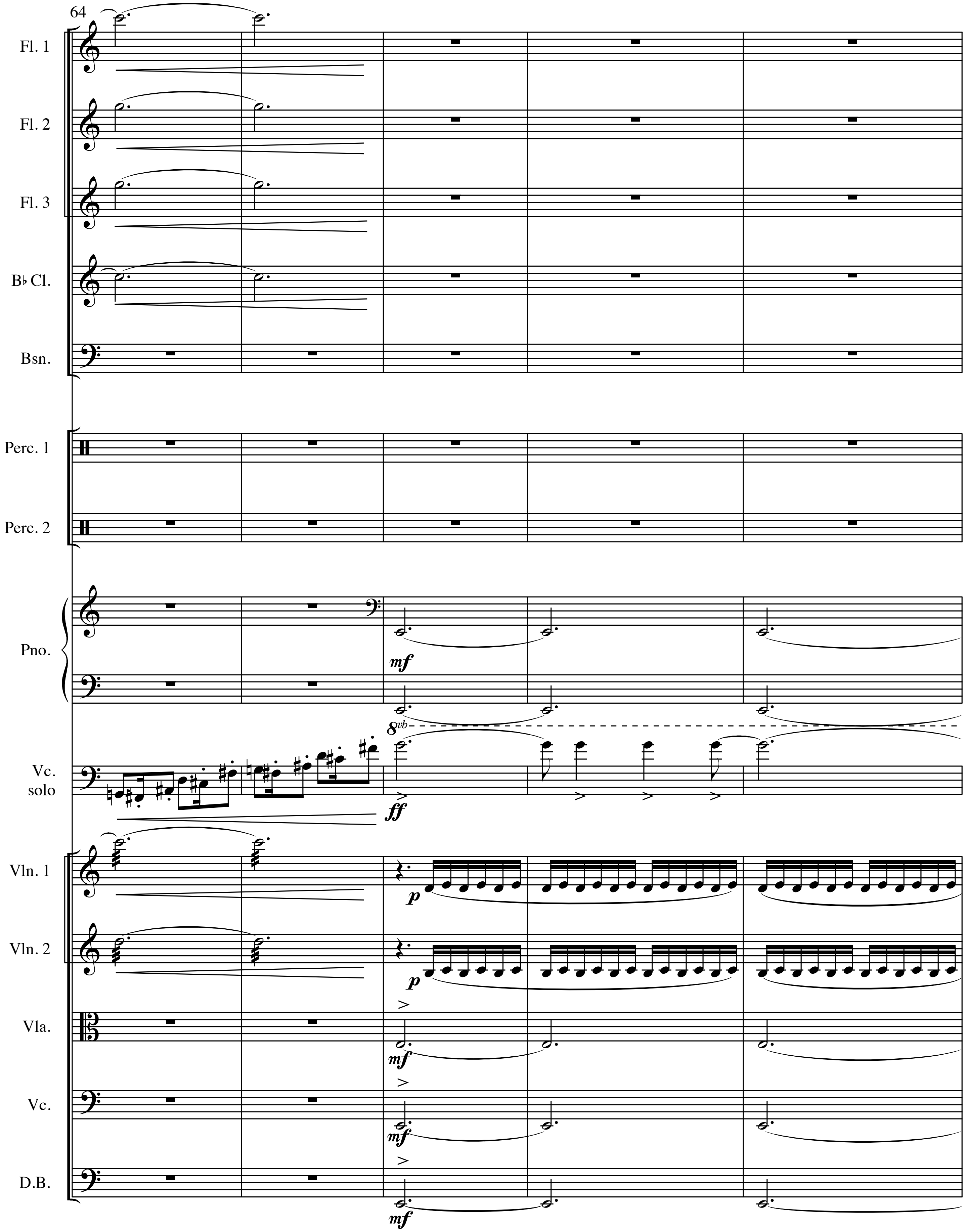


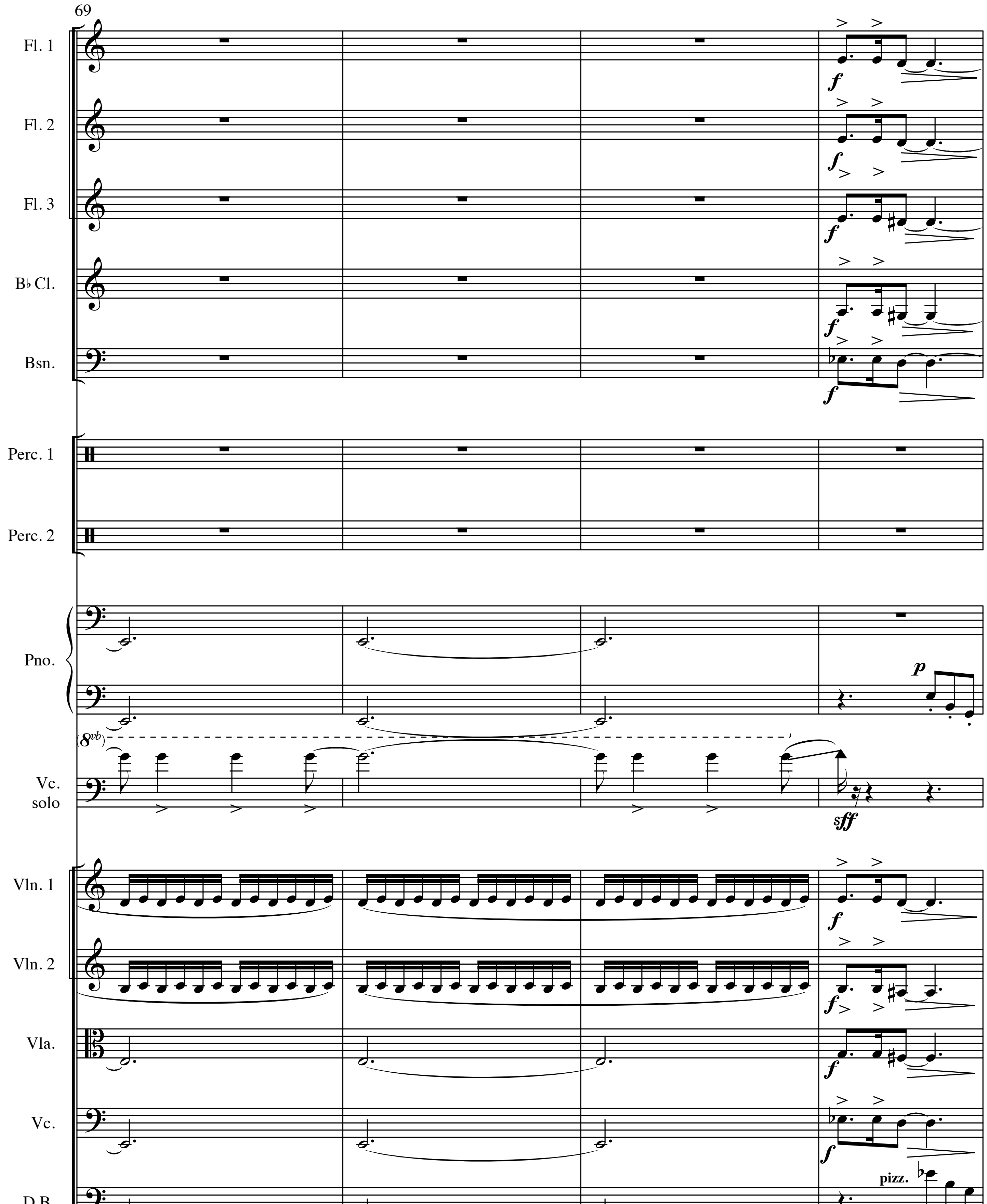
44
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
cresc...
Triângulo
arco
cresc...

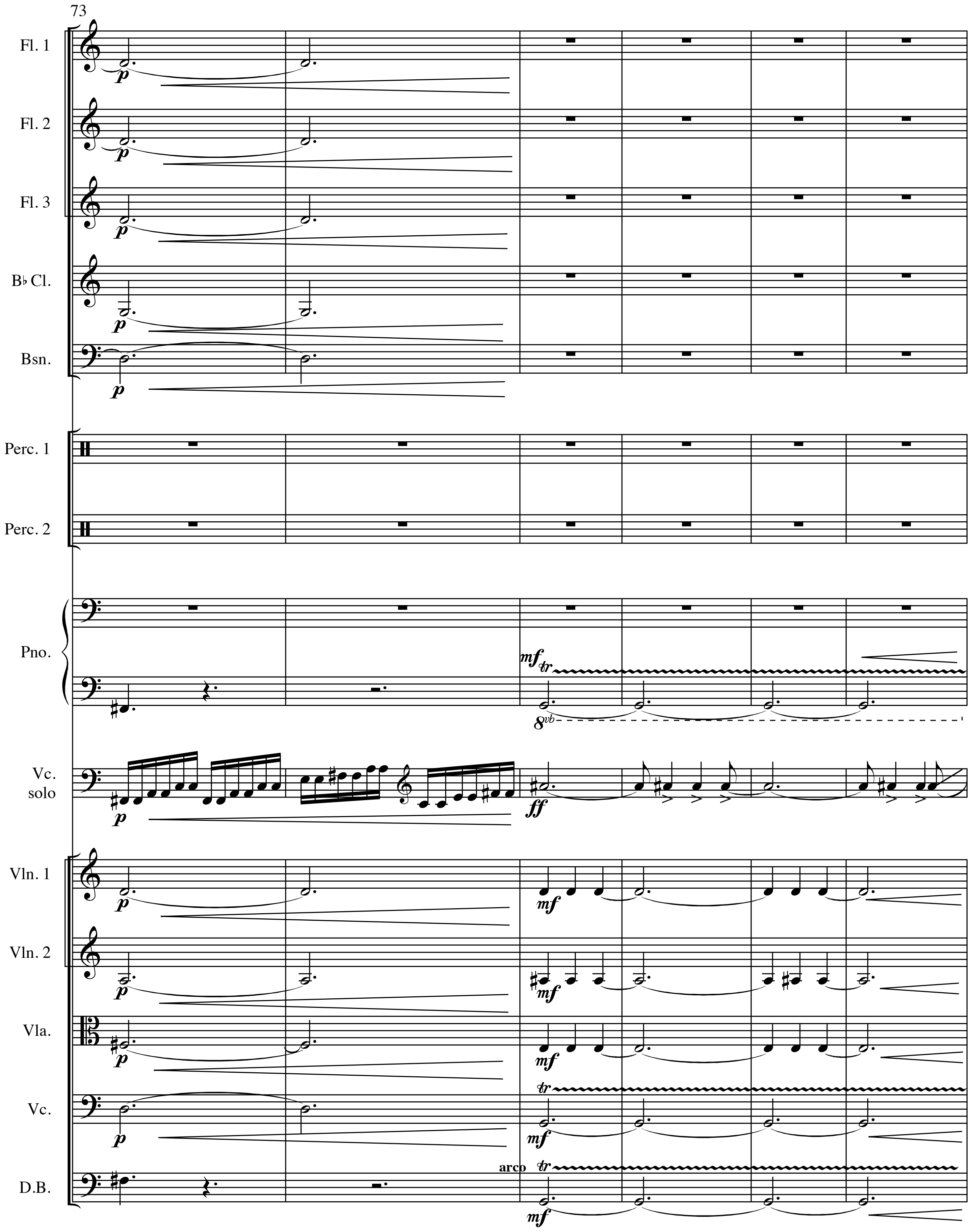

49
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
f
pp
fp
pizz.
arco

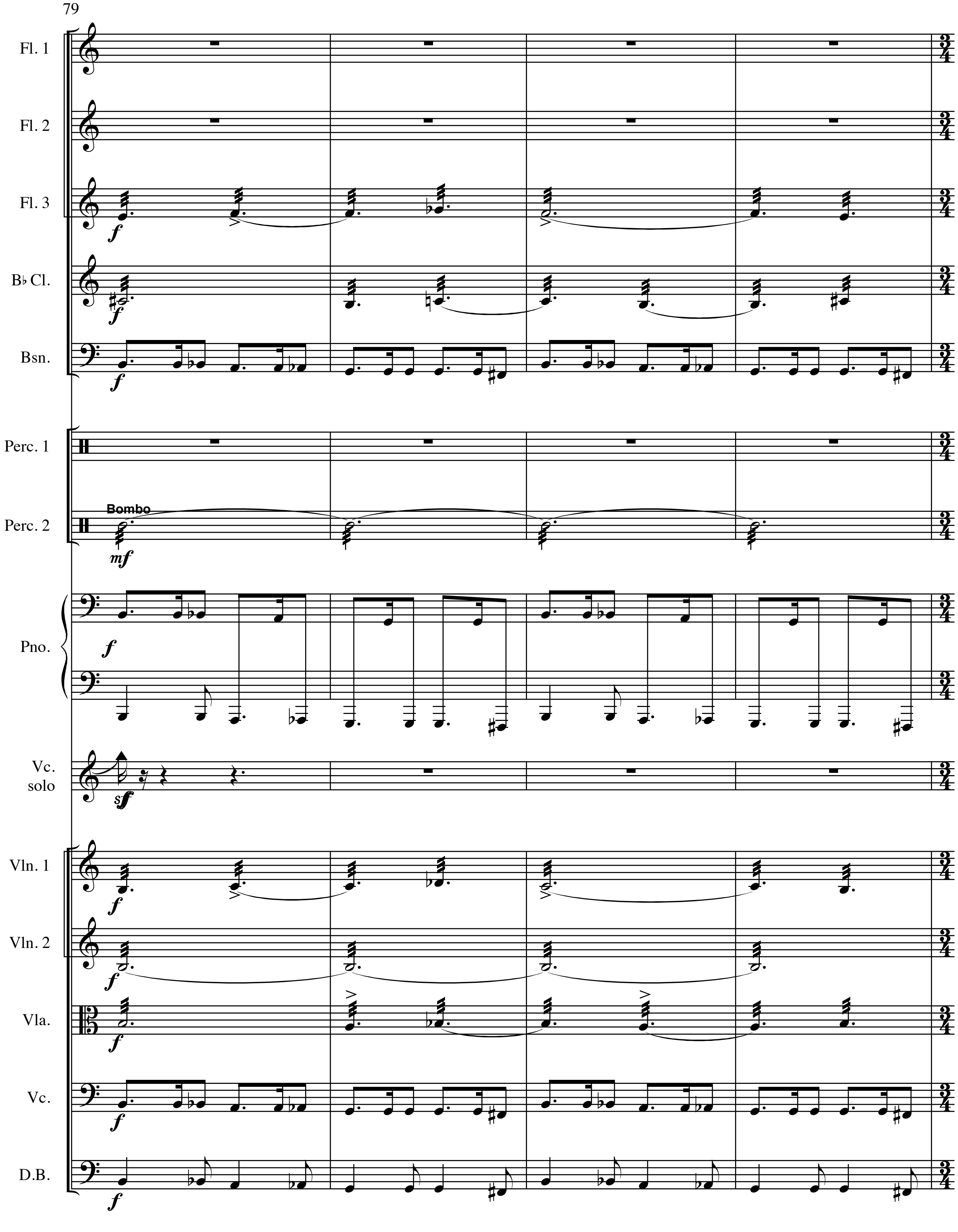

54
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc.
solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
arco

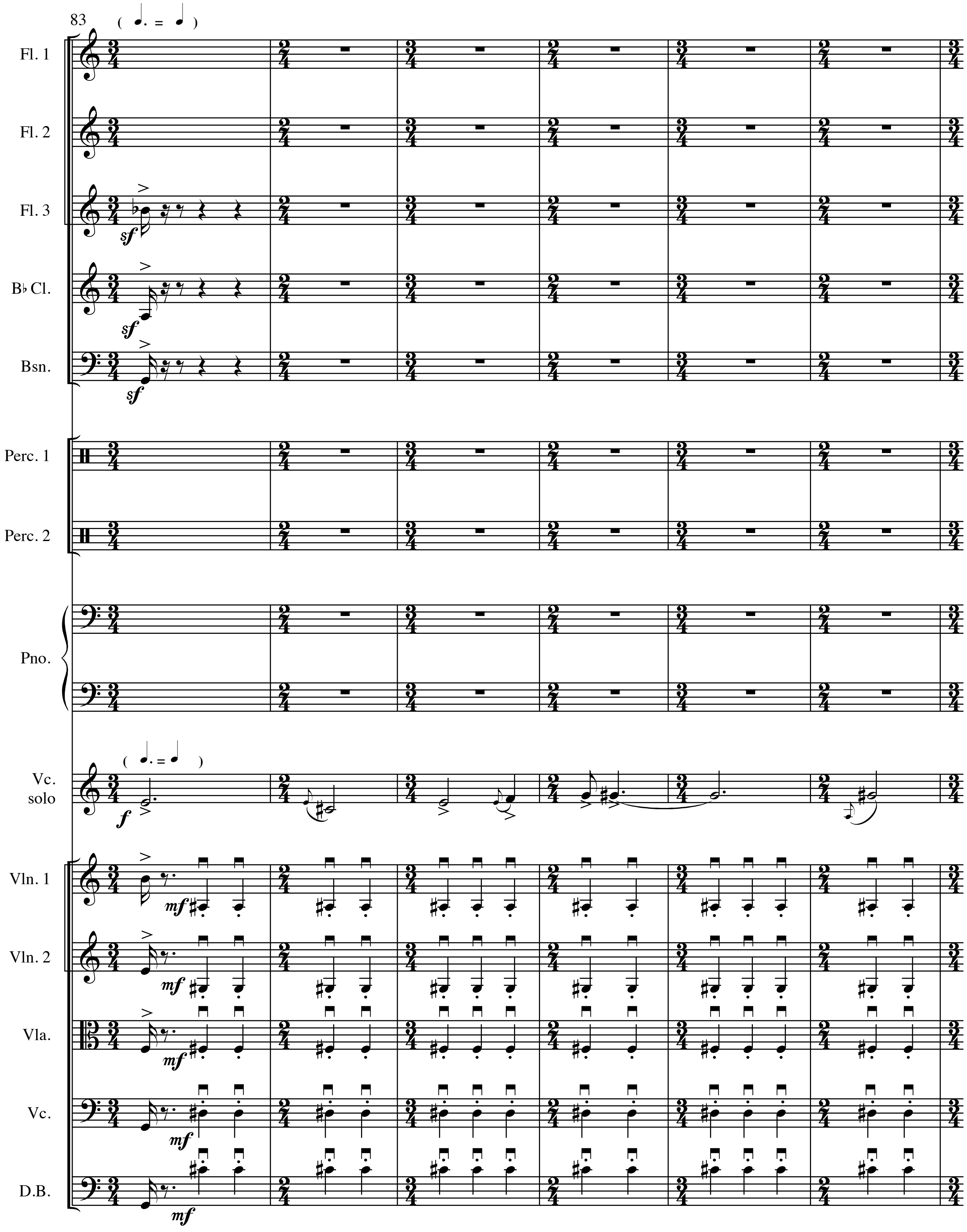

59
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pp
p
pp súbito

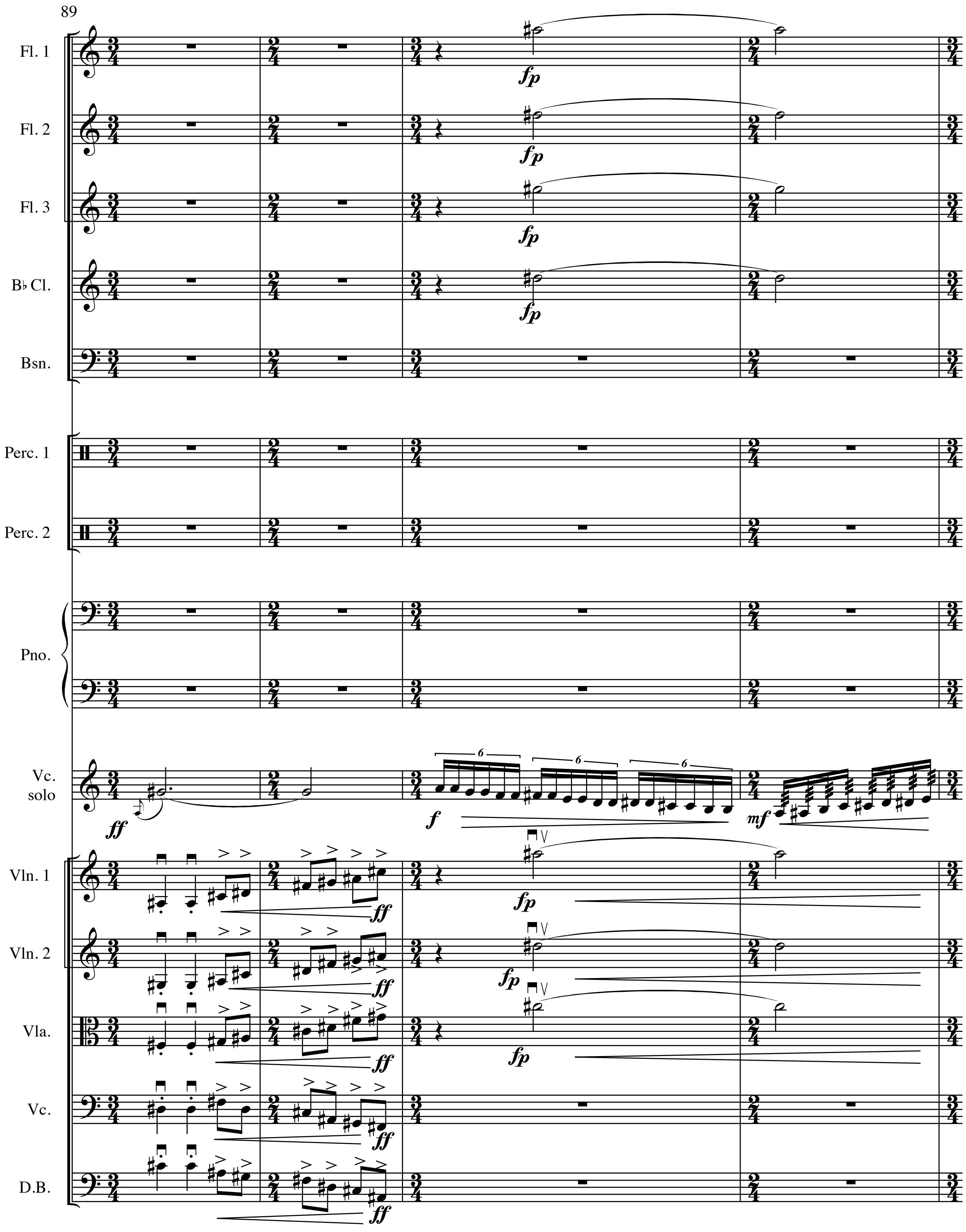

64
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
mf
8vb
Vc. solo
ff
Vln. 1
p
Vln. 2
p
Vla.
mf
Vc.
mf
D.B.
mf

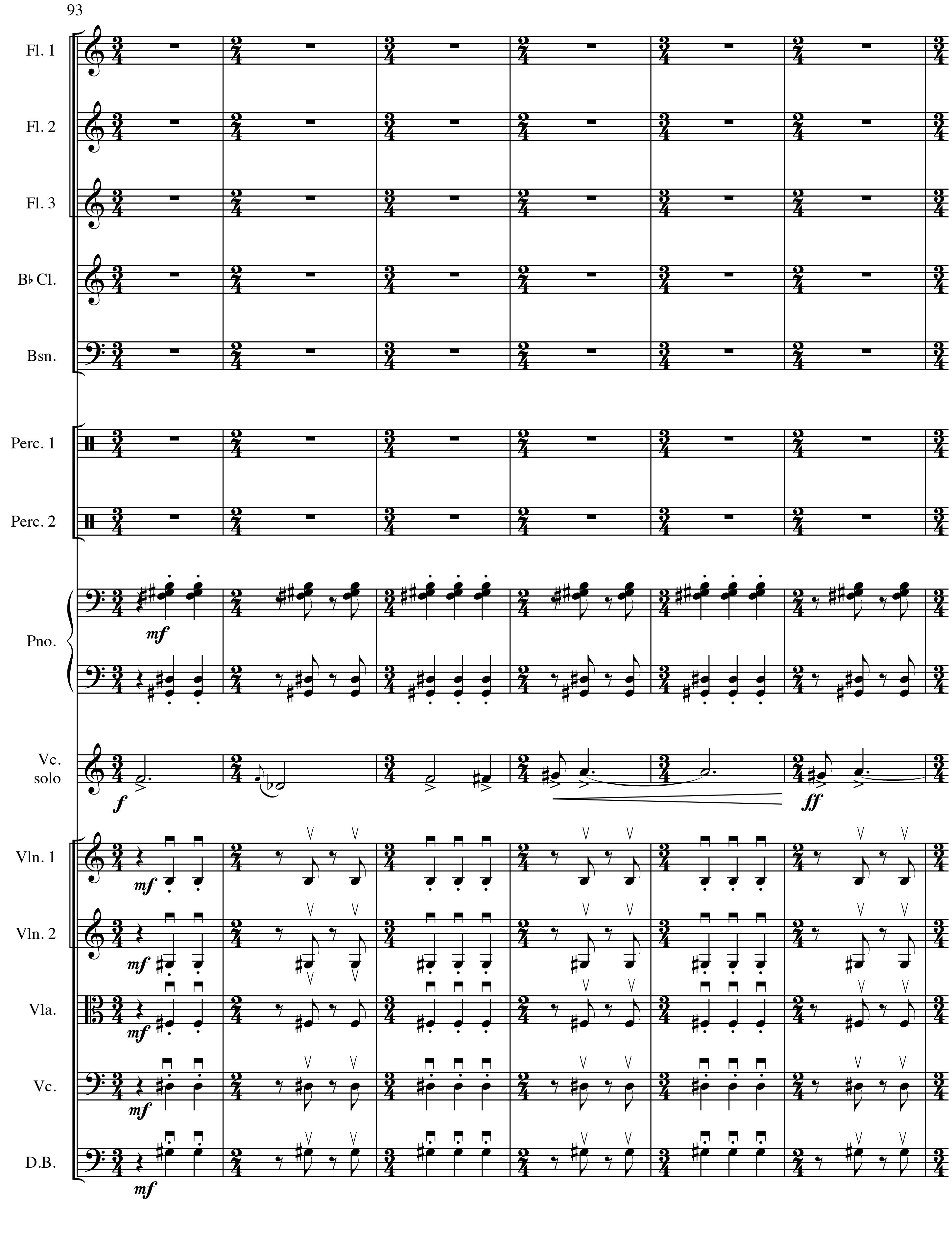

69
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
(8vb)
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.

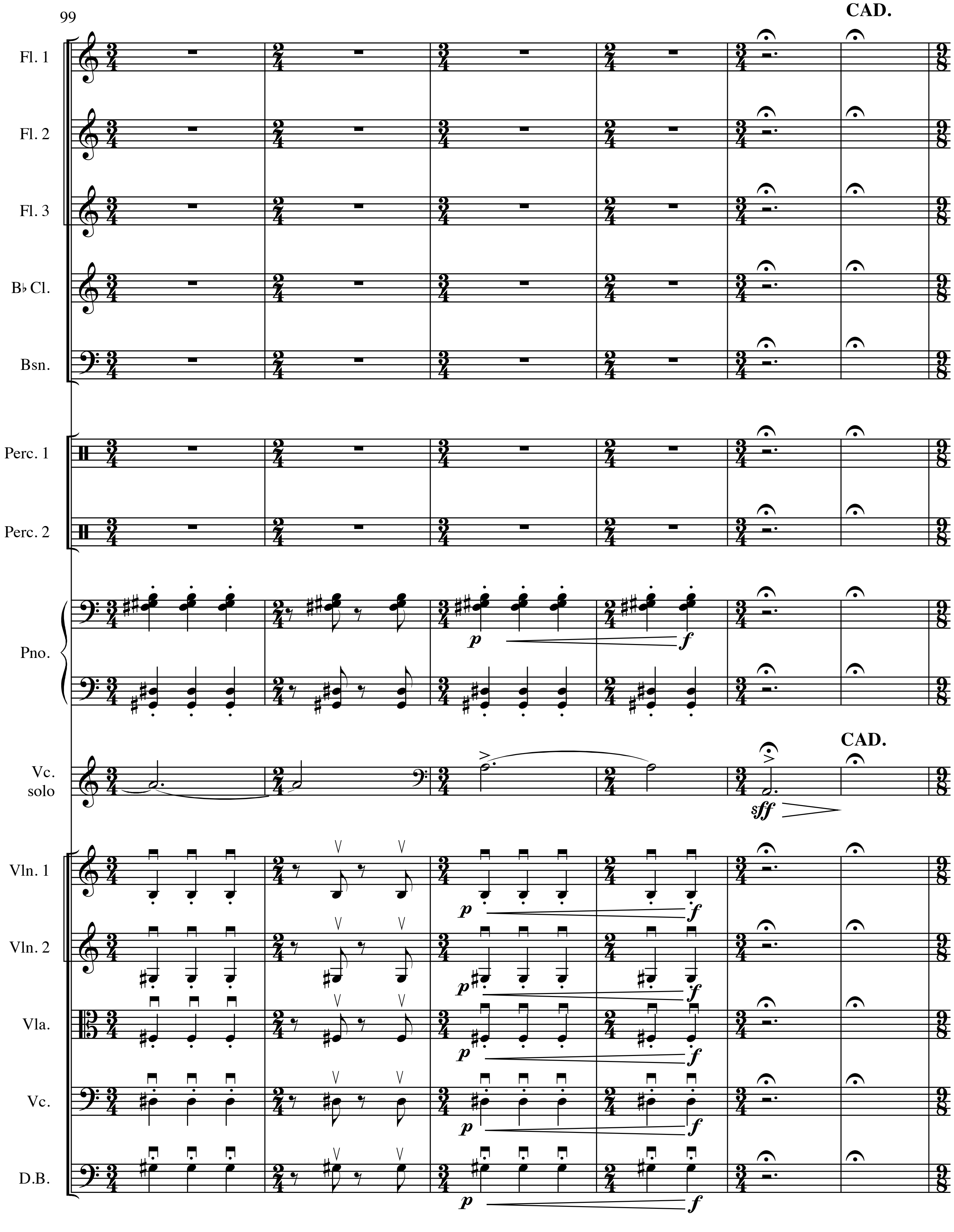

73
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
arco

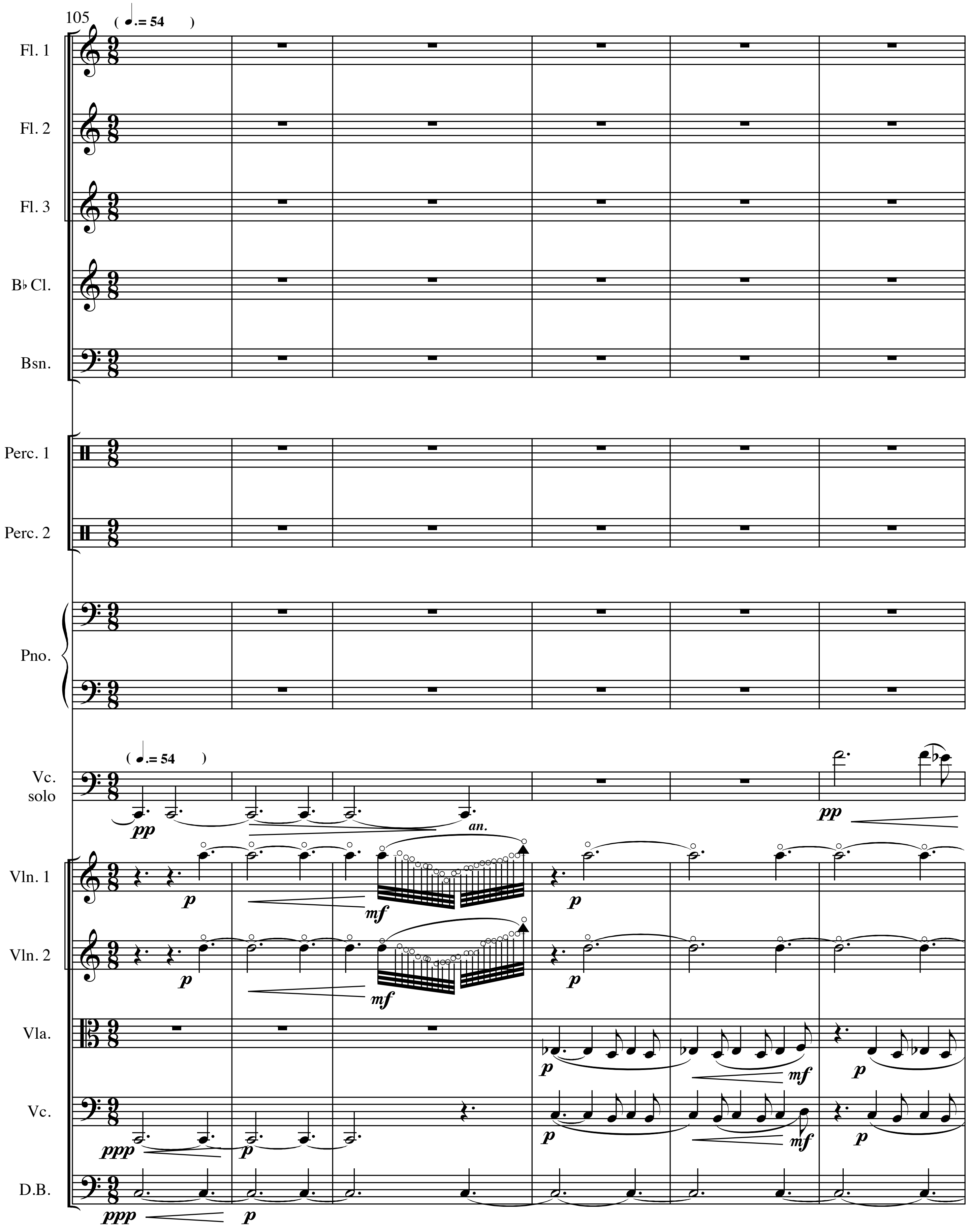

79
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Bombo
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

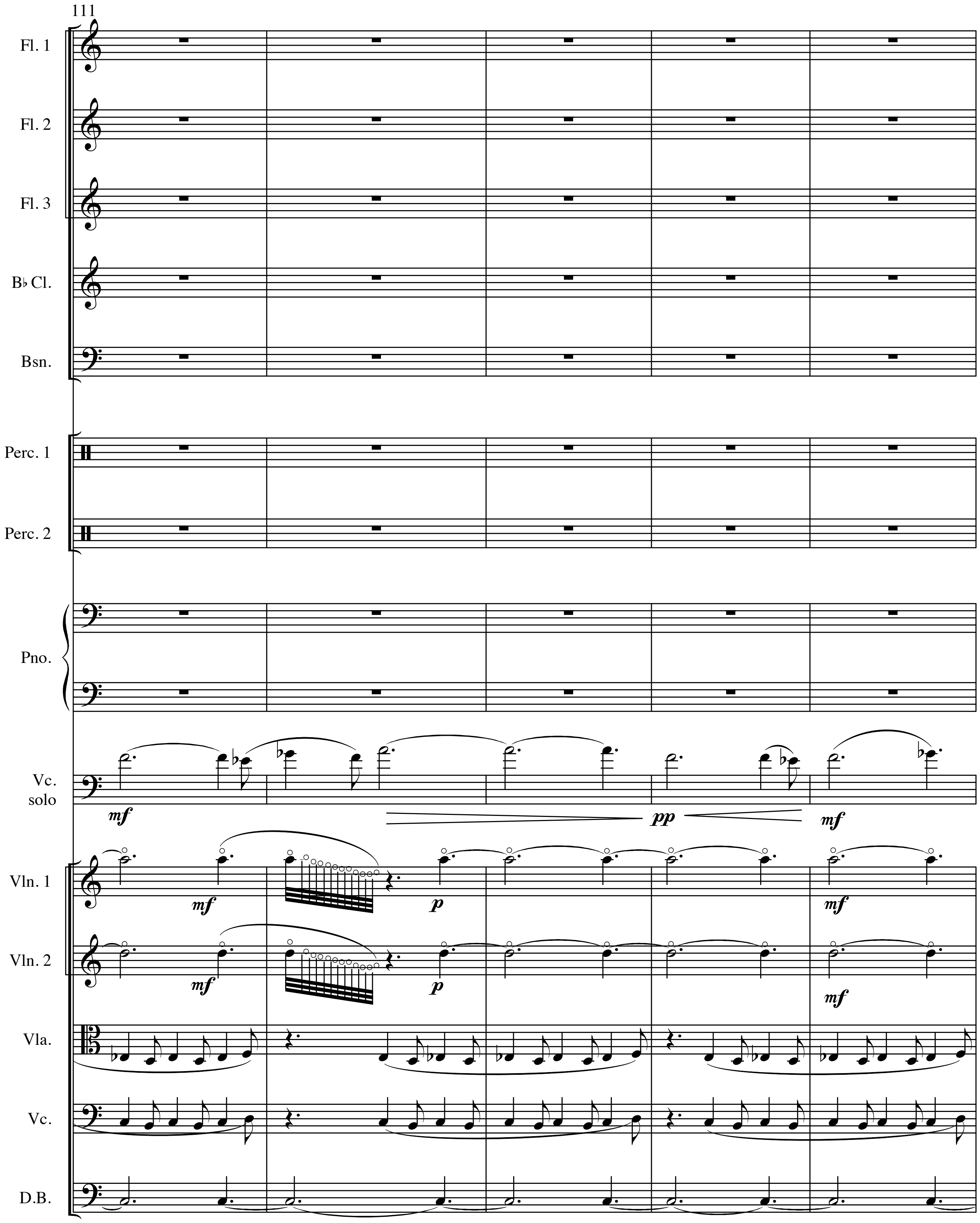

83
(♩. = ♩)
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
sf
f
mf

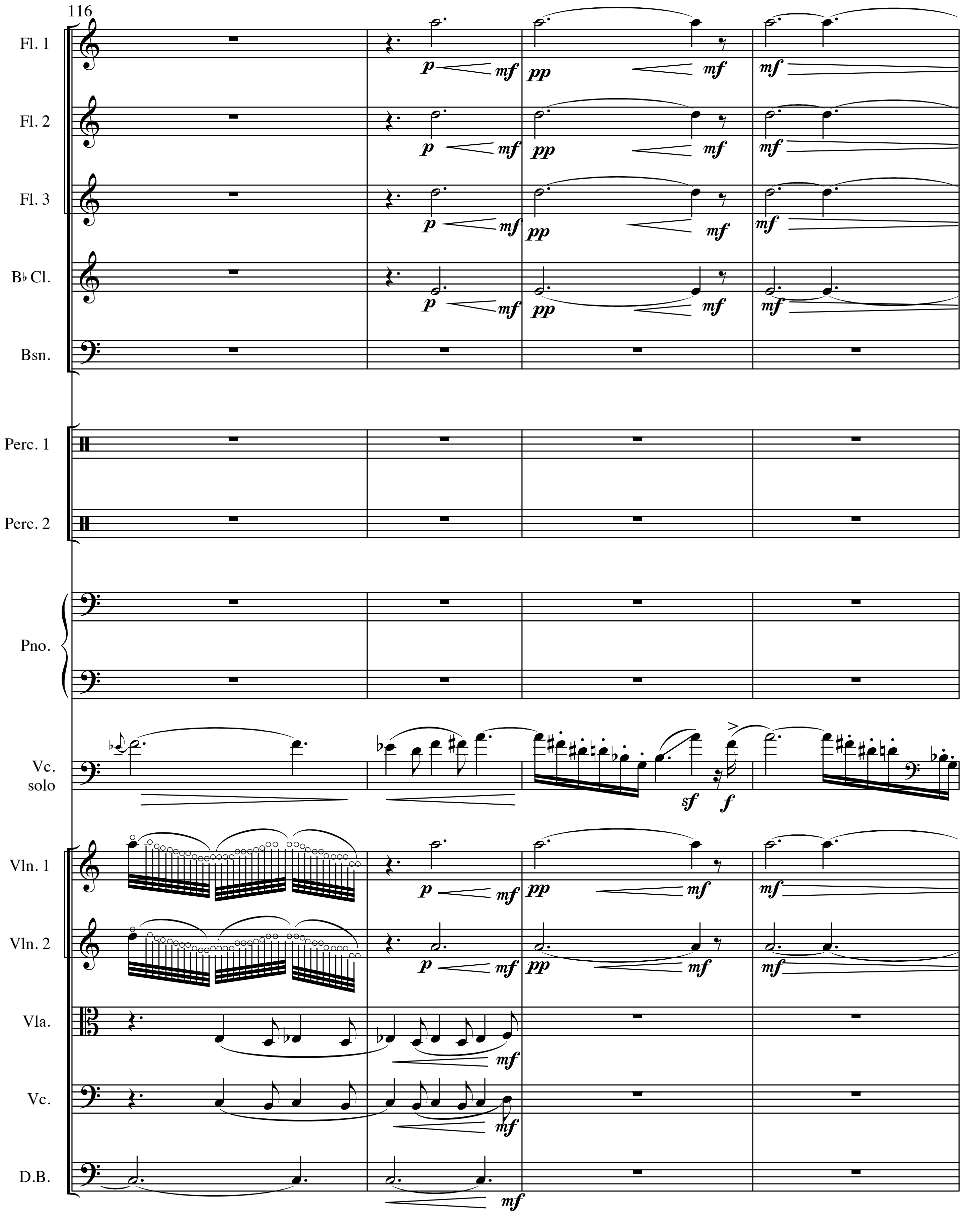

89
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
fp
ff
f
mf
6

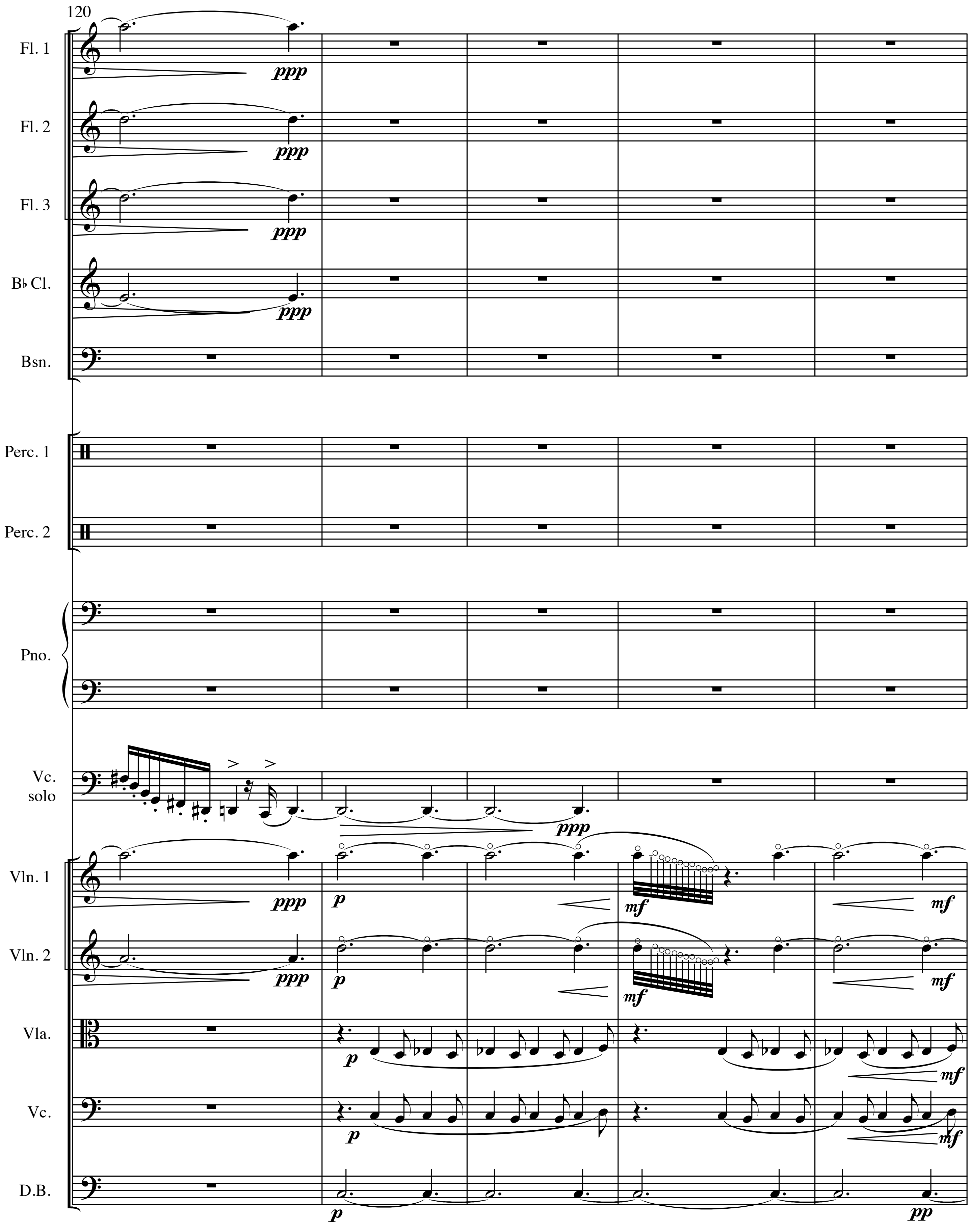

93
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
f
ff

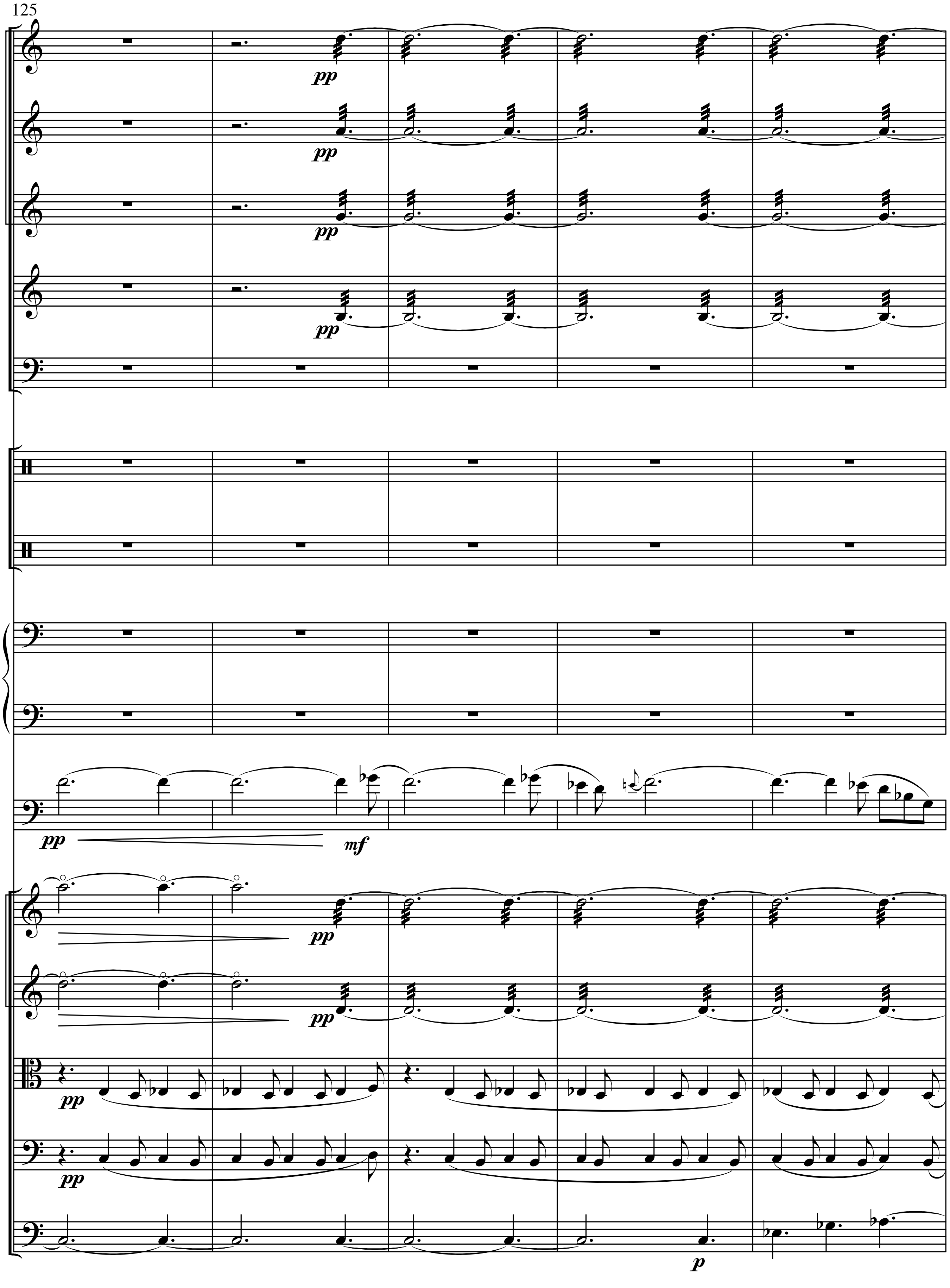

99
CAD.
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
CAD.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

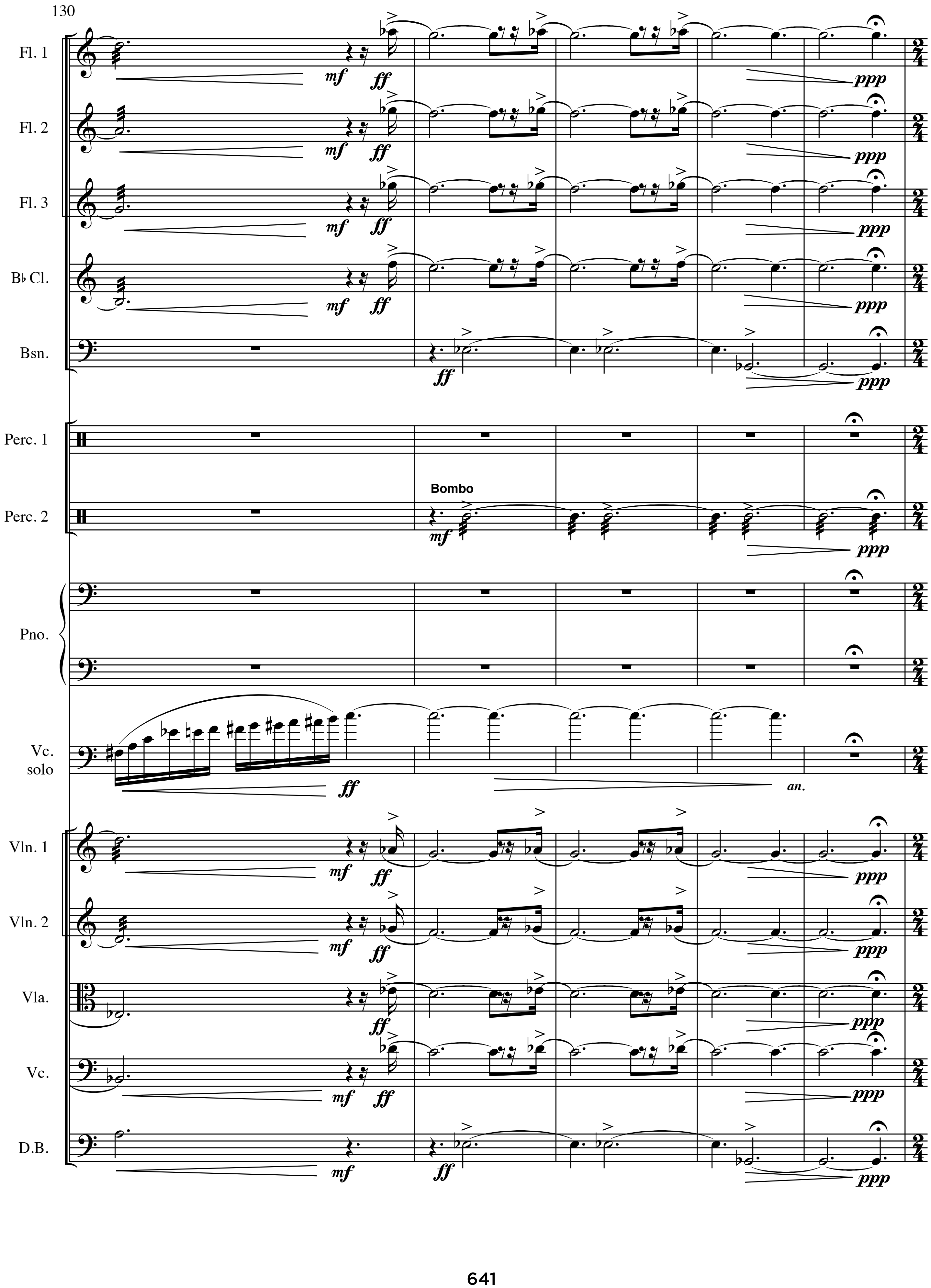

105
(♩. = 54)
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
pp
an.
Vln. 1
p
mf
Vln. 2
Vla.
Vc.
ppp
D.B.

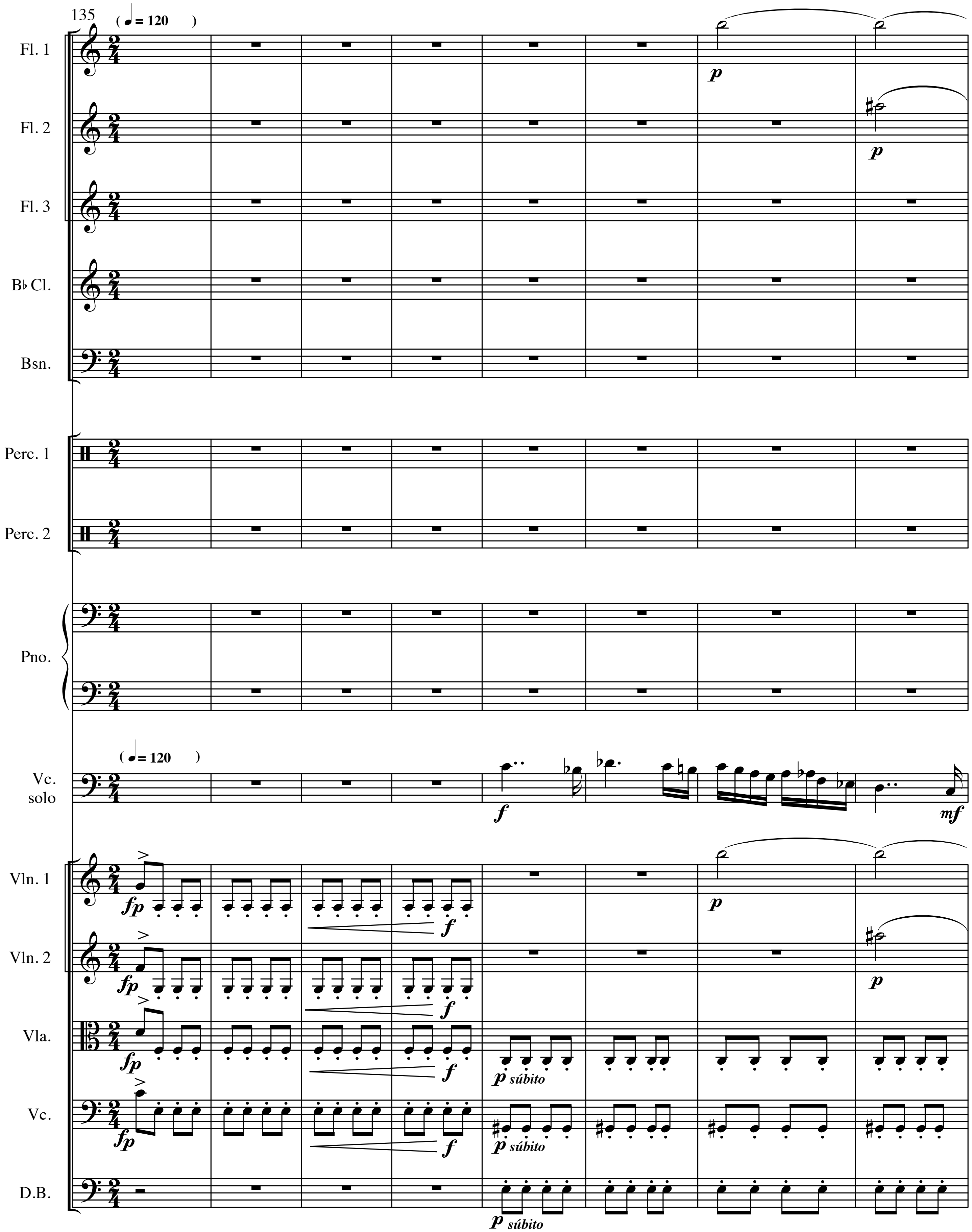

111
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
mf
pp
mf
Vln. 1
mf
p
mf
Vln. 2
mf
p
mf
Vla.
Vc.
D.B.

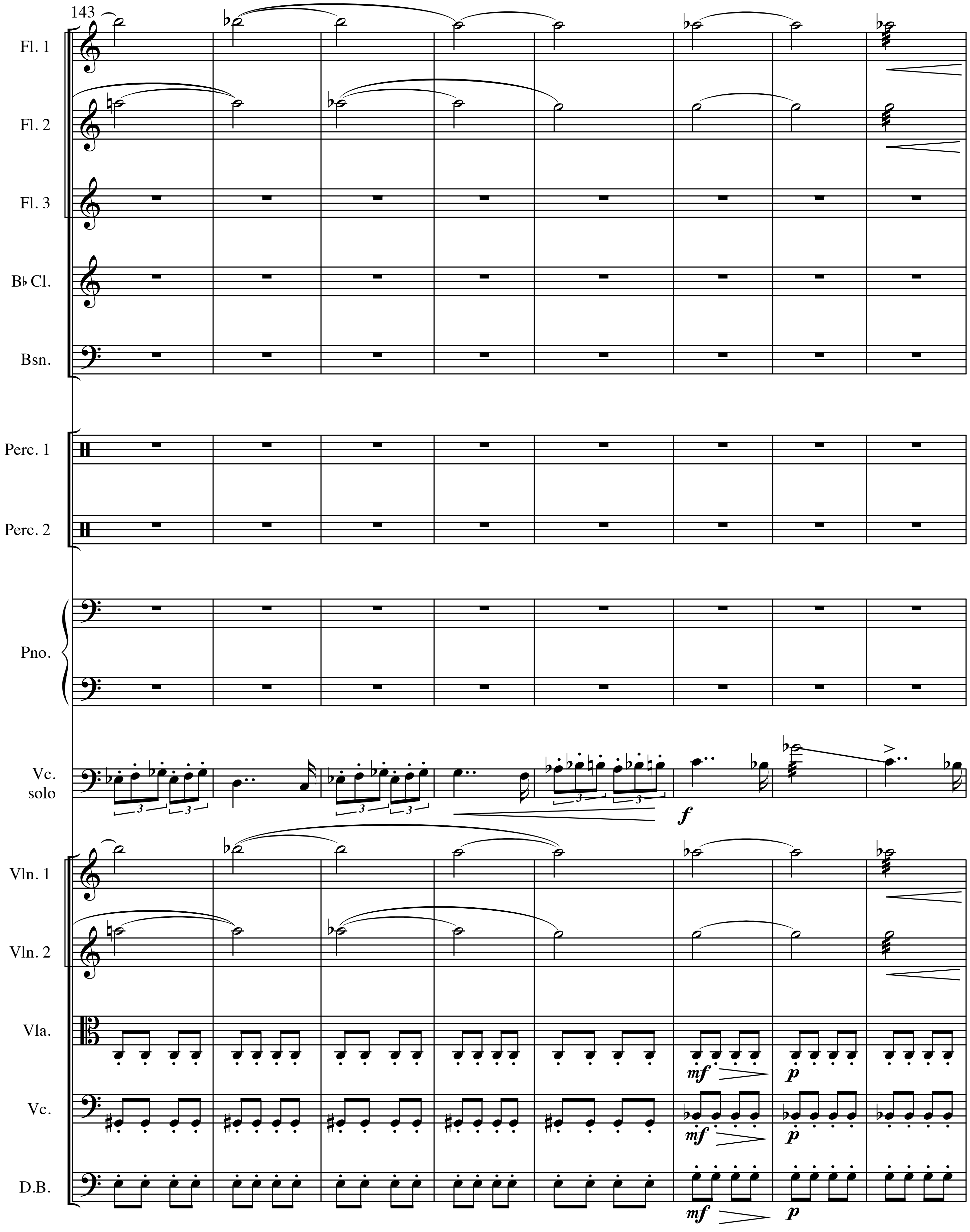

116
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

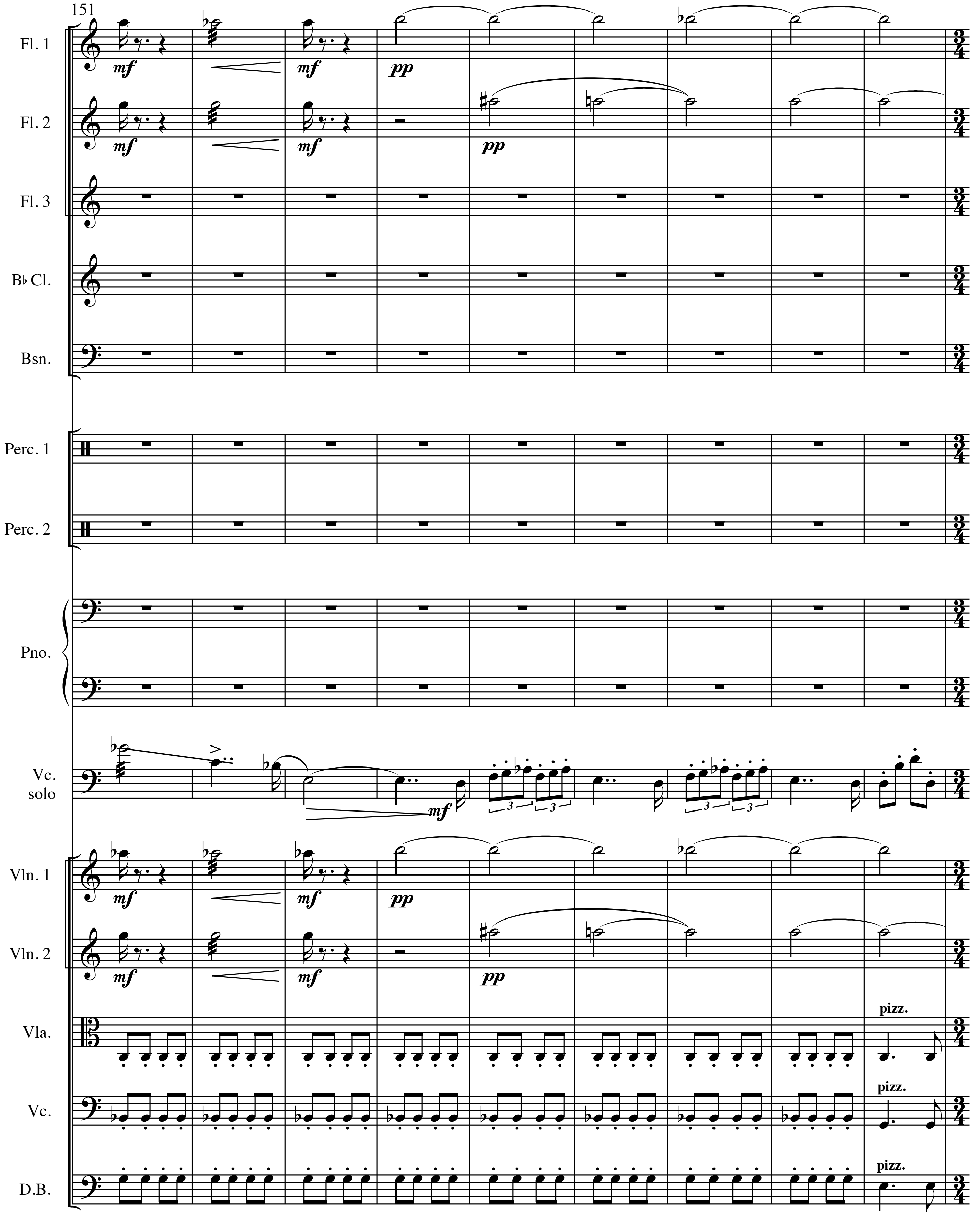

120
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc.
solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
ppp
p
mf
pp

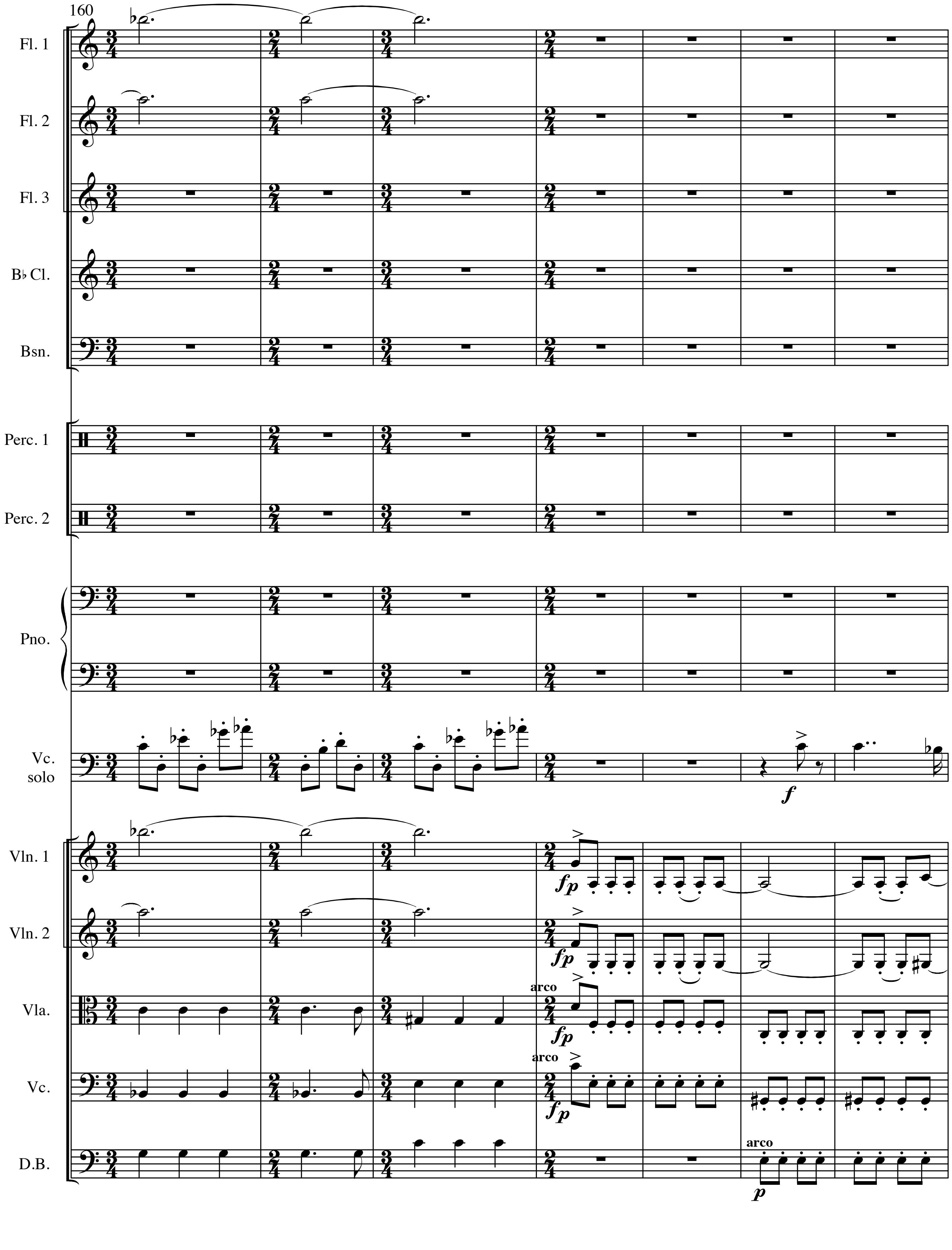

125
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pp
mf
p

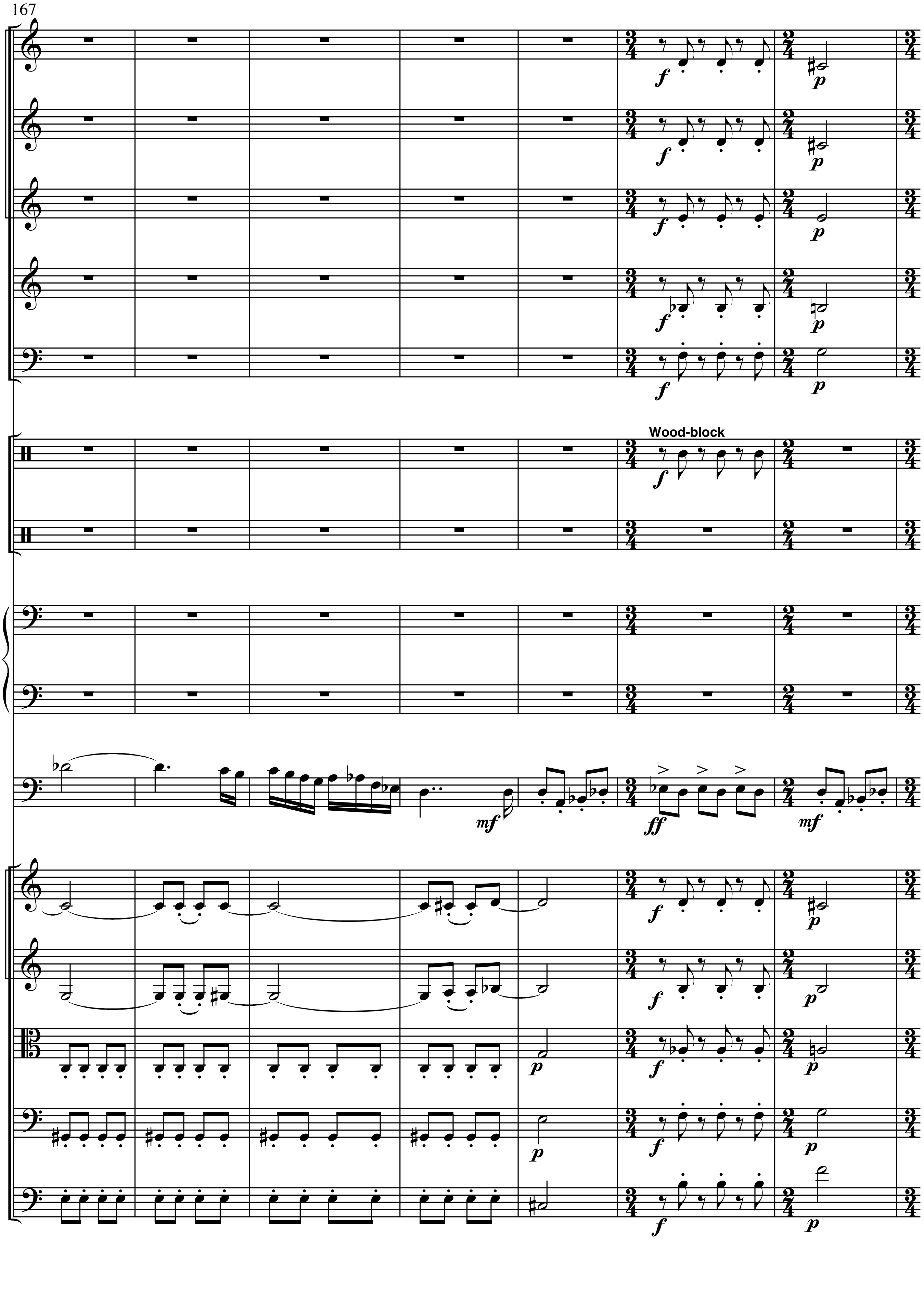

130
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Bombo
Perc. 2
Pno.
Vc. solo
an.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
ff
ppp

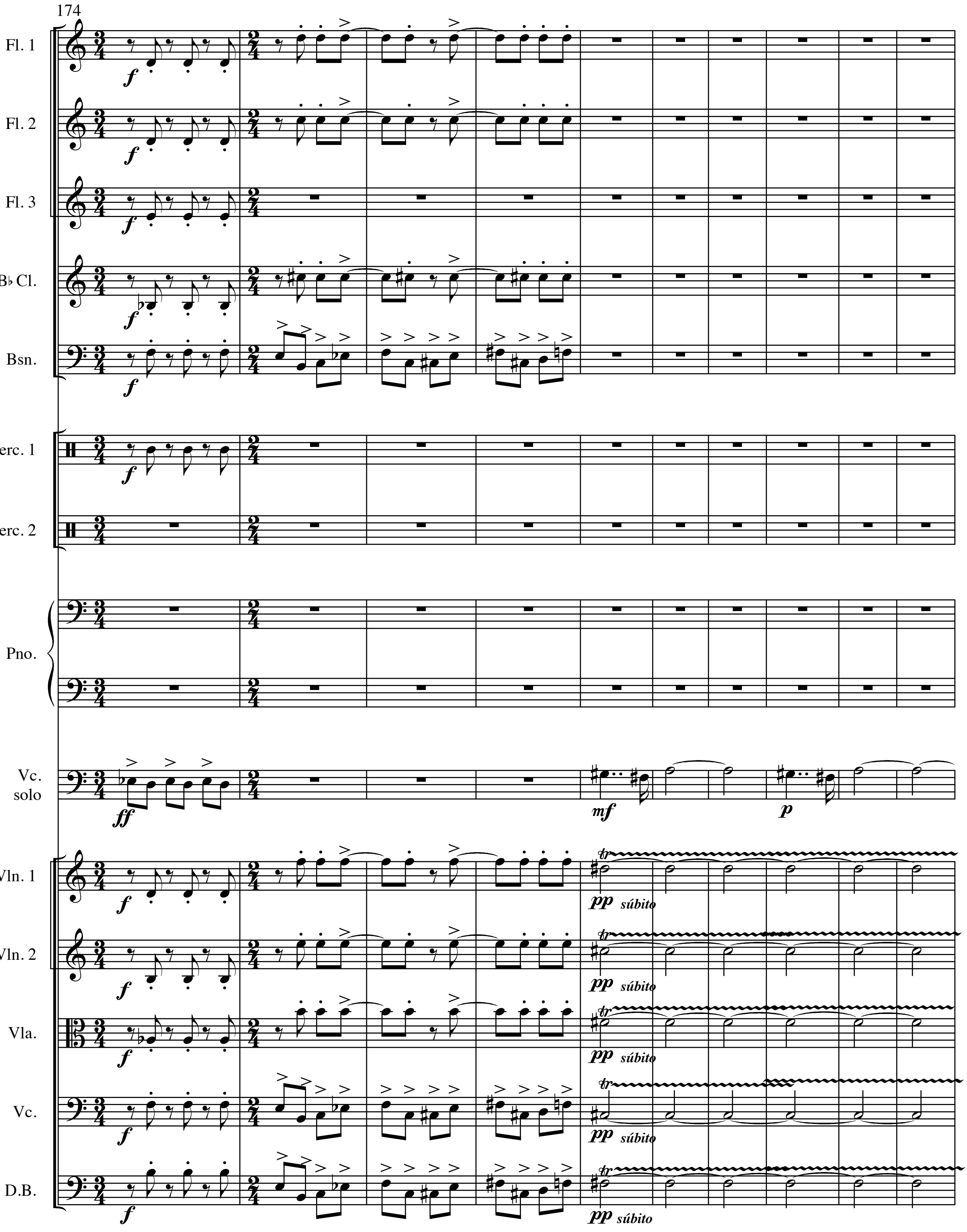

135
(♩= 120)
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p
f
mf
fp
p súbito

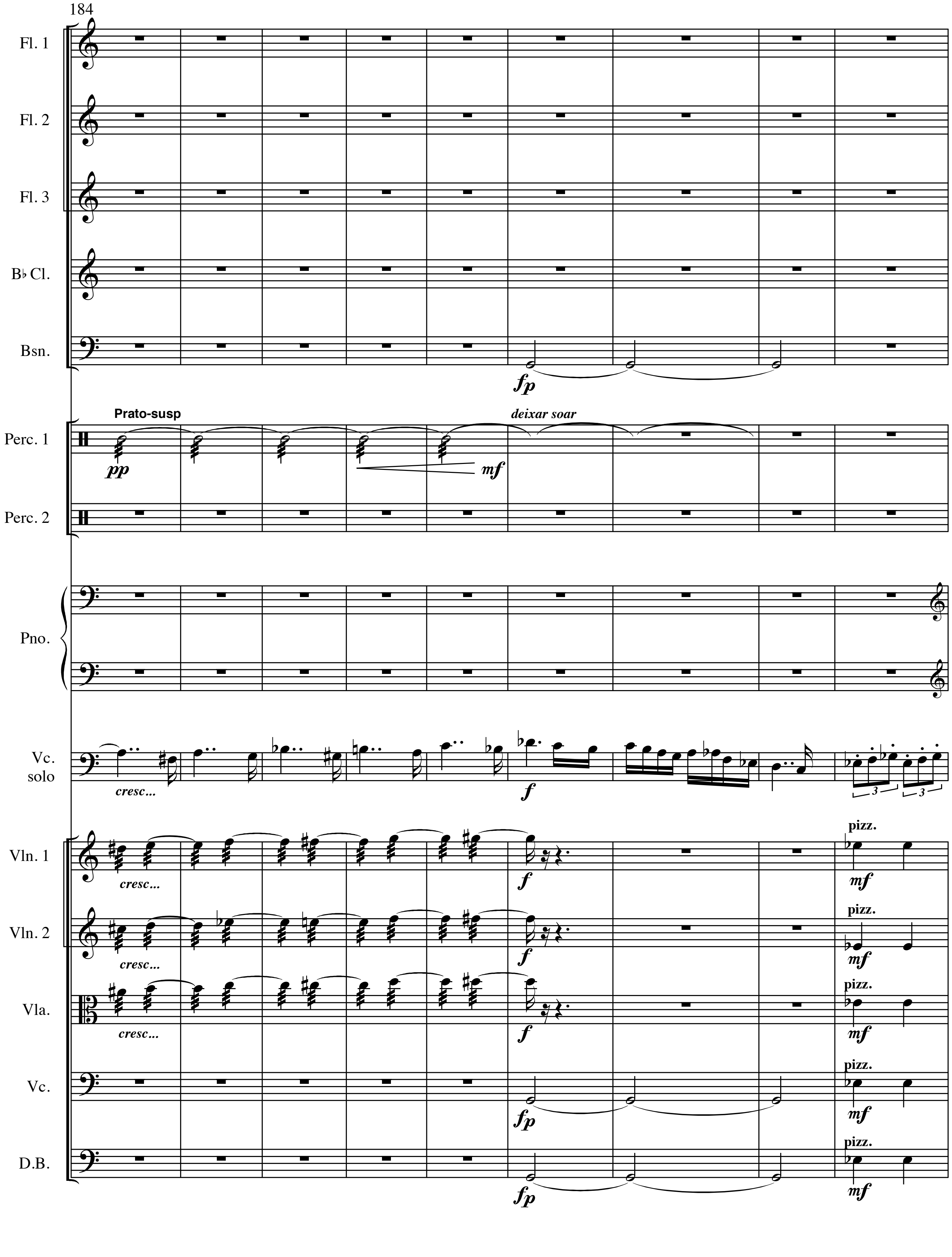

143
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc.
solo
f
Vln. 1
Vln. 2
Vla.
mf
p
Vc.
mf
p
D.B.
mf
p

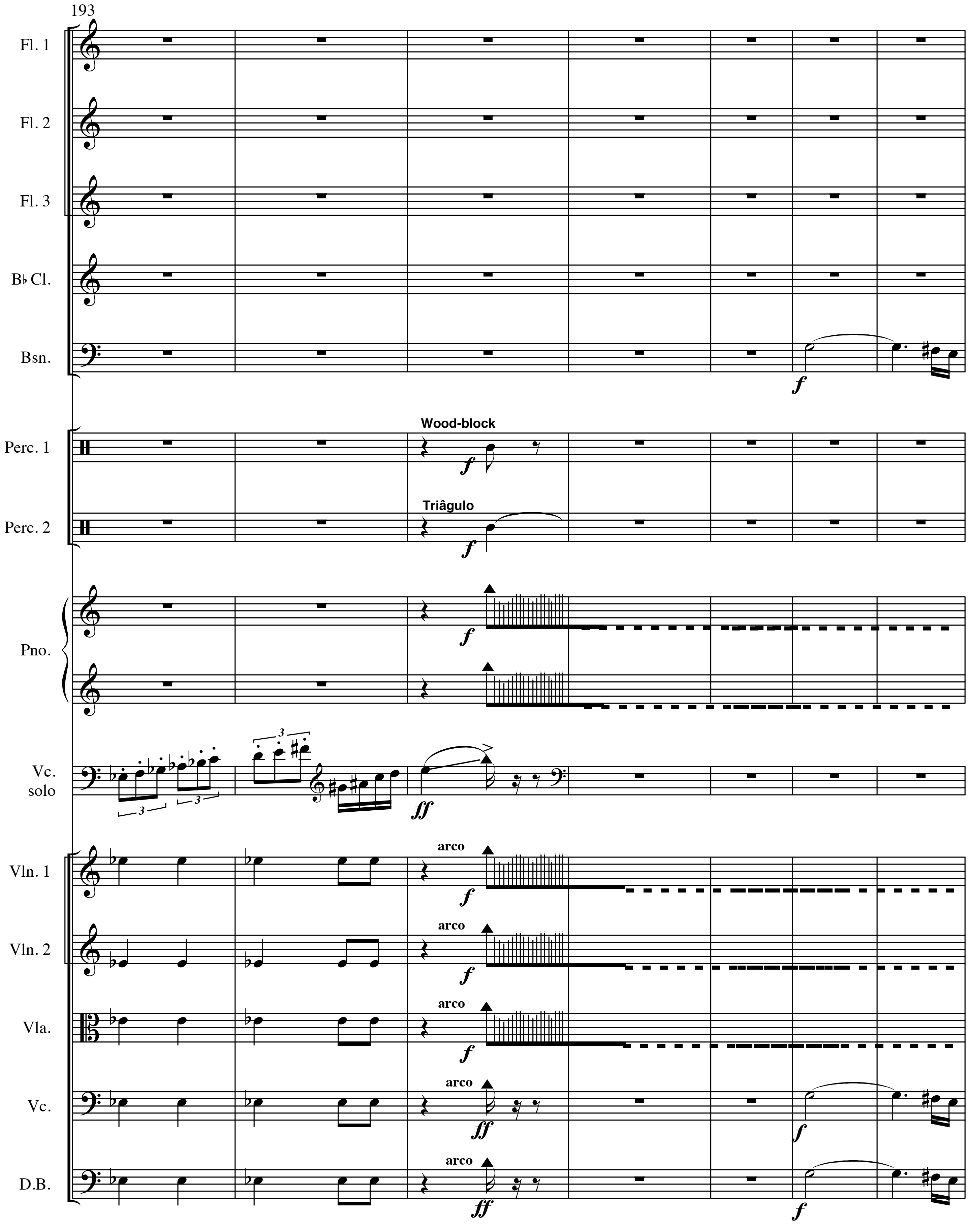

151
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
pp
pizz.

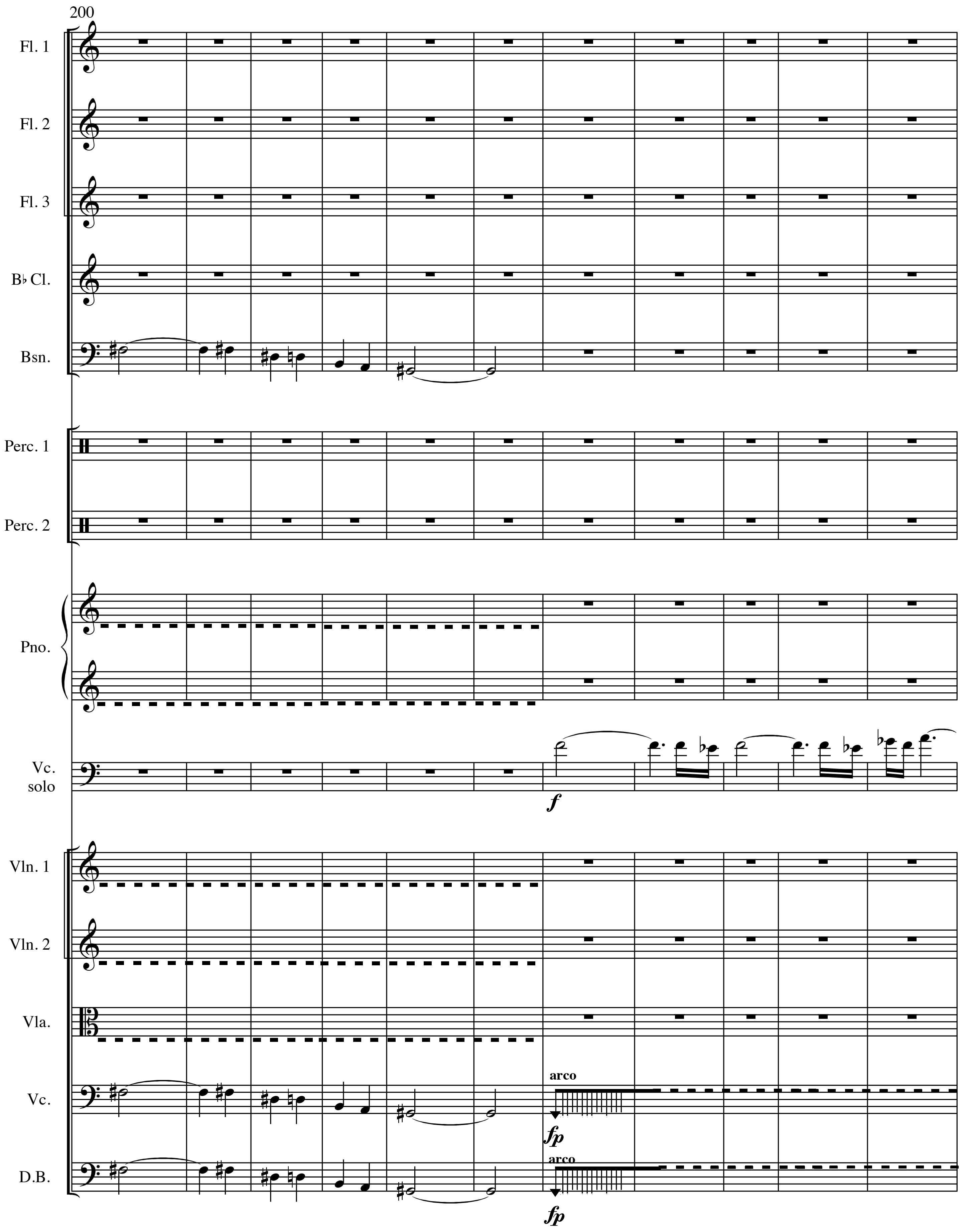

160
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
f
Vln. 1
fp
Vln. 2
fp
arco
Vla.
fp
arco
Vc.
fp
arco
D.B.
p

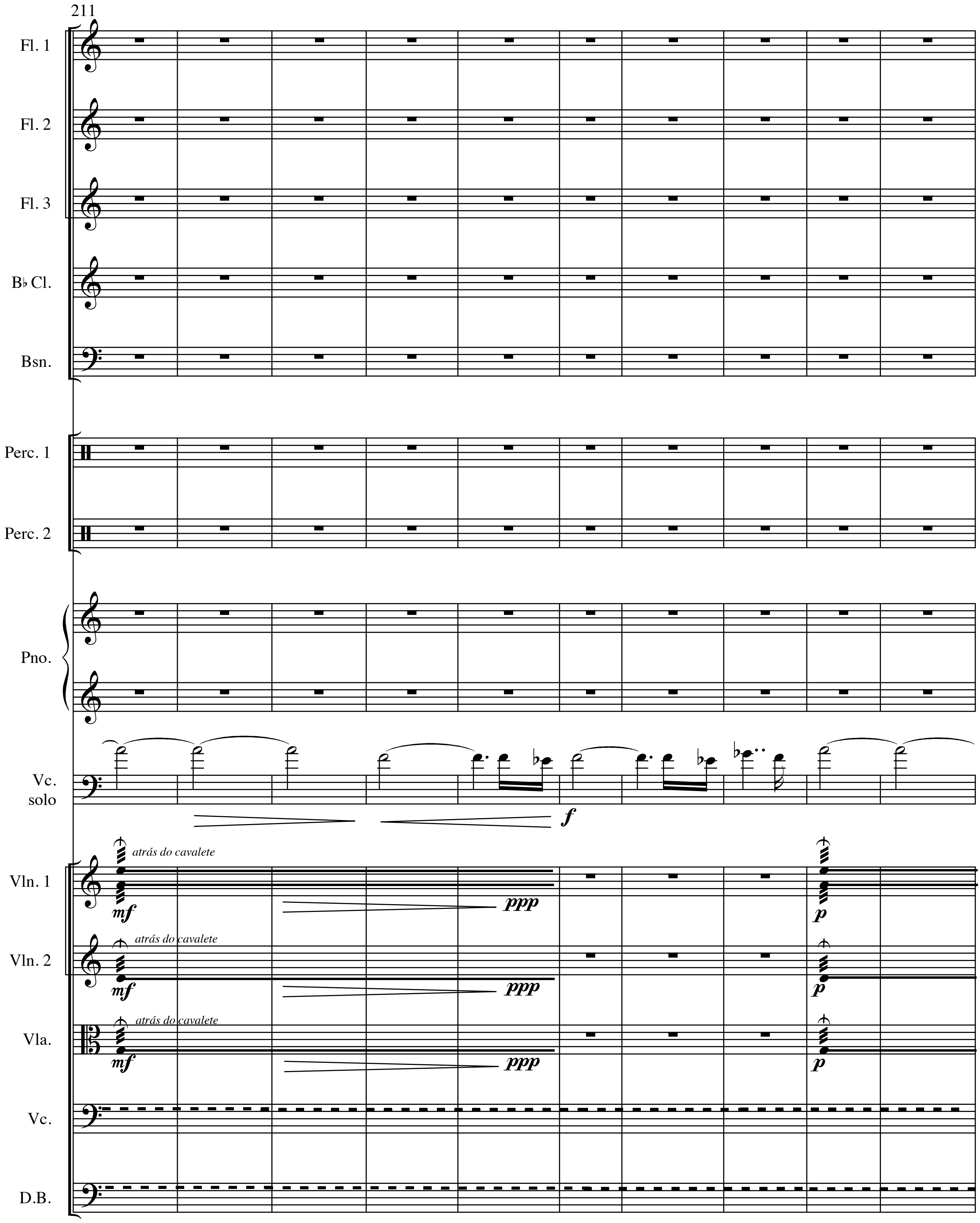

167
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Wood-block
f
p
ff
mf

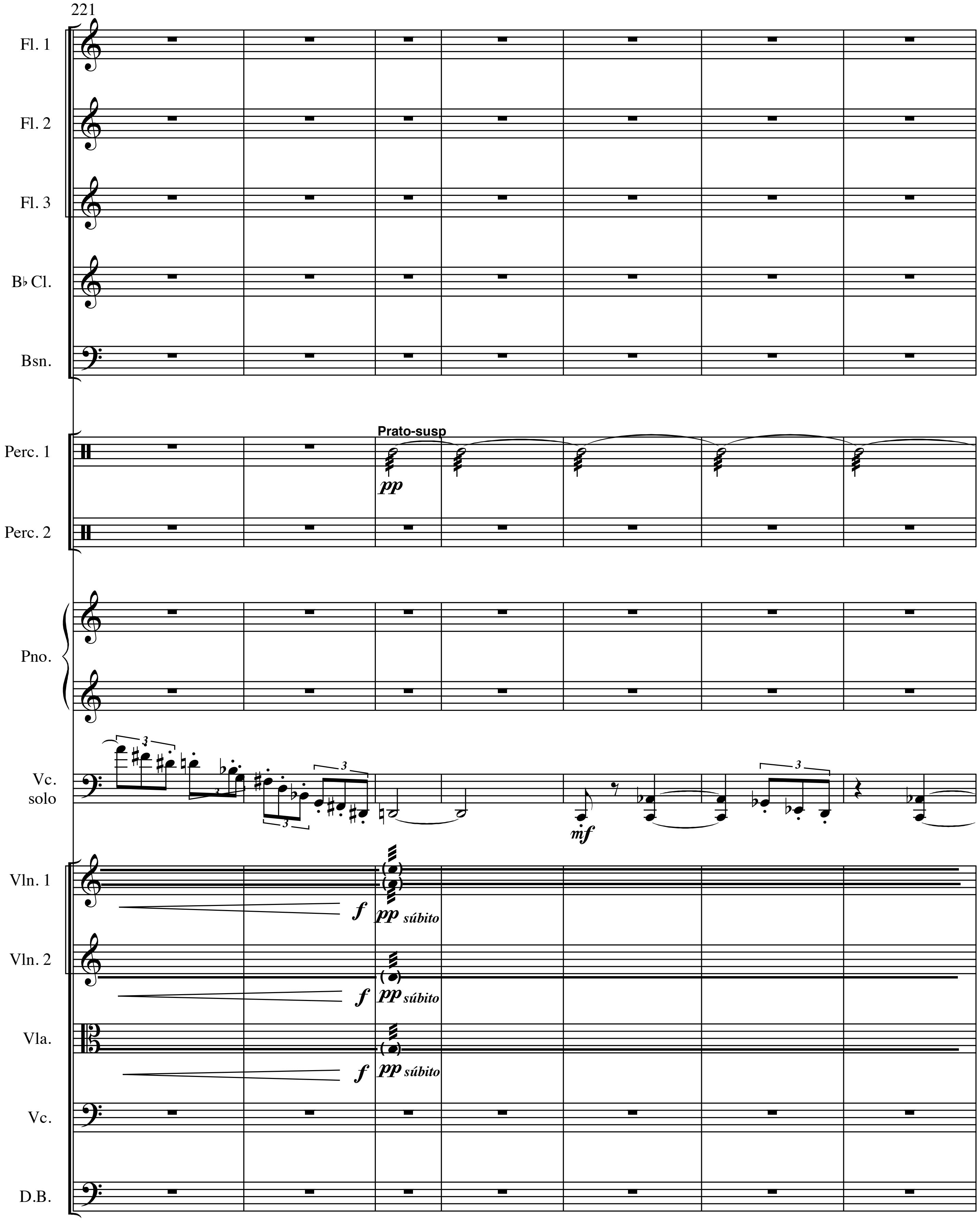

174
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
f
ff
mf
p
pp súbito
tr

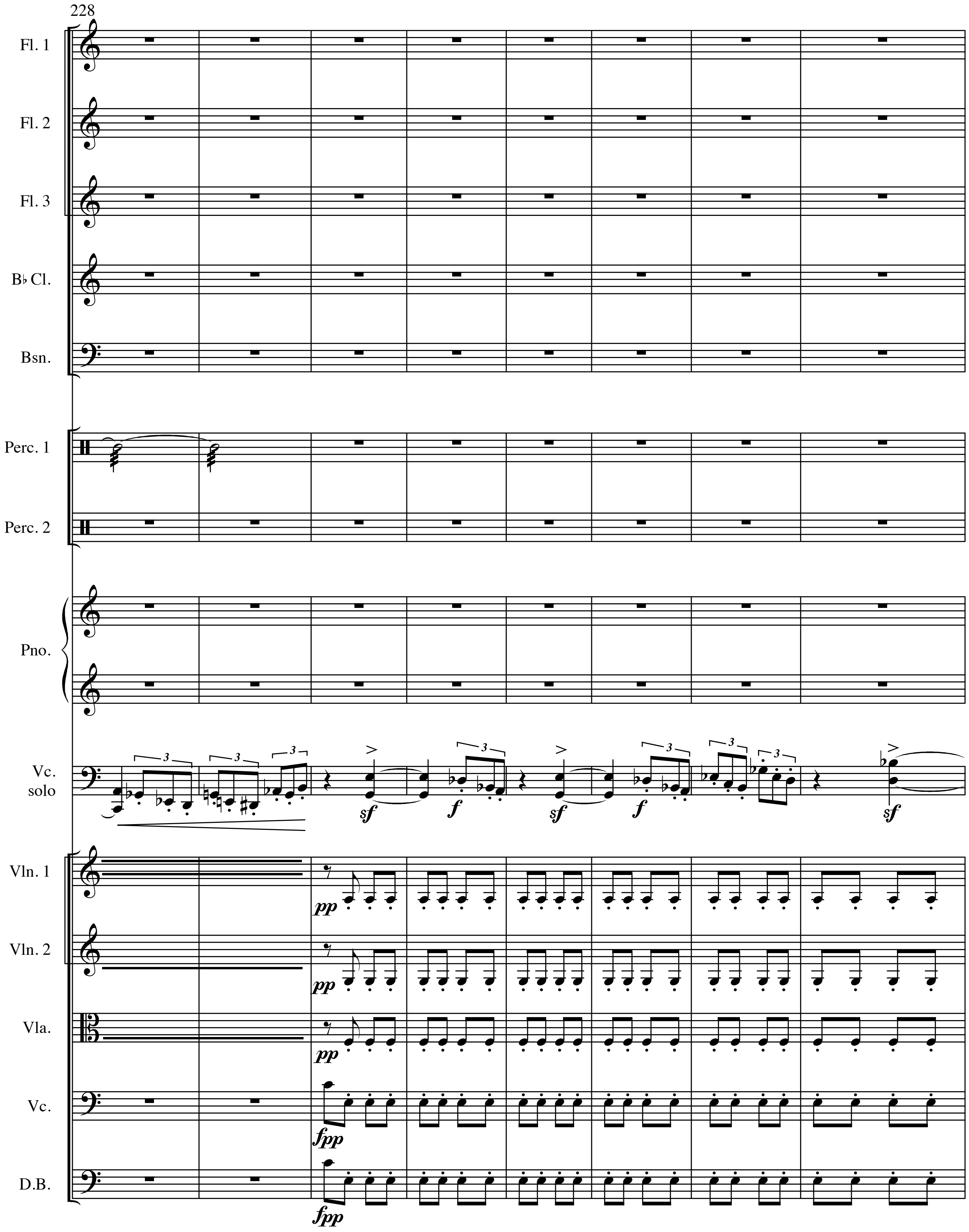

184
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
fp
Prato-susp
pp
deixar soar
mf
Perc. 1
Perc. 2
Pno.
Vc.
solo
cresc...
f
3
pizz.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
cresc...
f
mf
fp

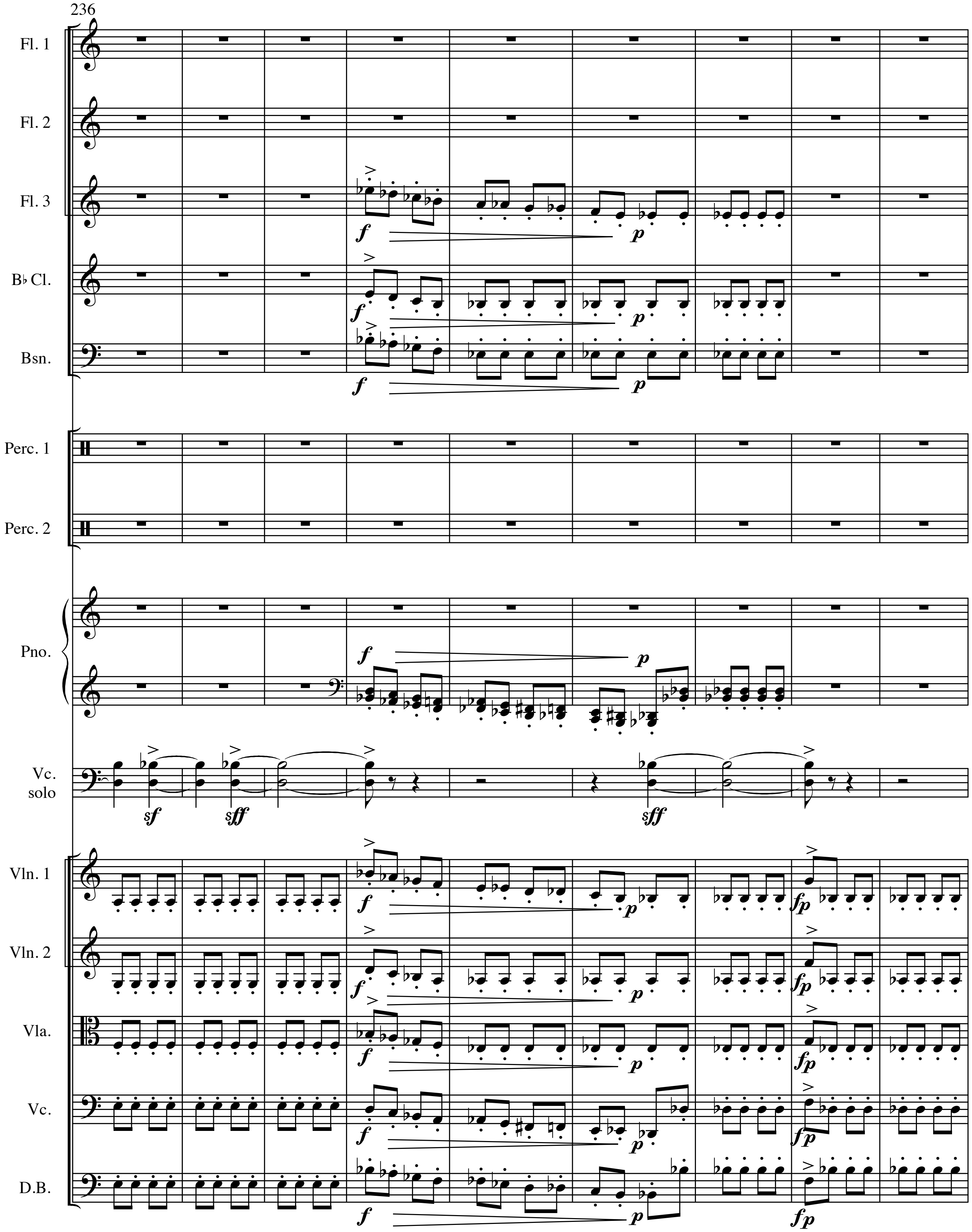

193
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Wood-block
Perc. 2
Triâgulo
Pno.
Vc. solo
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Vc.
arco
D.B.
arco

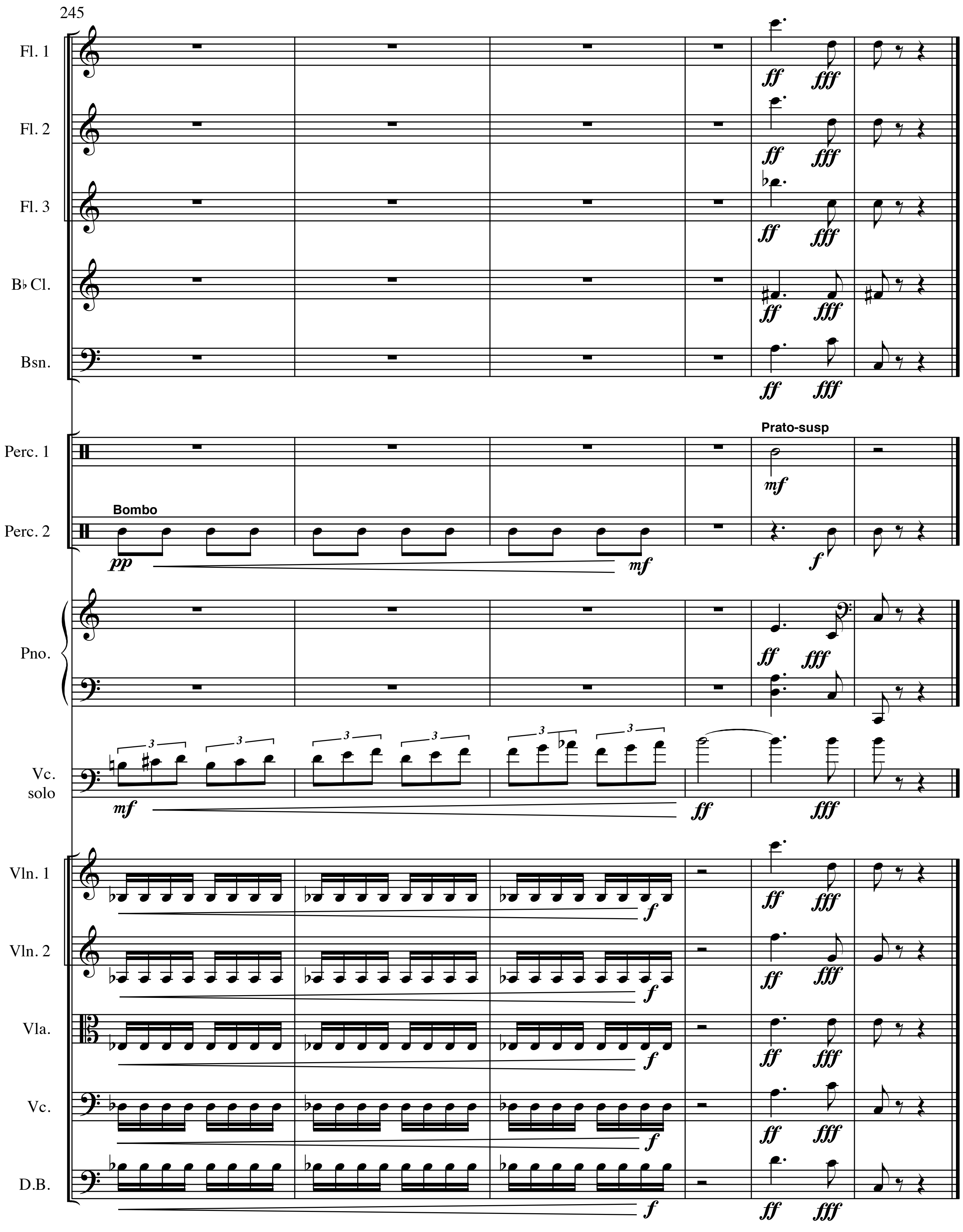

200
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
f
Vln. 1
Vln. 2
Vla.
arco
Vc.
fp
arco
D.B.
fp


211
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
f
Vln. 1
atrás do cavalete
mf
ppp
p
Vln. 2
atrás do cavalete
mf
ppp
p
Vla.
atrás do cavalete
mf
ppp
p
Vc.
D.B.


221
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Prato-susp
pp
Perc. 1
Perc. 2
Pno.
Vc.
solo
mf
Vln. 1
f
pp súbito
Vln. 2
f
pp súbito
Vla.
f
pp súbito
Vc.
D.B.

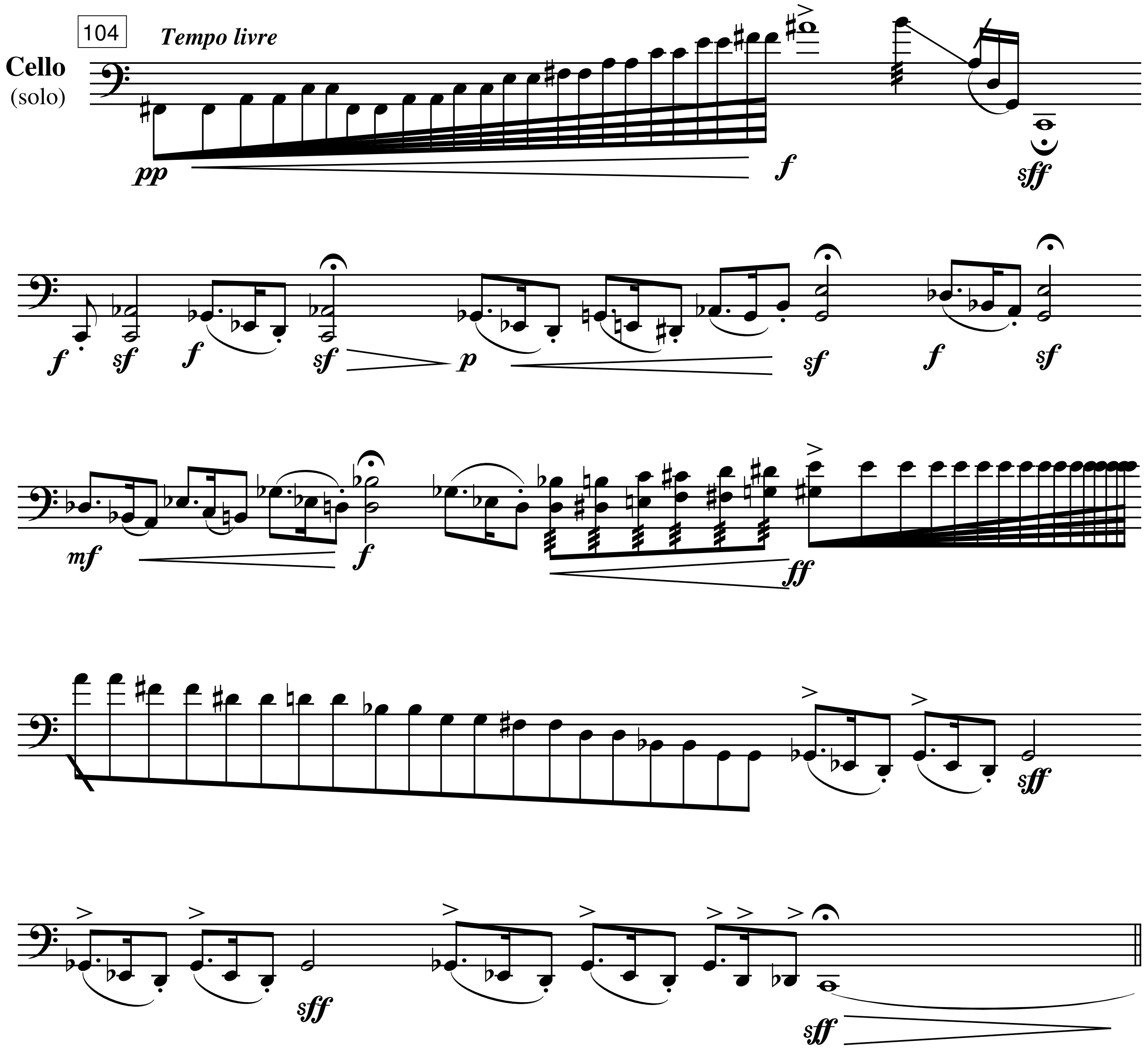

228
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
3
sf
f
pp
fpp


236
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


245
Fl. 1
Fl. 2
Fl. 3
B♭ Cl.
Bsn.
Perc. 1
Perc. 2
Pno.
Vc. solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Prato-susp
Bombo
pp
mf
ff
fff
f
3

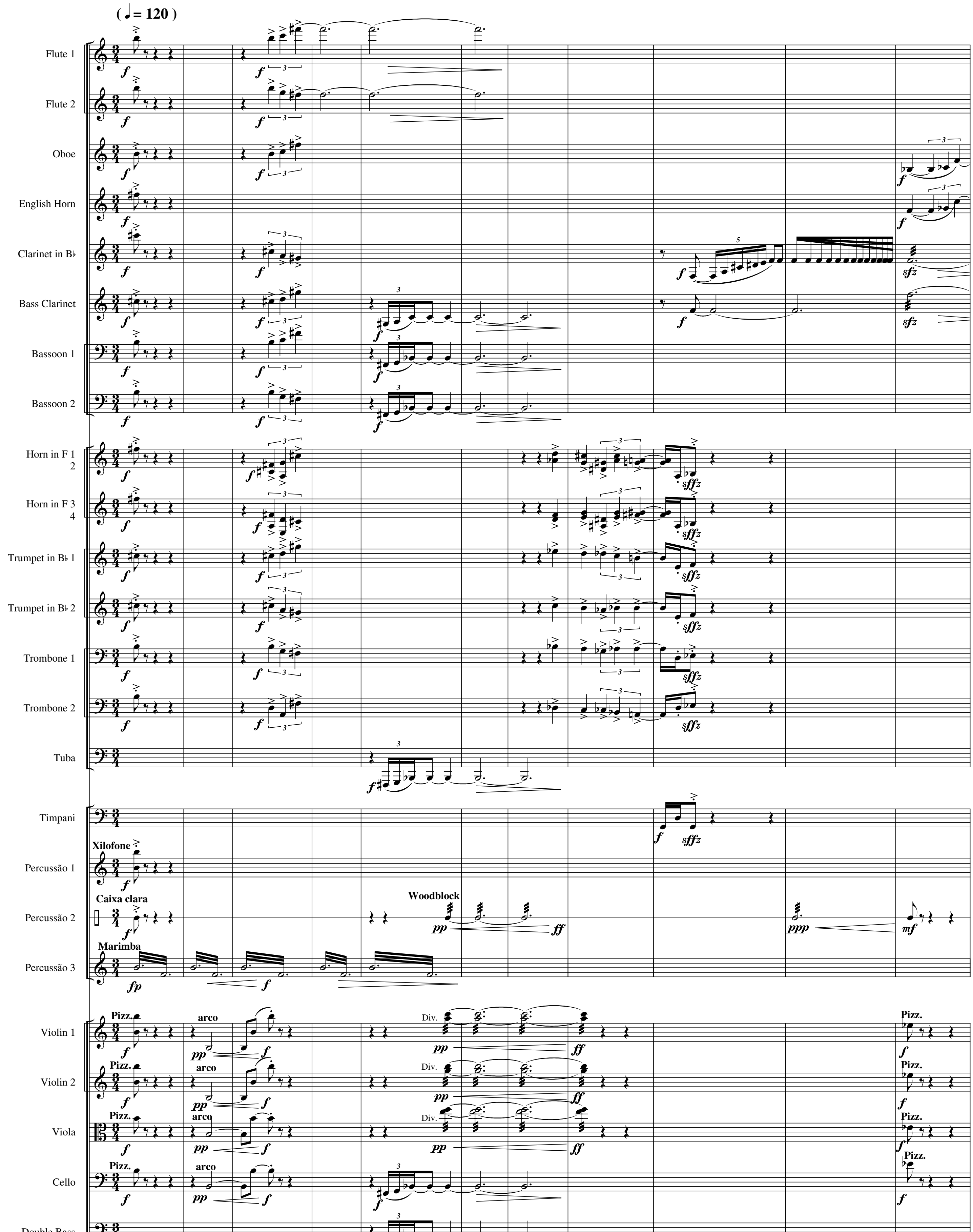
Fantasia - Cadência

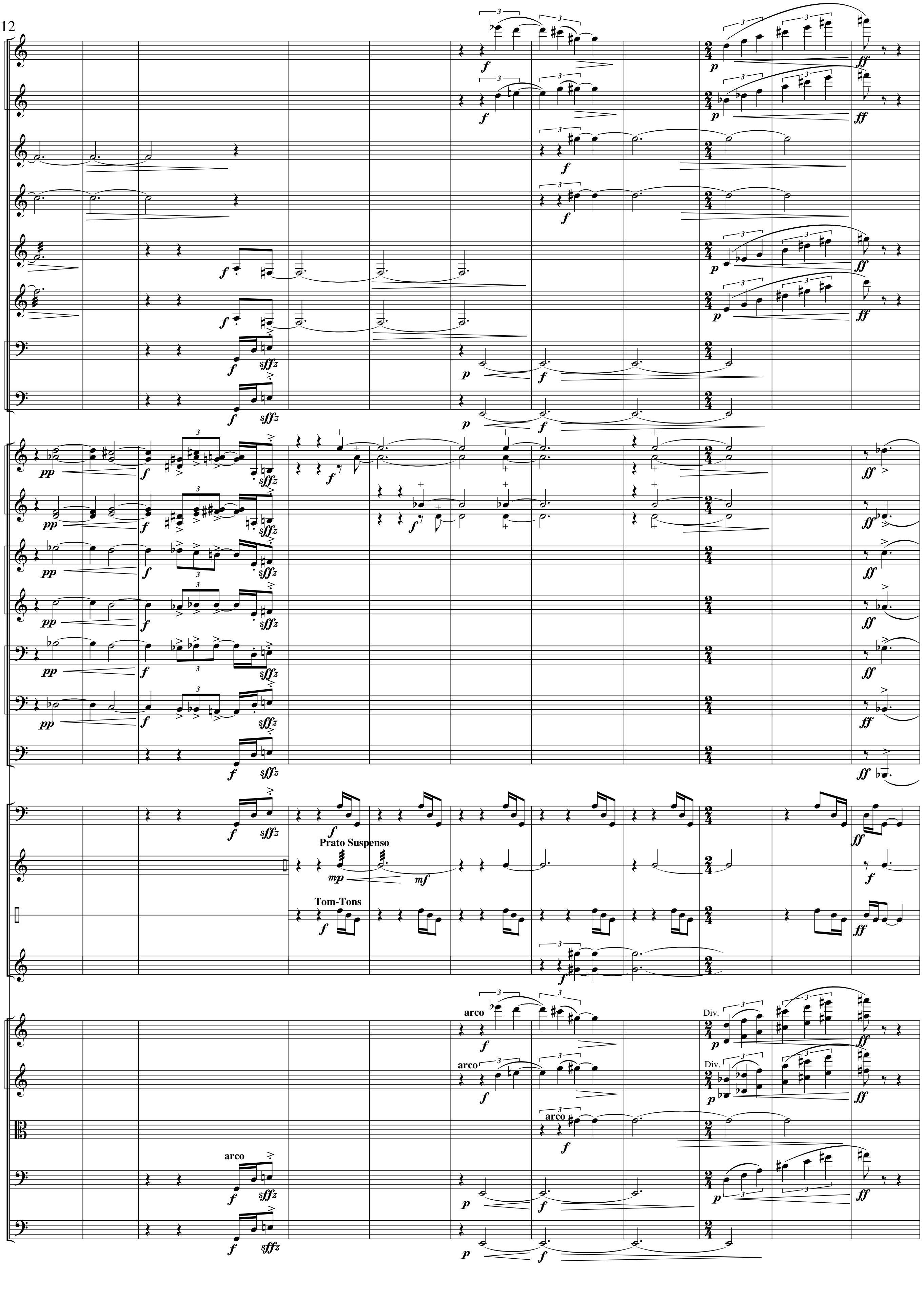
Wellington Gomes

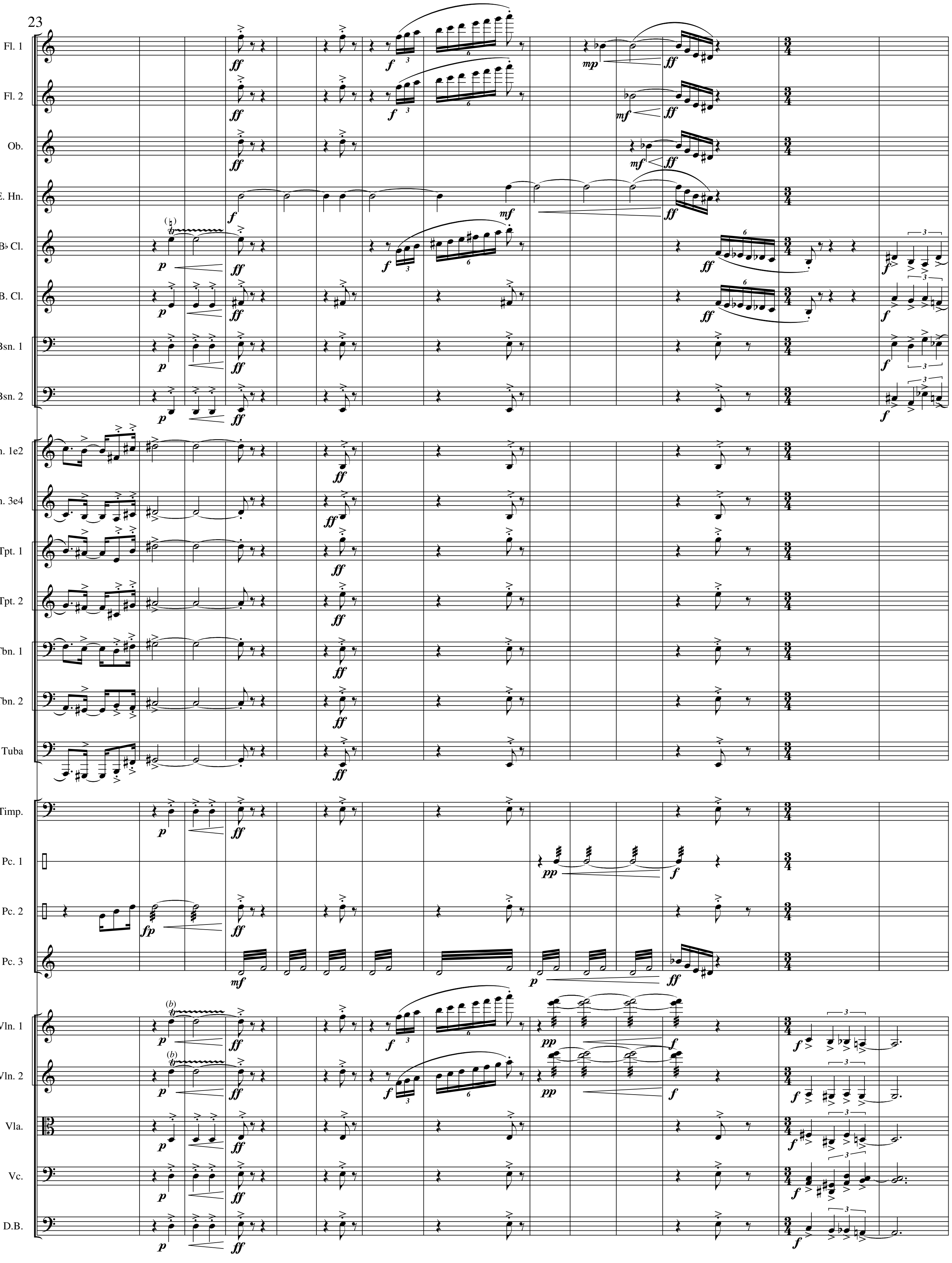


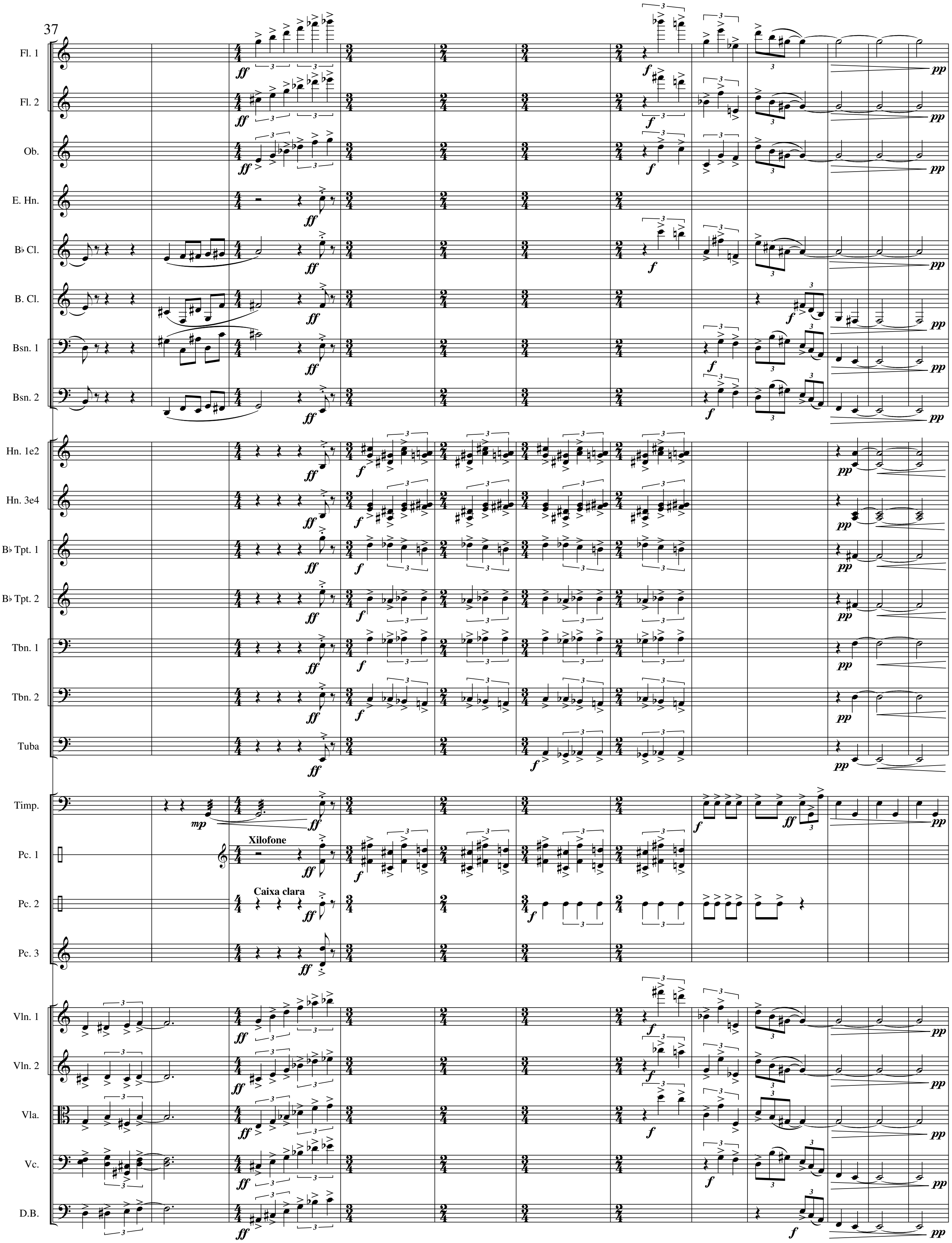
Geometrias Flutuantes

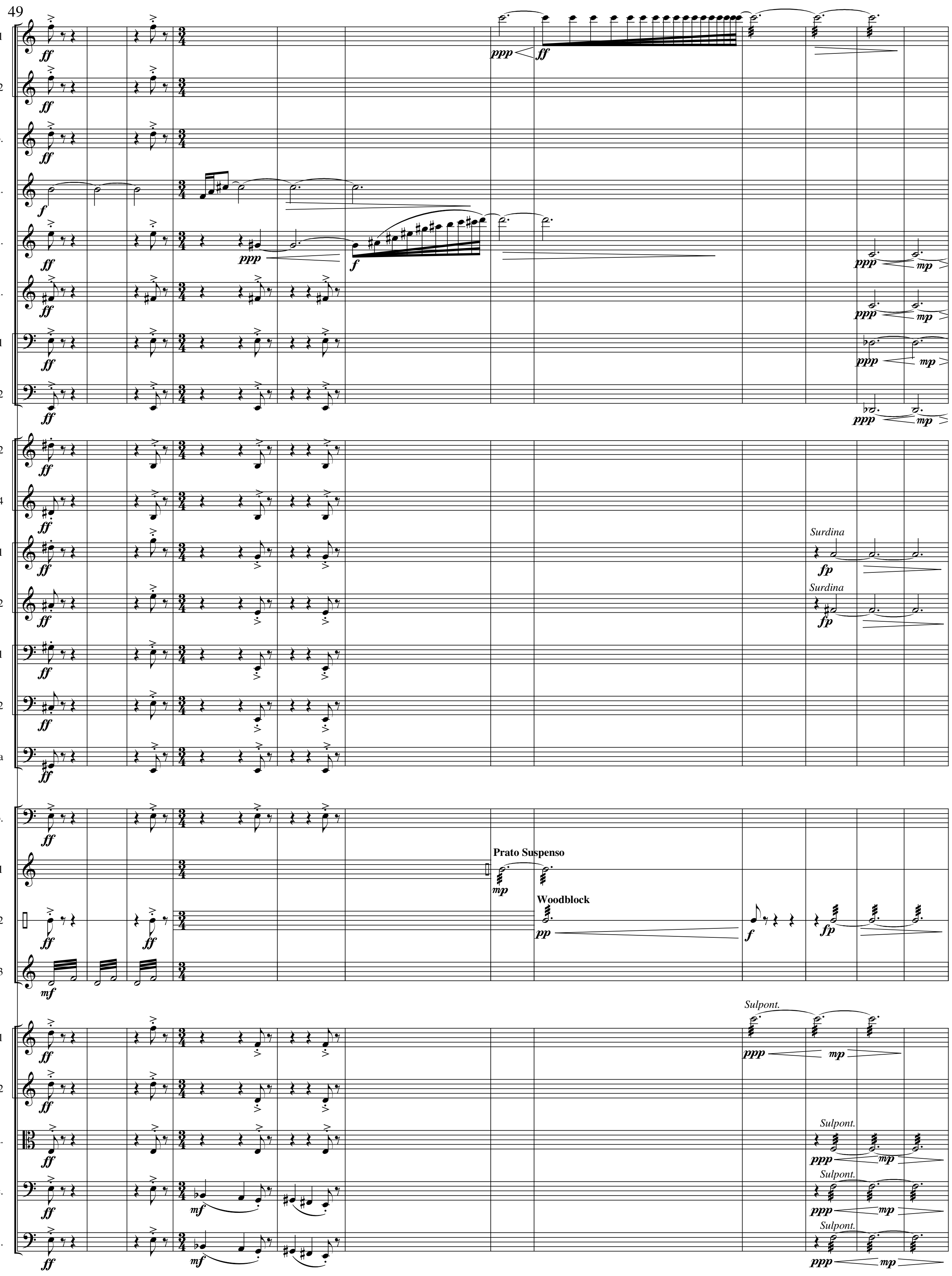
Wellington Gomes
(2010)

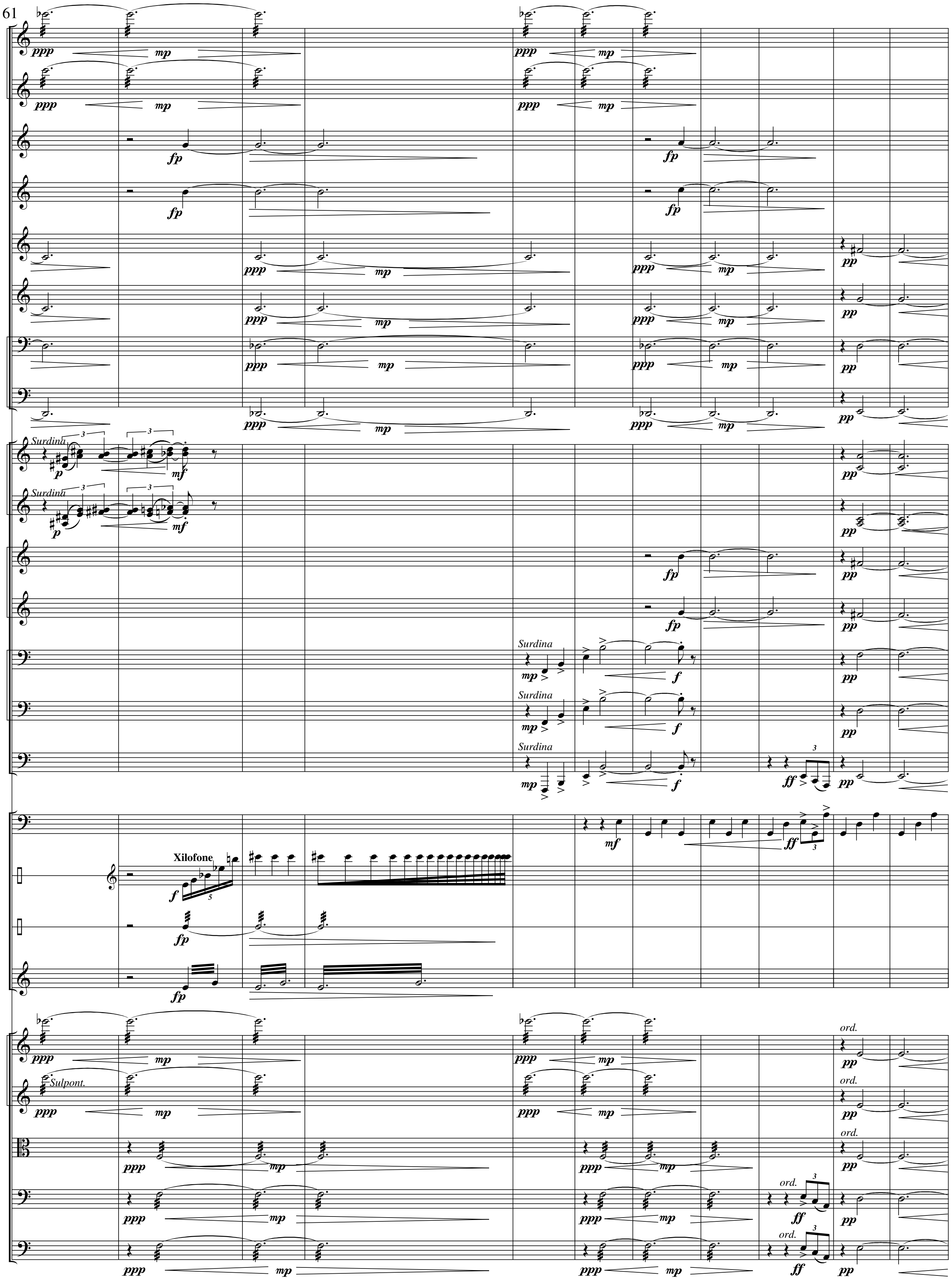


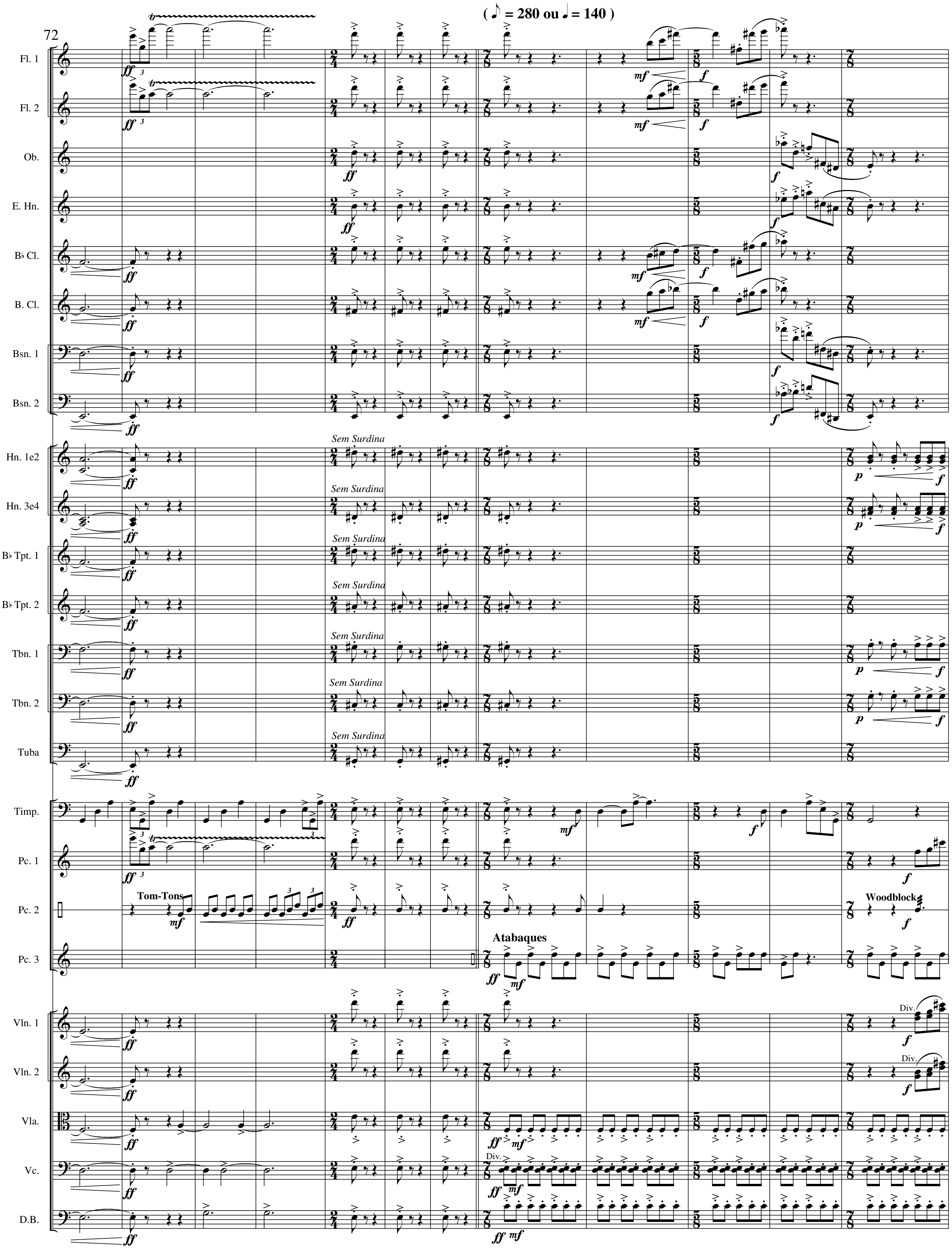

12
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Prato Suspenso
Tom-Tons
arco
Div.

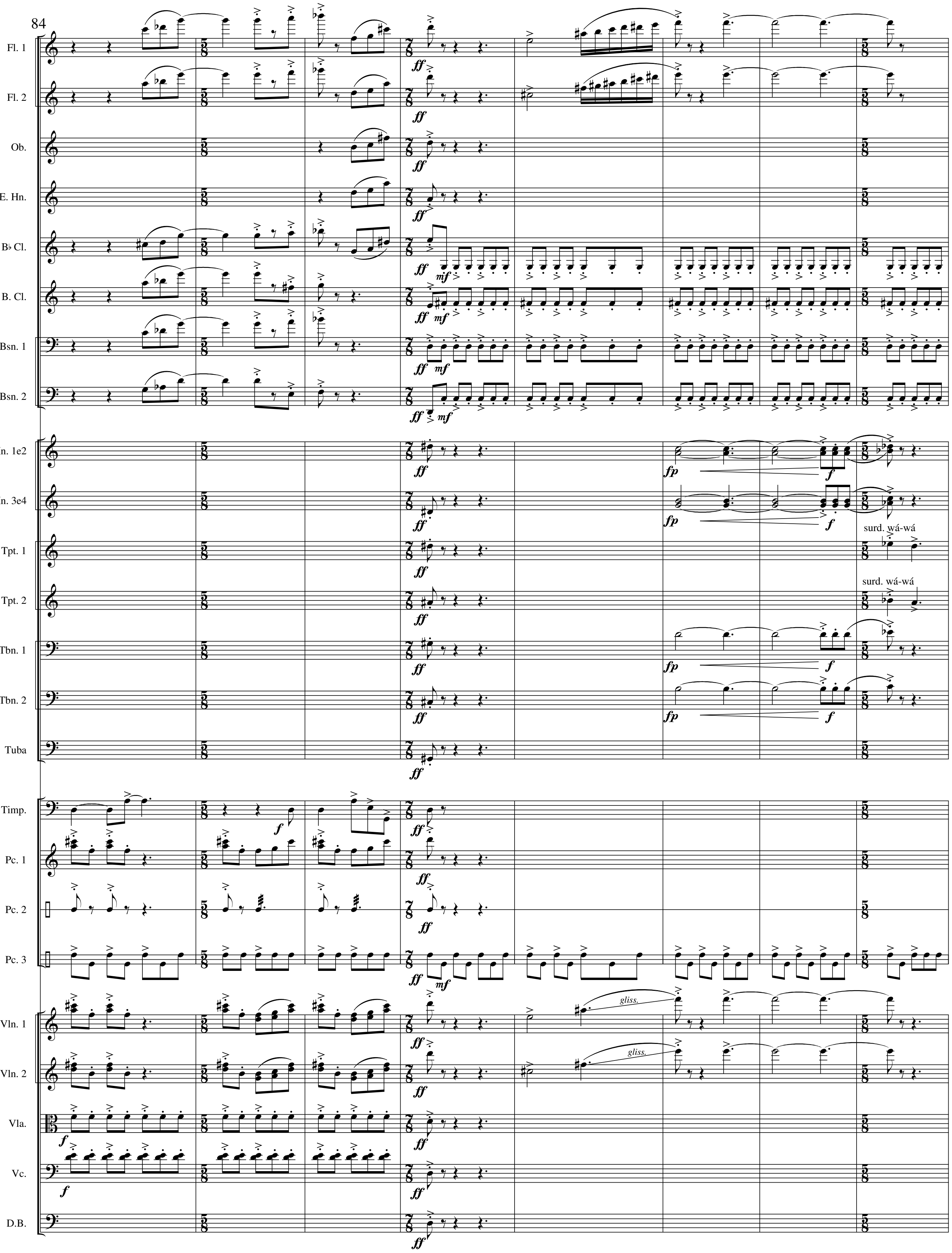

23
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

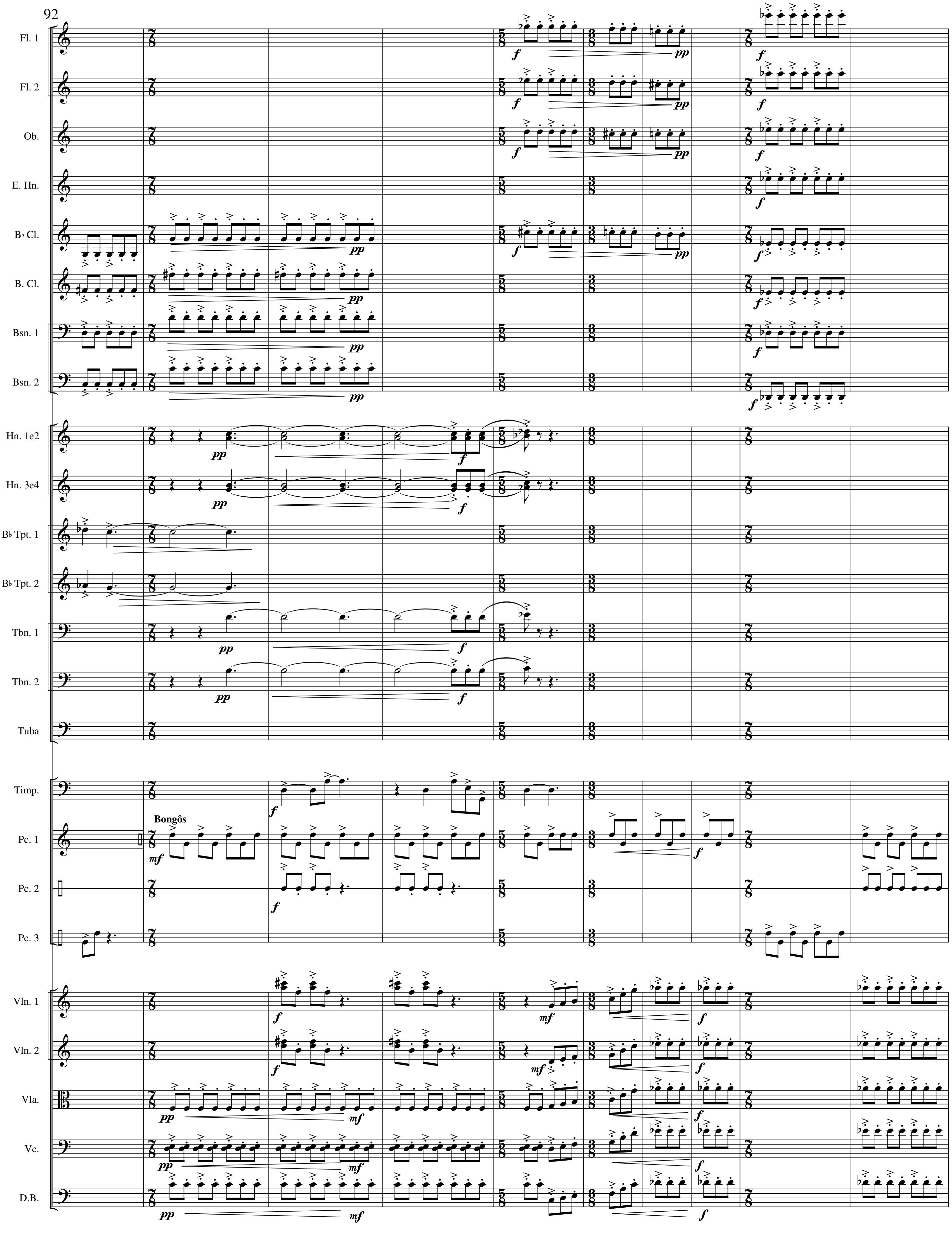

37
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Xilofone
Caixa clara
ff
f
mp
pp

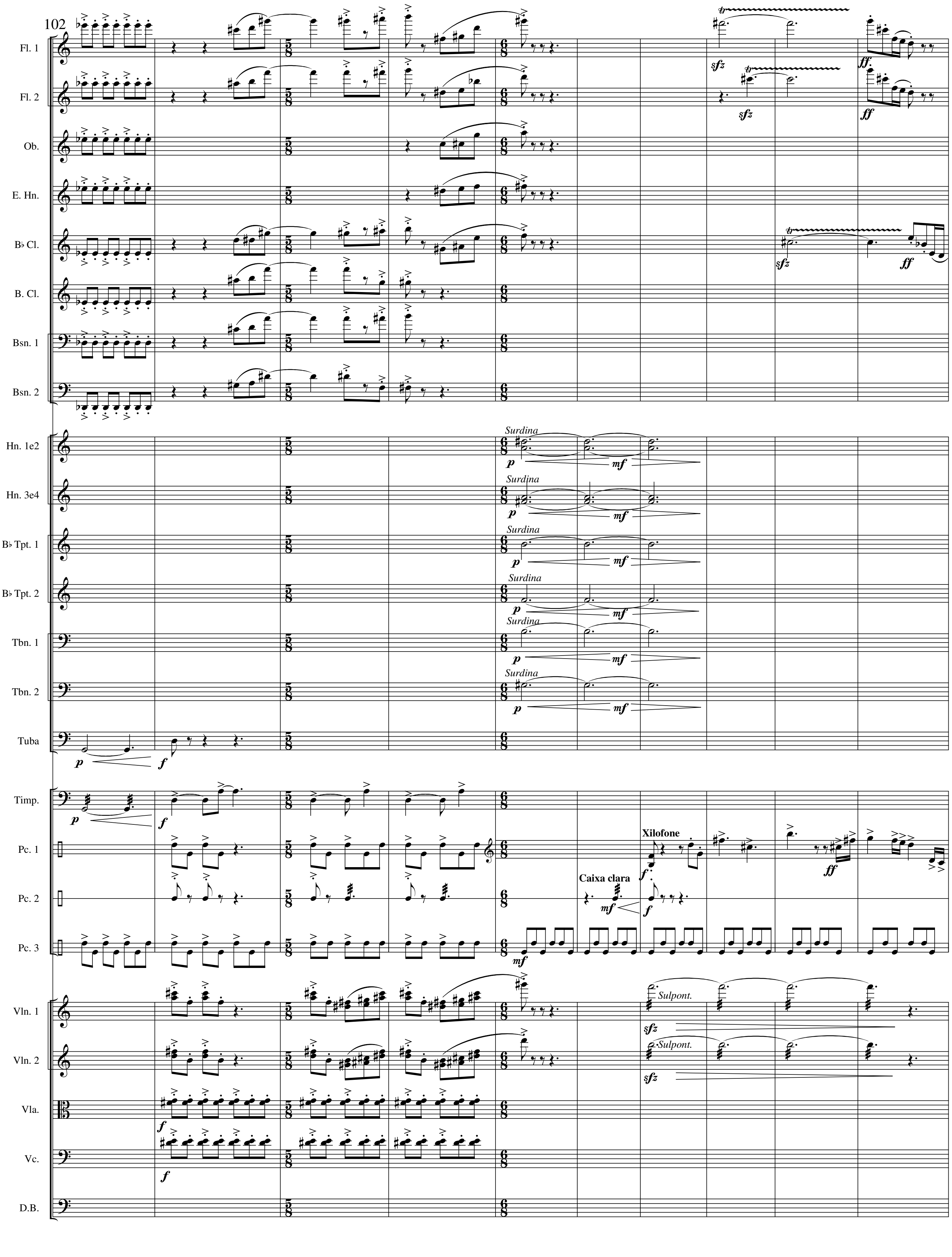

49
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Surdina
Prato Suspenso
Woodblock
Sulpont.
ff
f
ppp
mp
fp
pp
mf

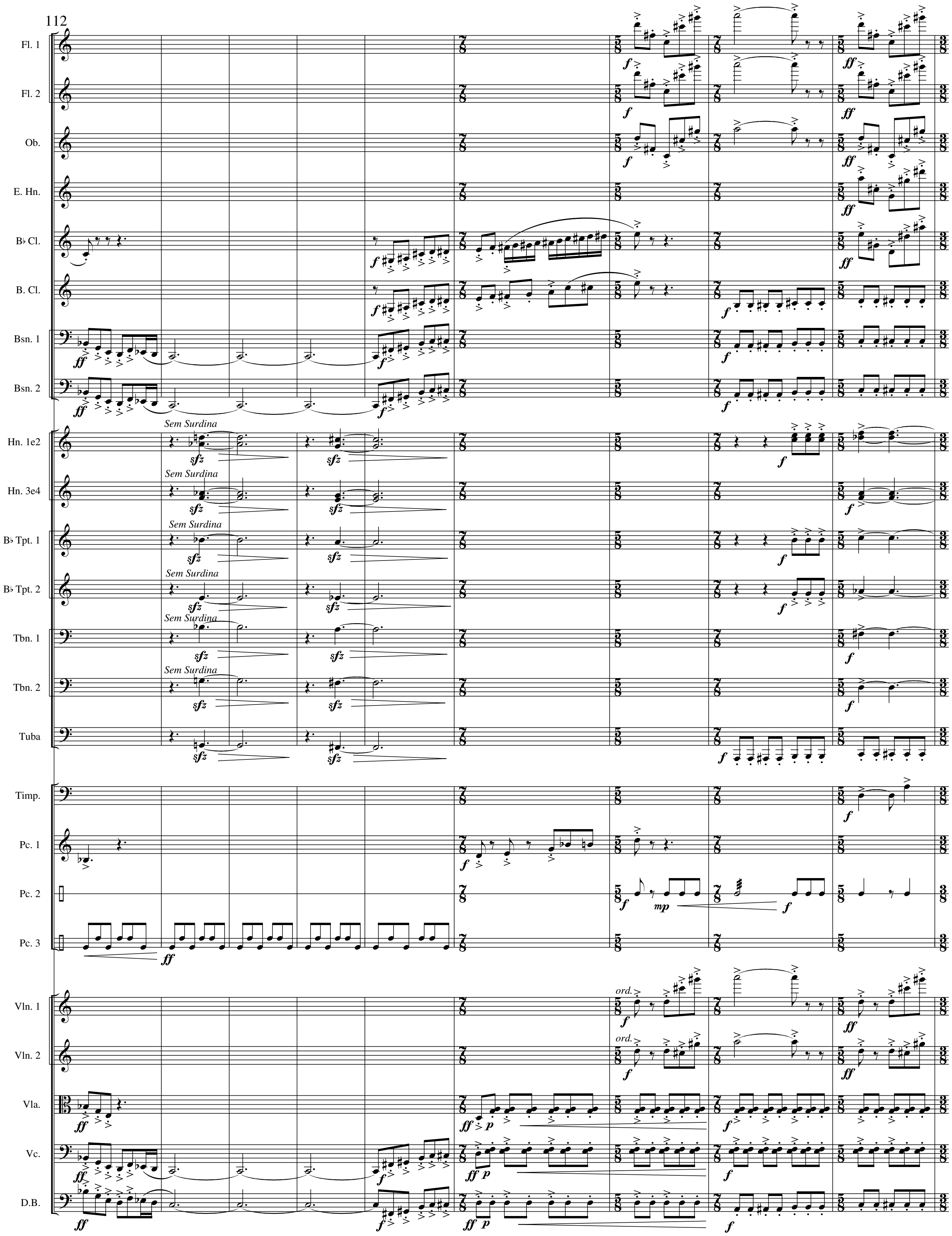

61
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Surdina
Xilofone
Sulpont.
ord.
ppp
mp
fp
pp
p
mf
f
ff

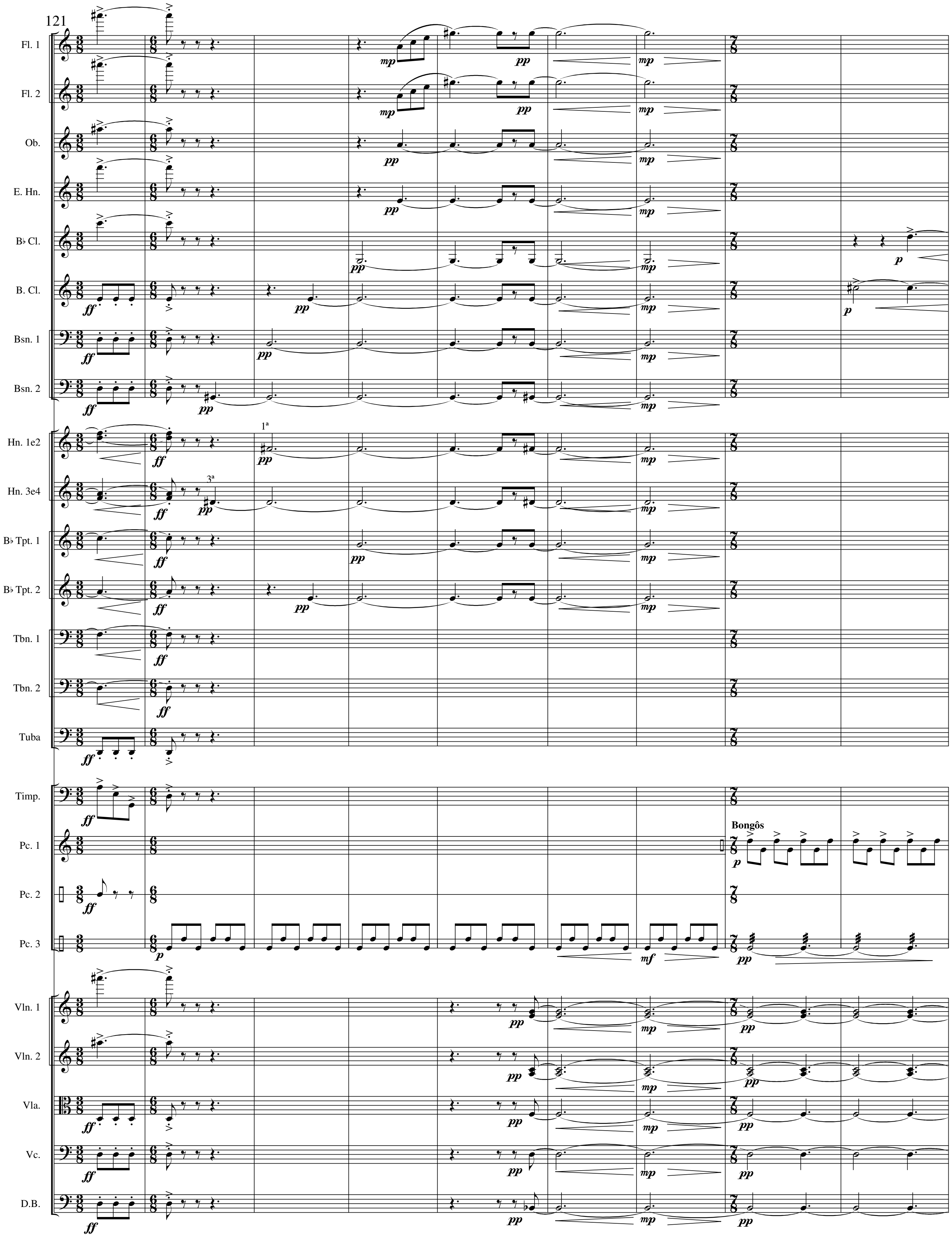

(♪ = 280 ou ♩ = 140)
72
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Sem Surdina
Tom-Tons
Atabaques
Woodblock
Div.

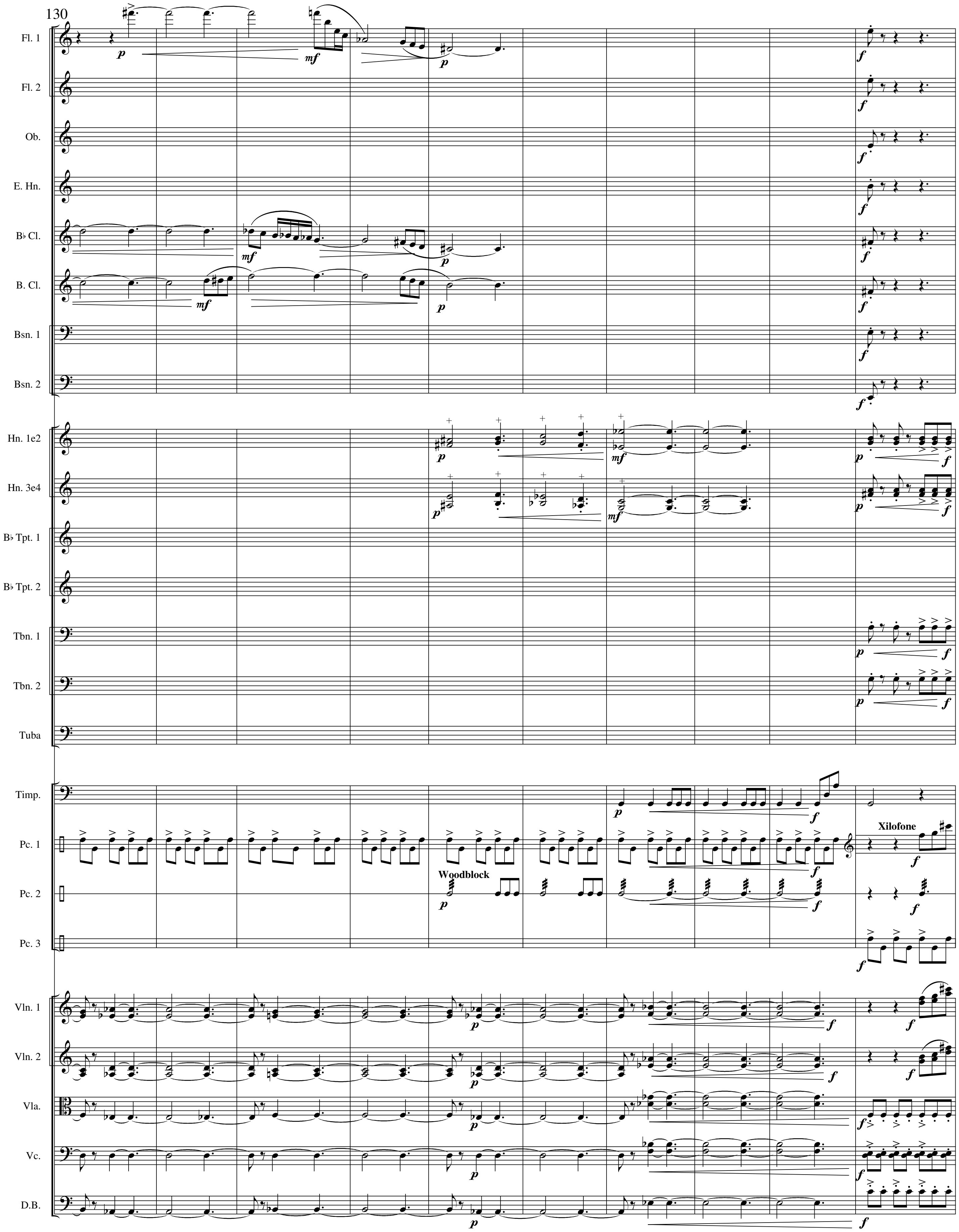

84
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
surd. wá-wá
gliss.

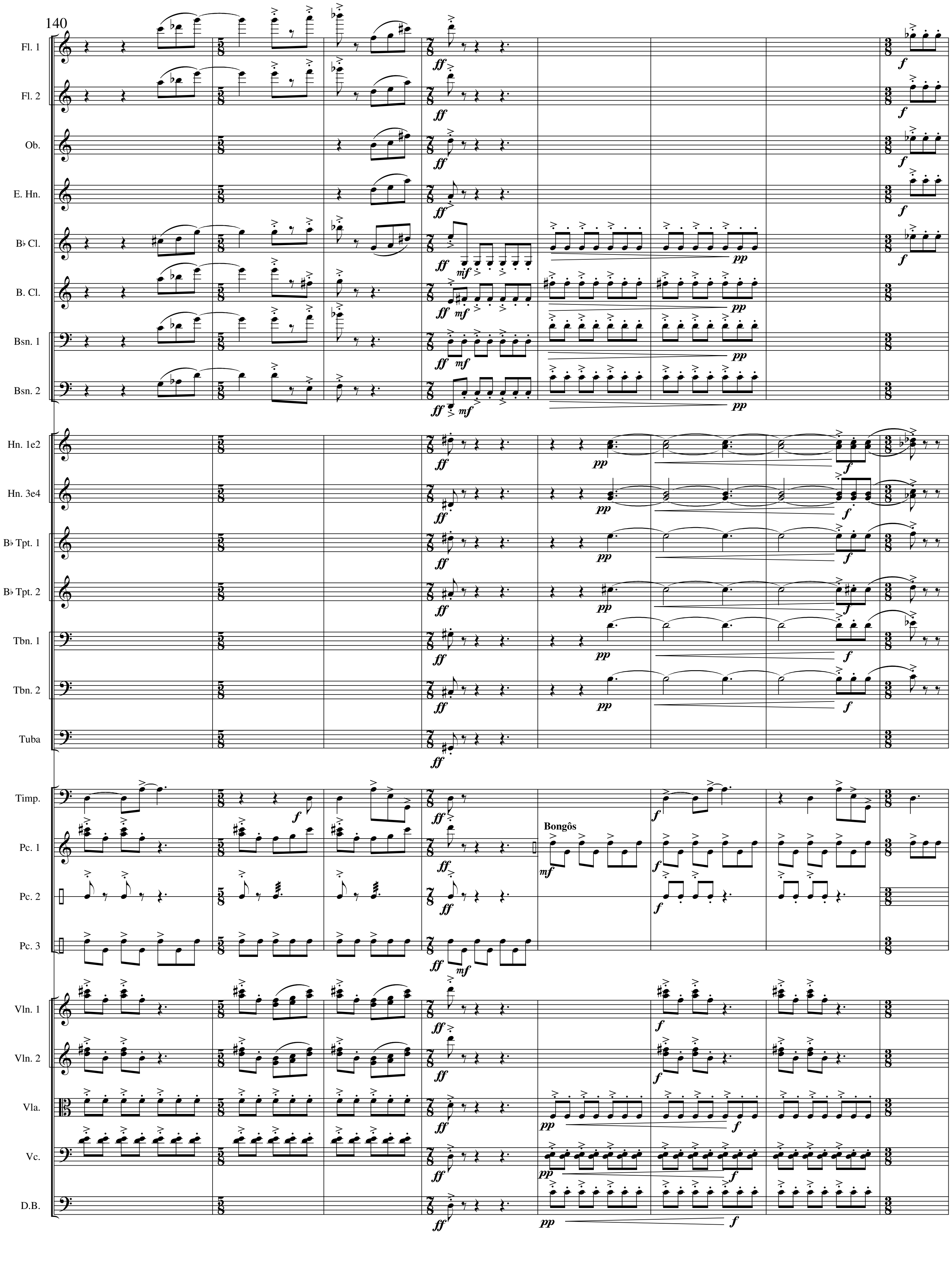

92
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Bongôs
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

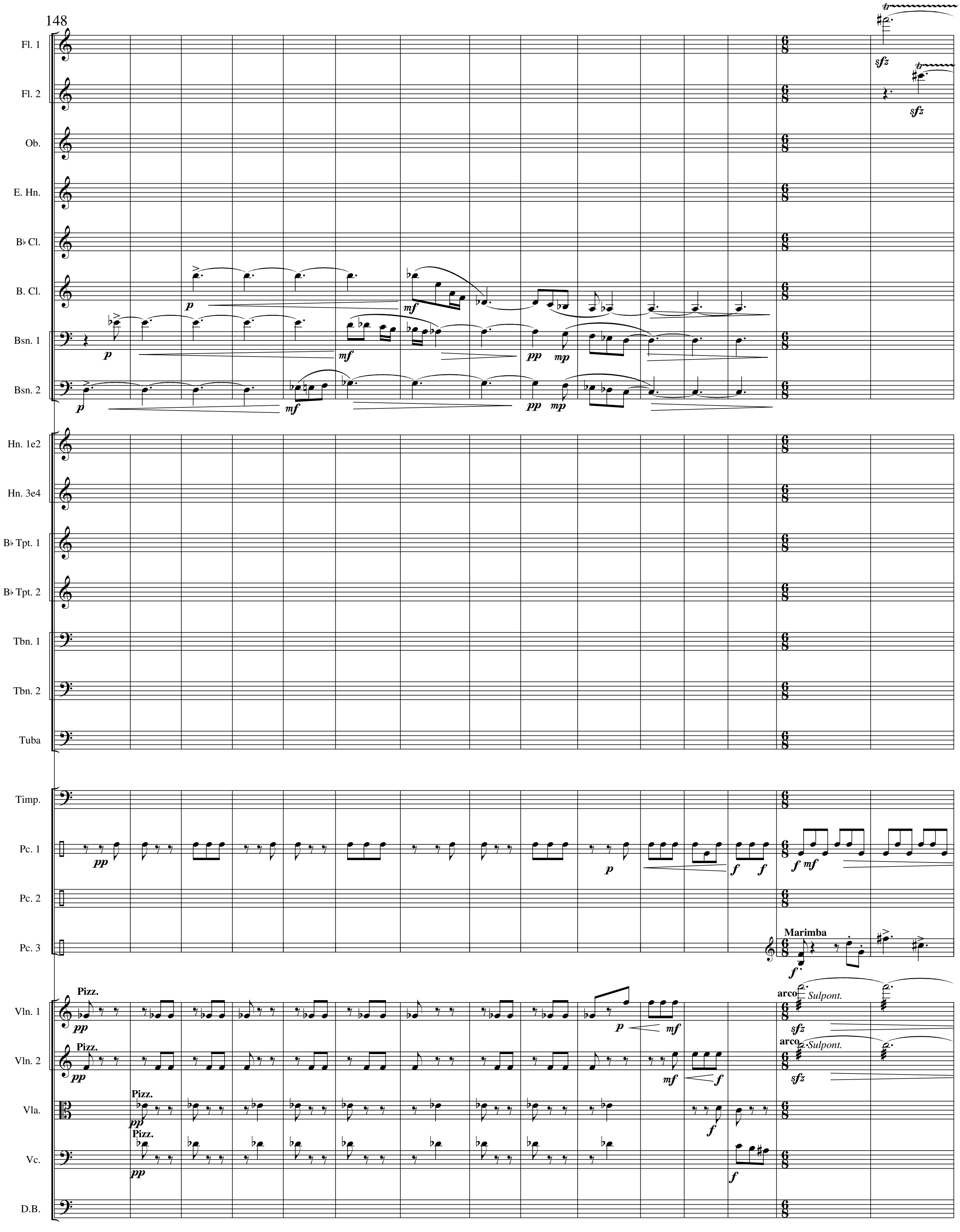

102
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Surdina
Xilofone
Caixa clara
Sulpont.

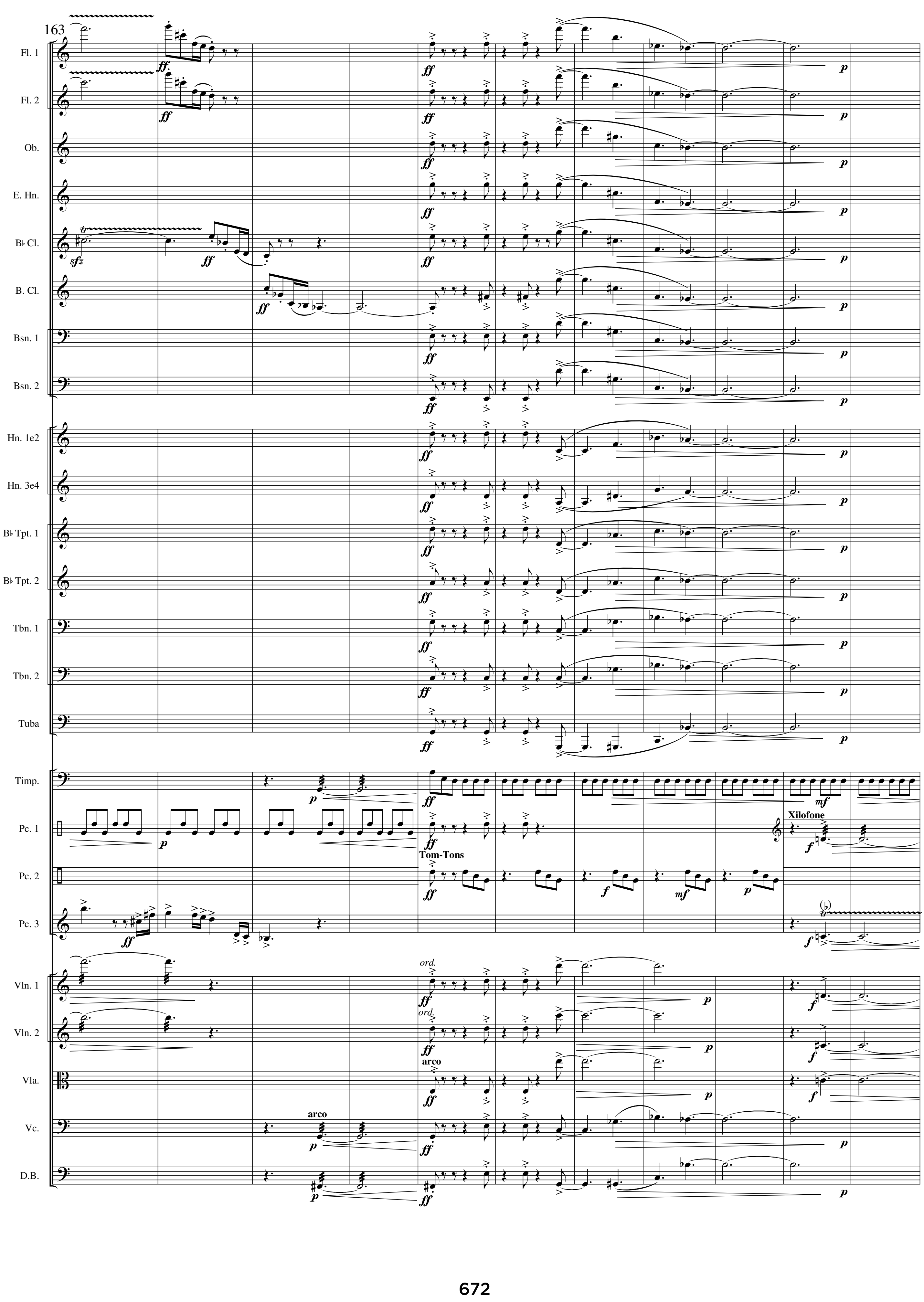

112
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Sem Surdina
ord.

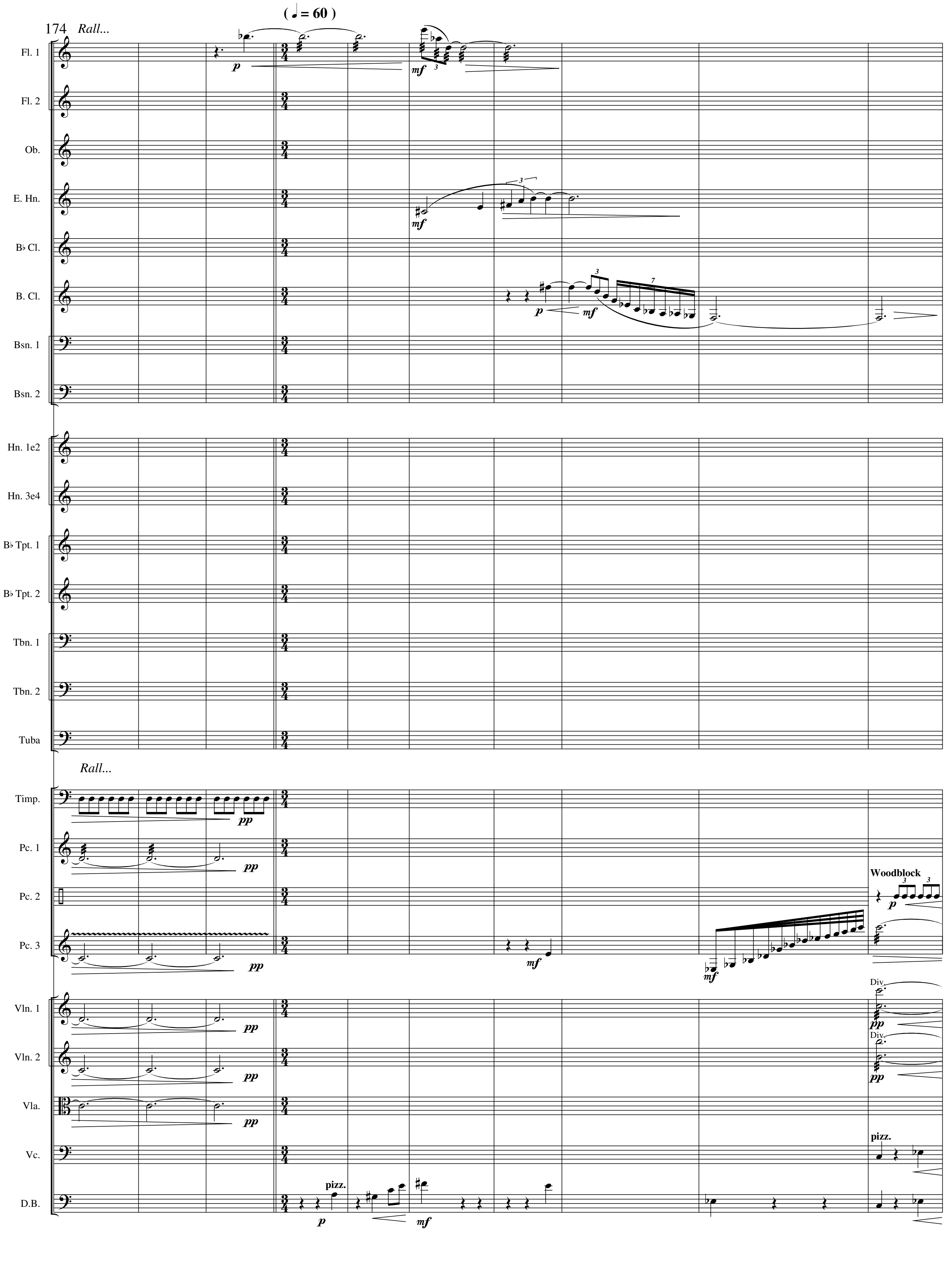

121
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Bongôs
1ª
3ª

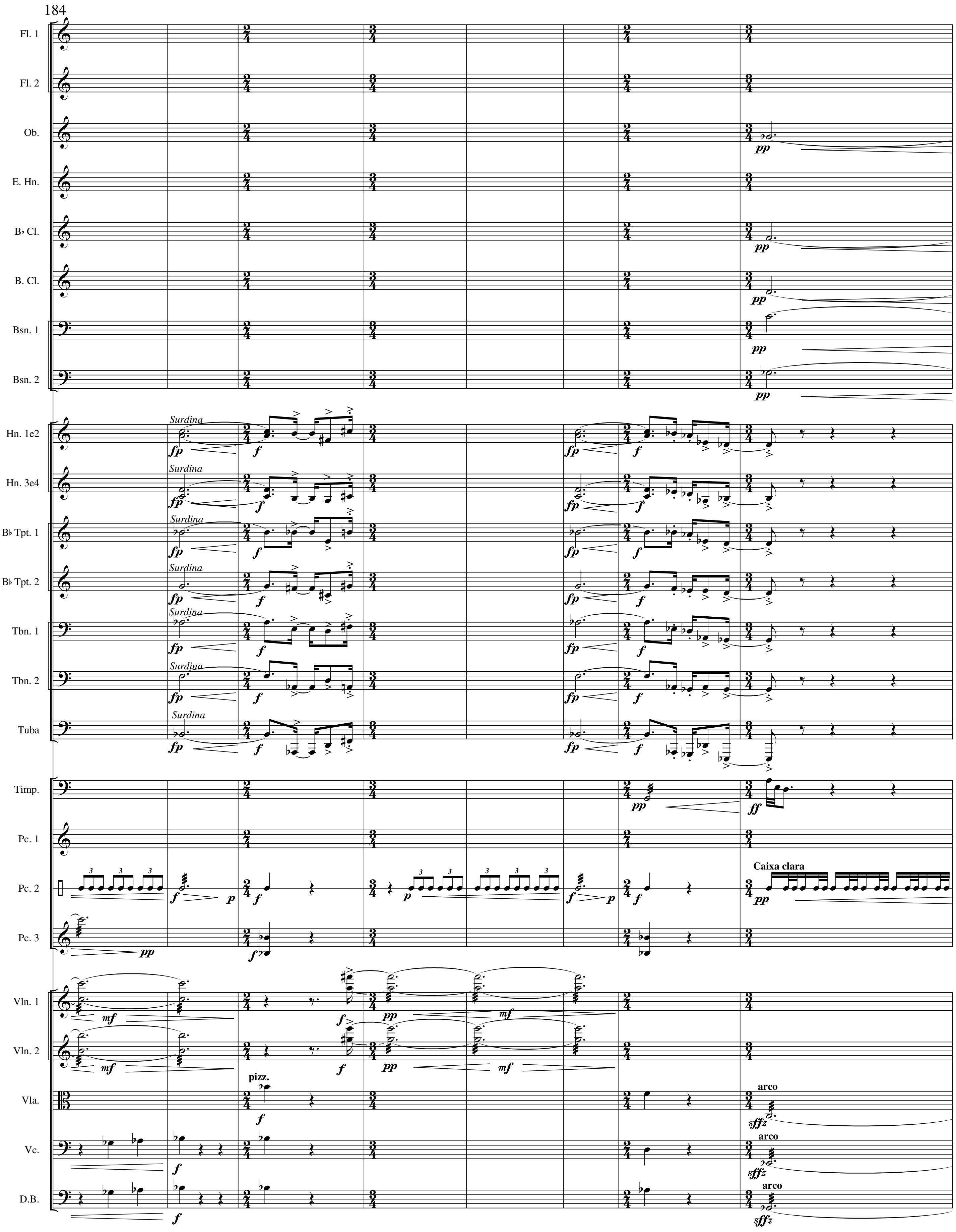

130
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Woodblock
Xilofone

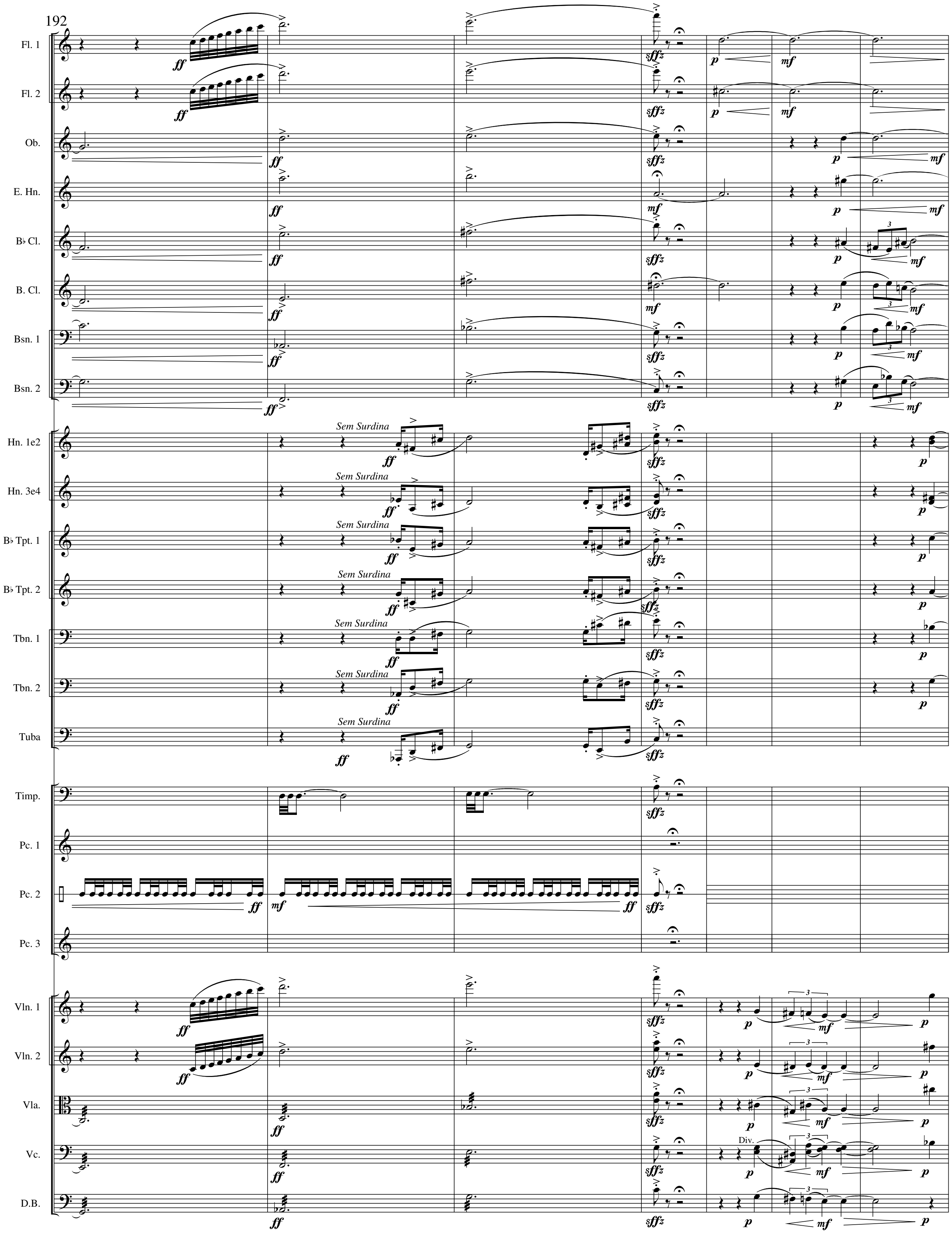

140
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Bongôs
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

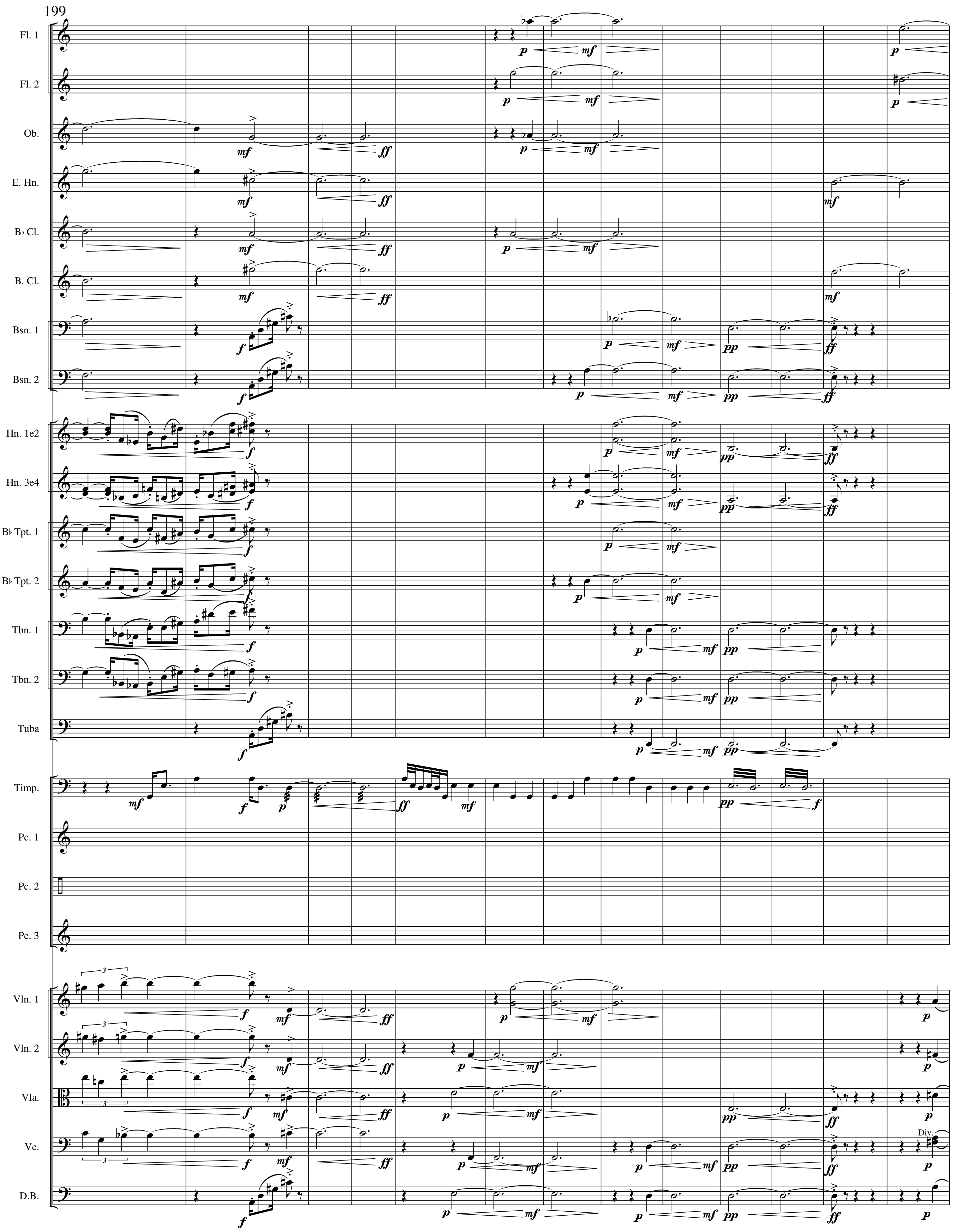

148
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Marimba
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Pizz.
arco
Sulpont.
sfz
pp
p
mp
mf
f

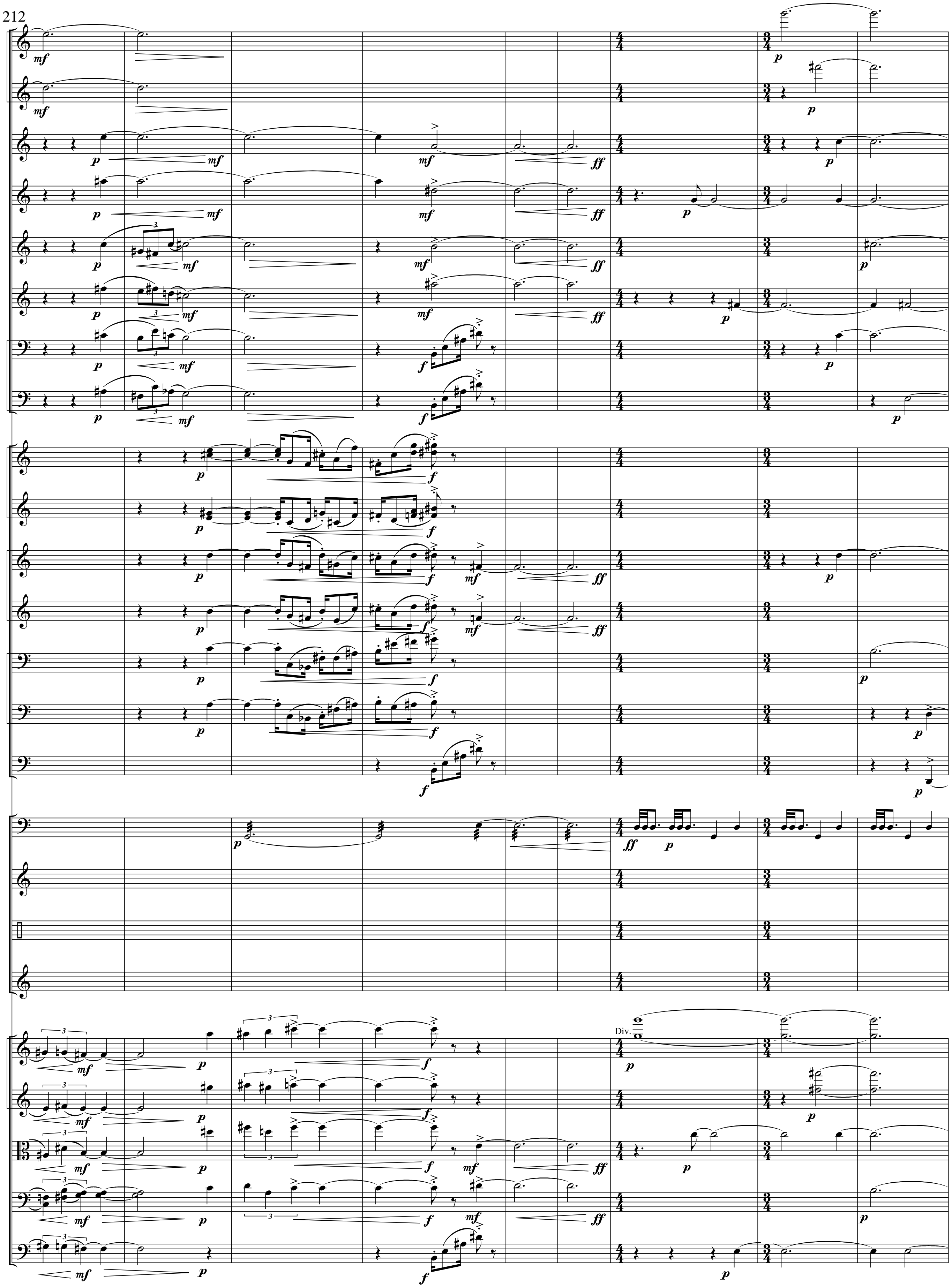

163
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Xilofone
Tom-Tons
ord.
arco

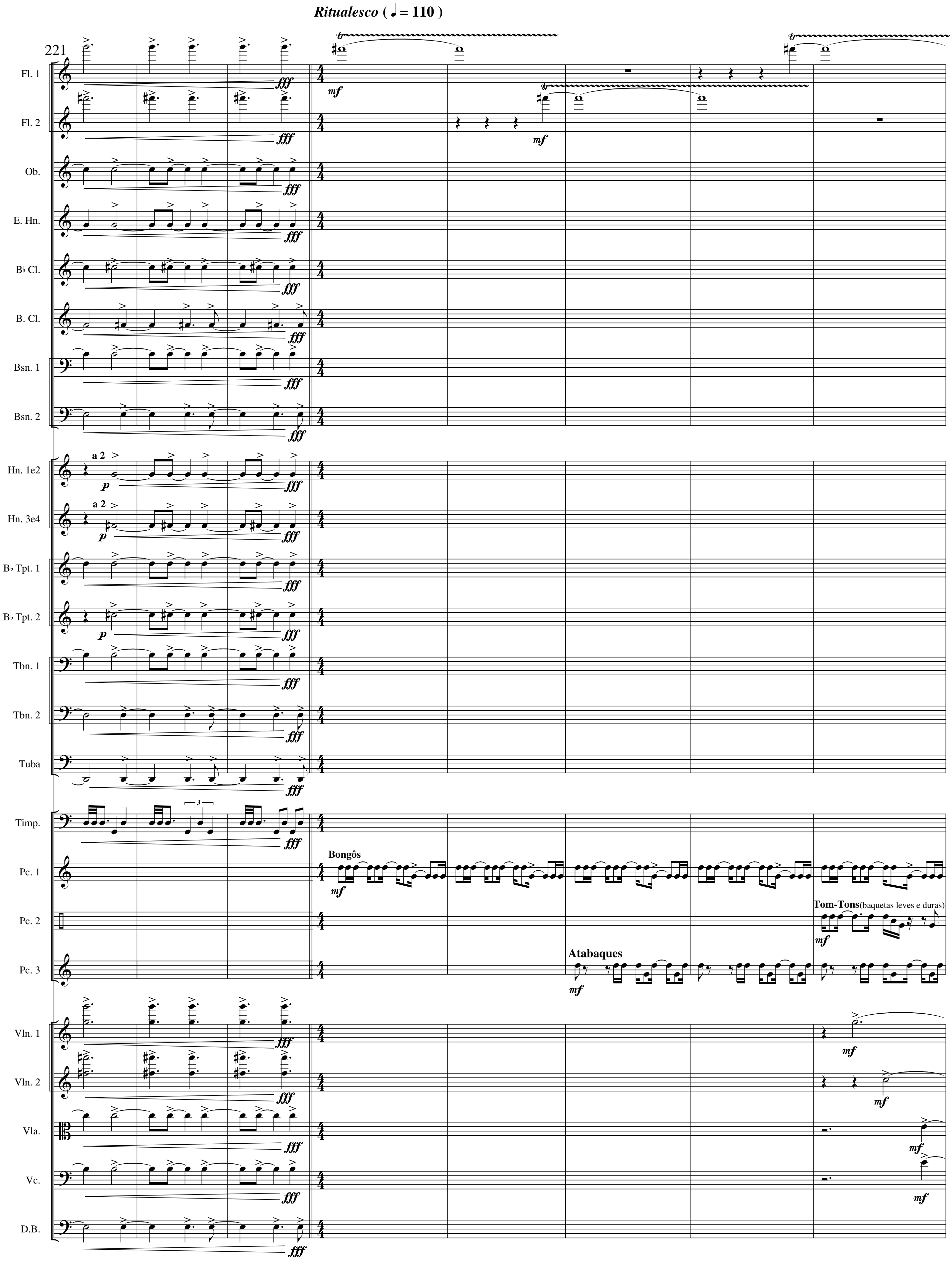

174
Rall...
(♩ = 60)
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Rall...
Timp.
Pc. 1
Pc. 2
Woodblock
Pc. 3
Div.
Vln. 1
Div.
Vln. 2
Vla.
pizz.
Vc.
pizz.
D.B.

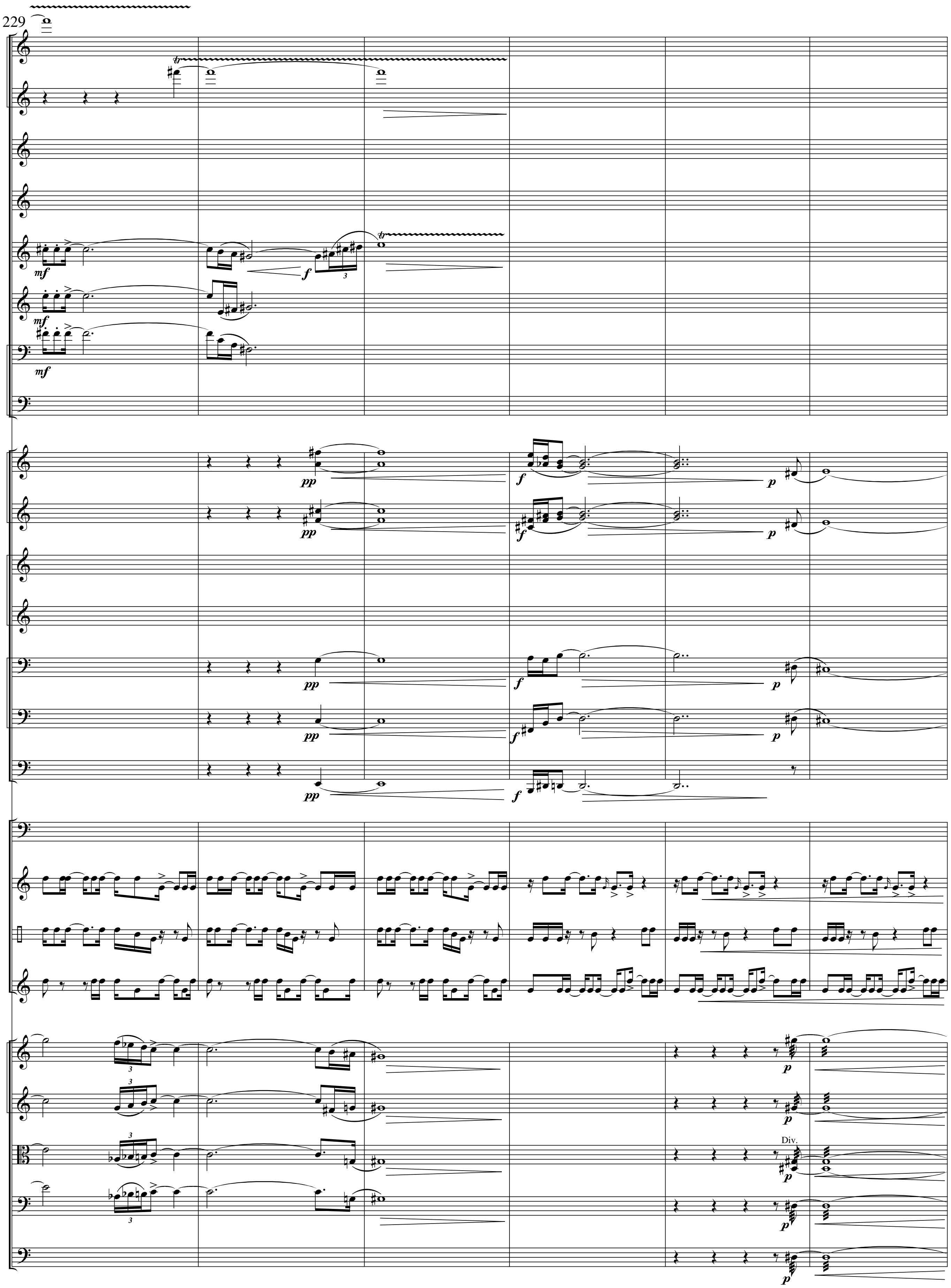

184
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Surdina
pizz.
arco
Caixa clara

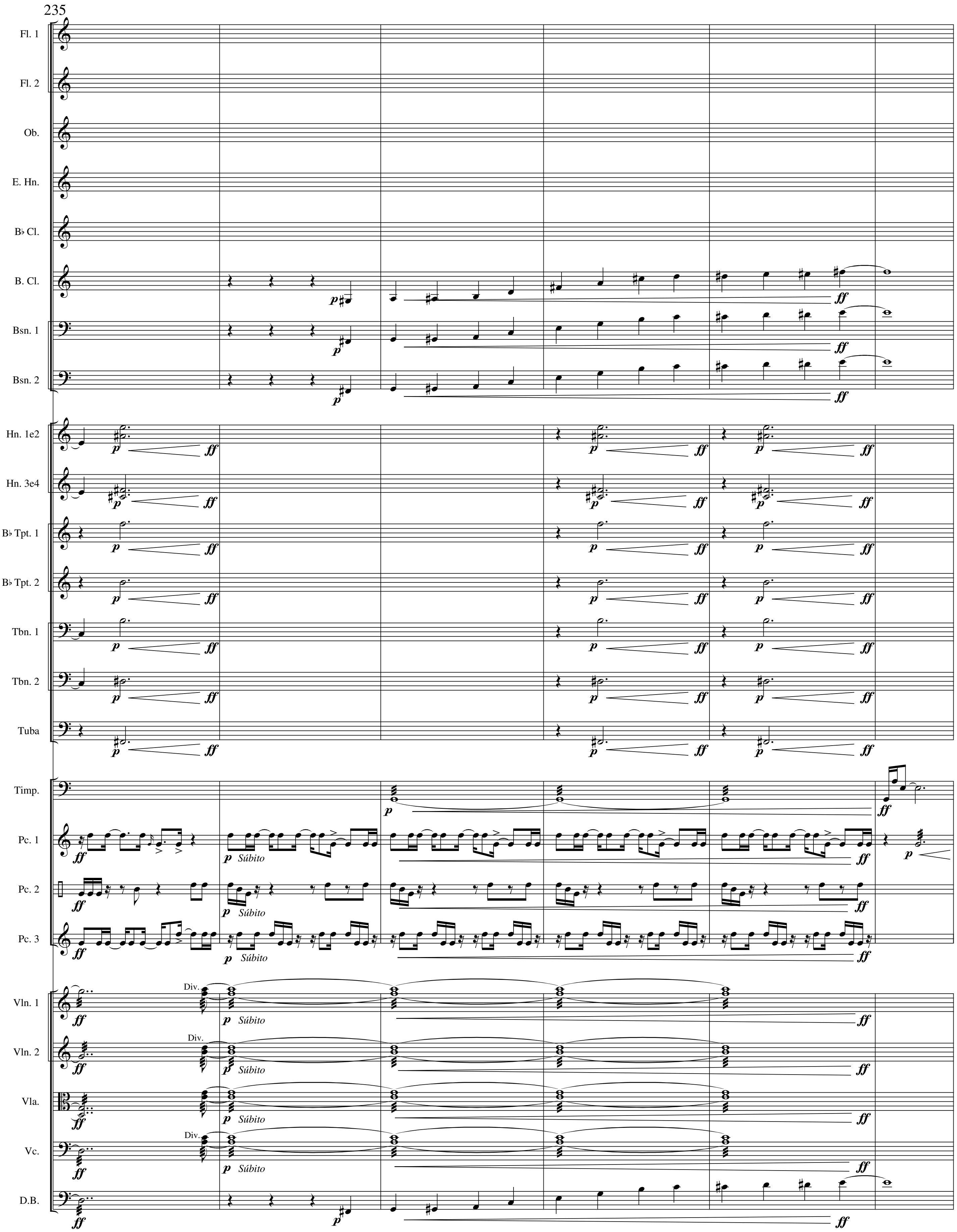

192
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Sem Surdina
Div.

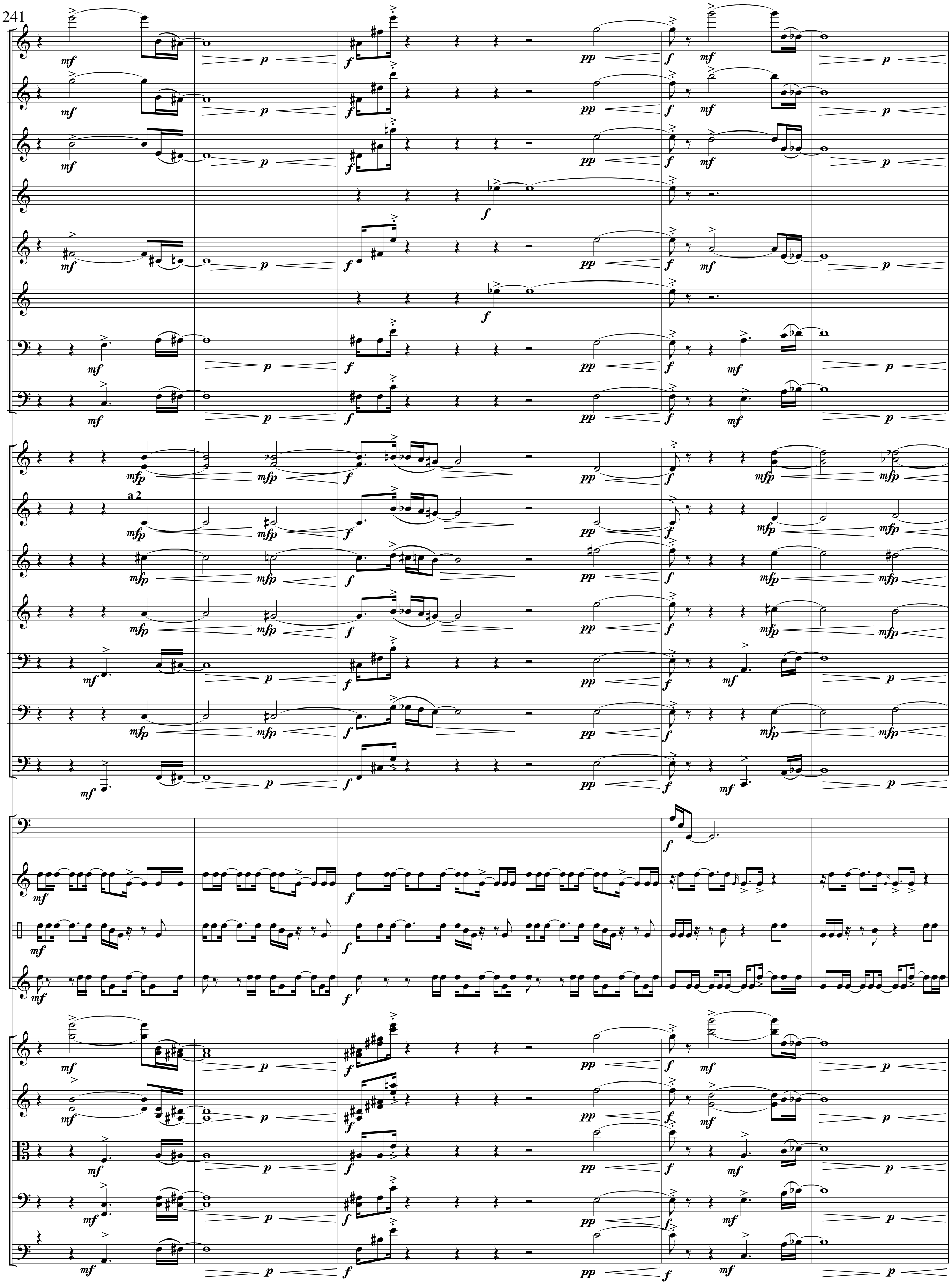

199
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Div.

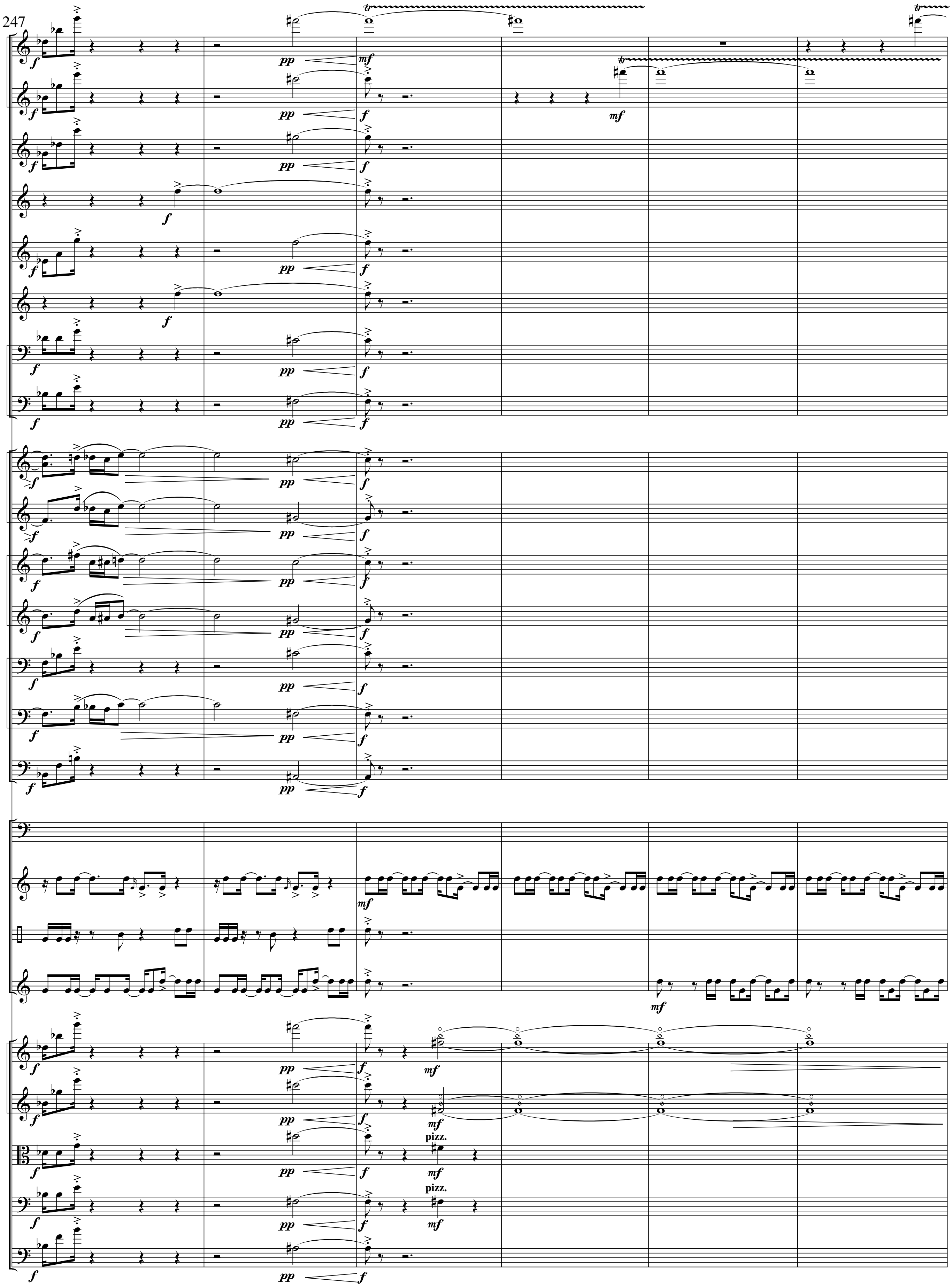

212
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Div.

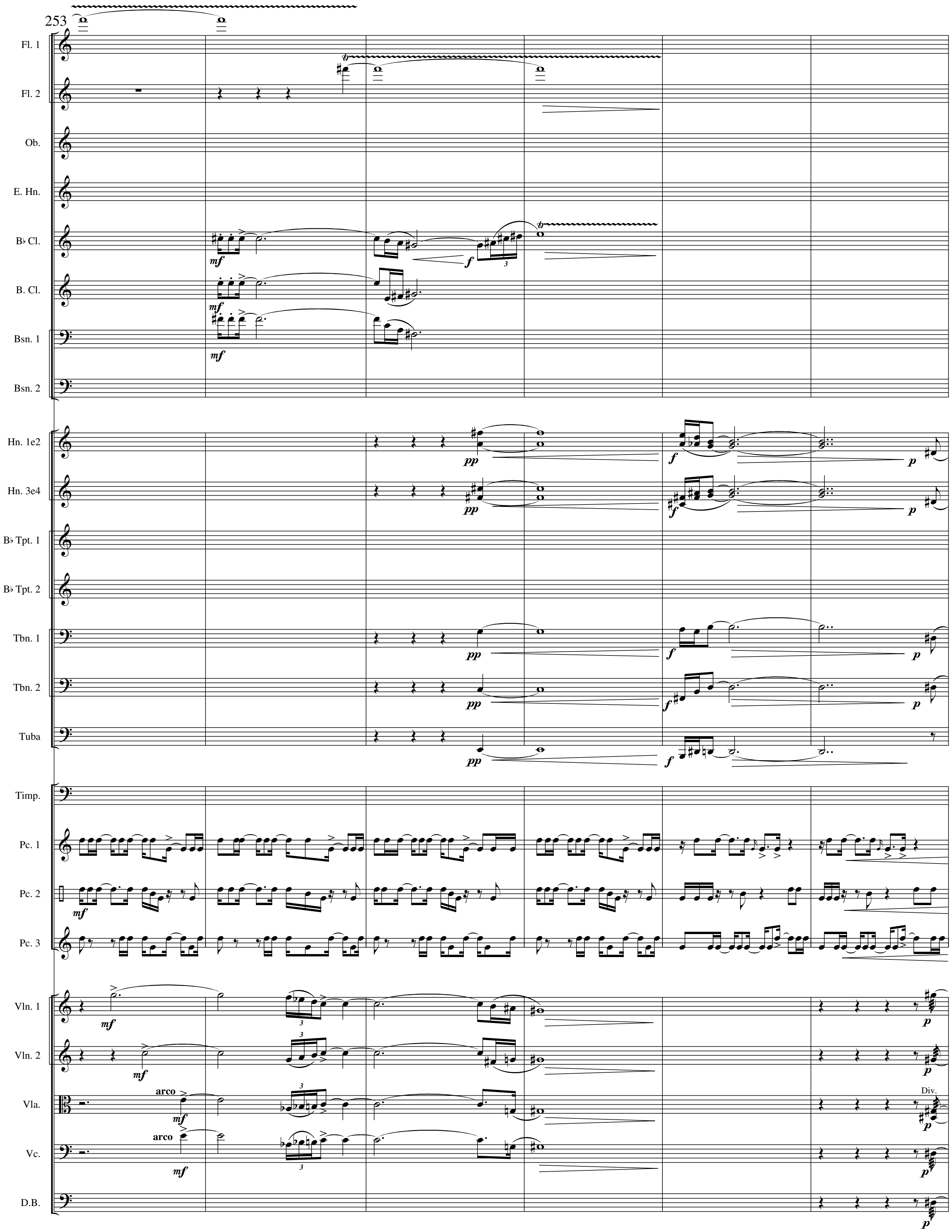

Ritualesco (♩= 110)
221
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
a 2
Bongôs
Tom-Tons(baquetas leves e duras)
Atabaques

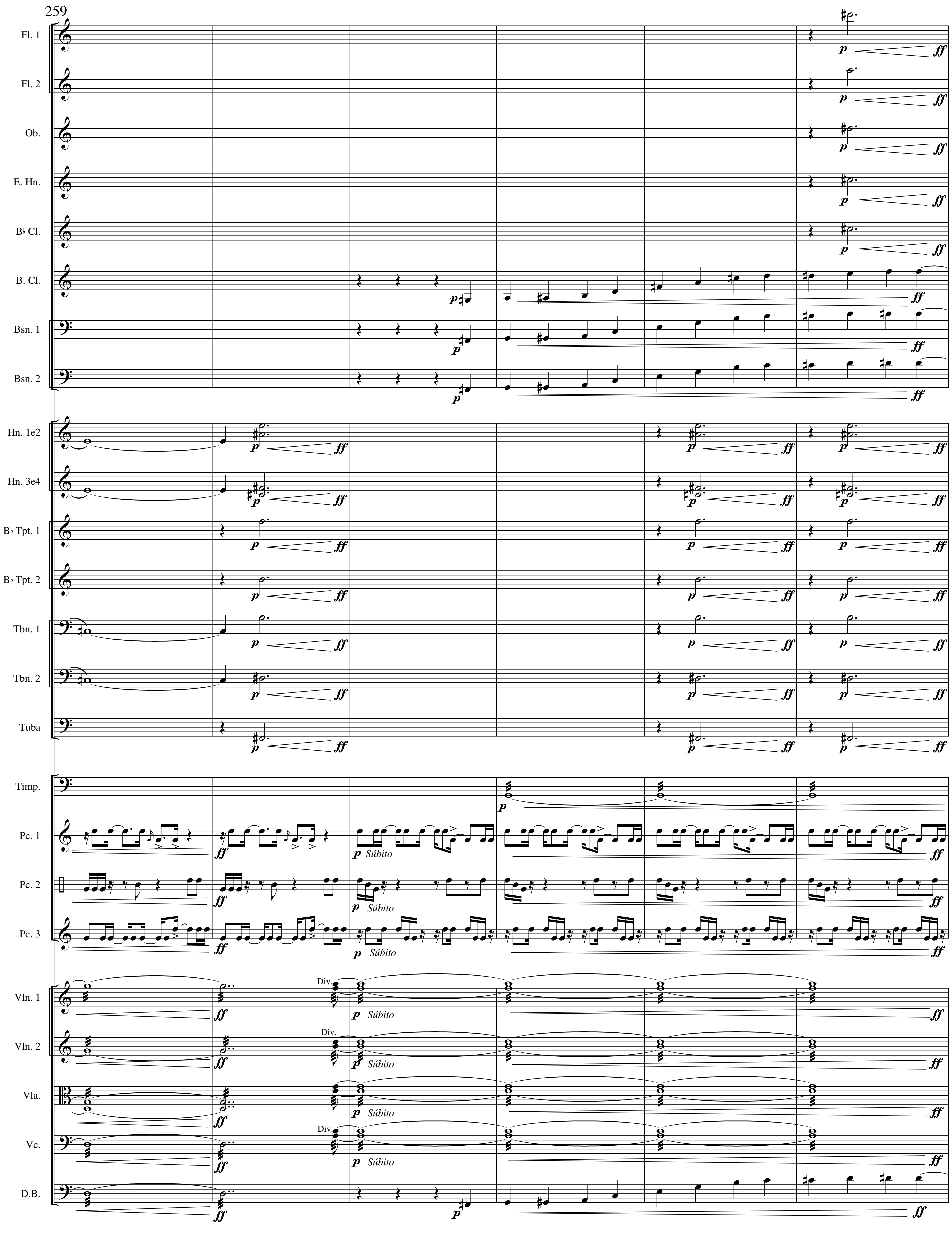

229
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Div.
Vc.
D.B.

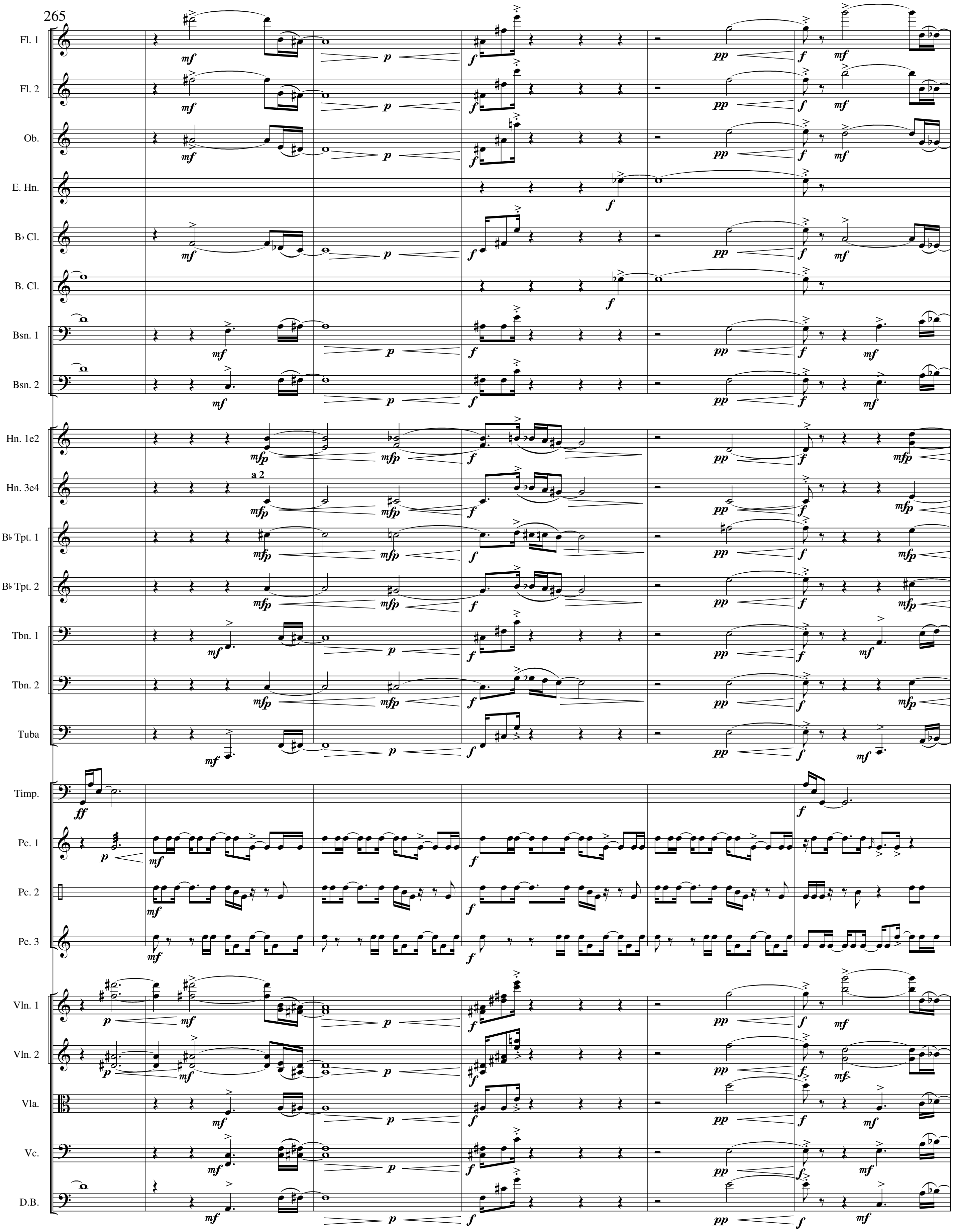

235
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p
ff
Súbito
Div.

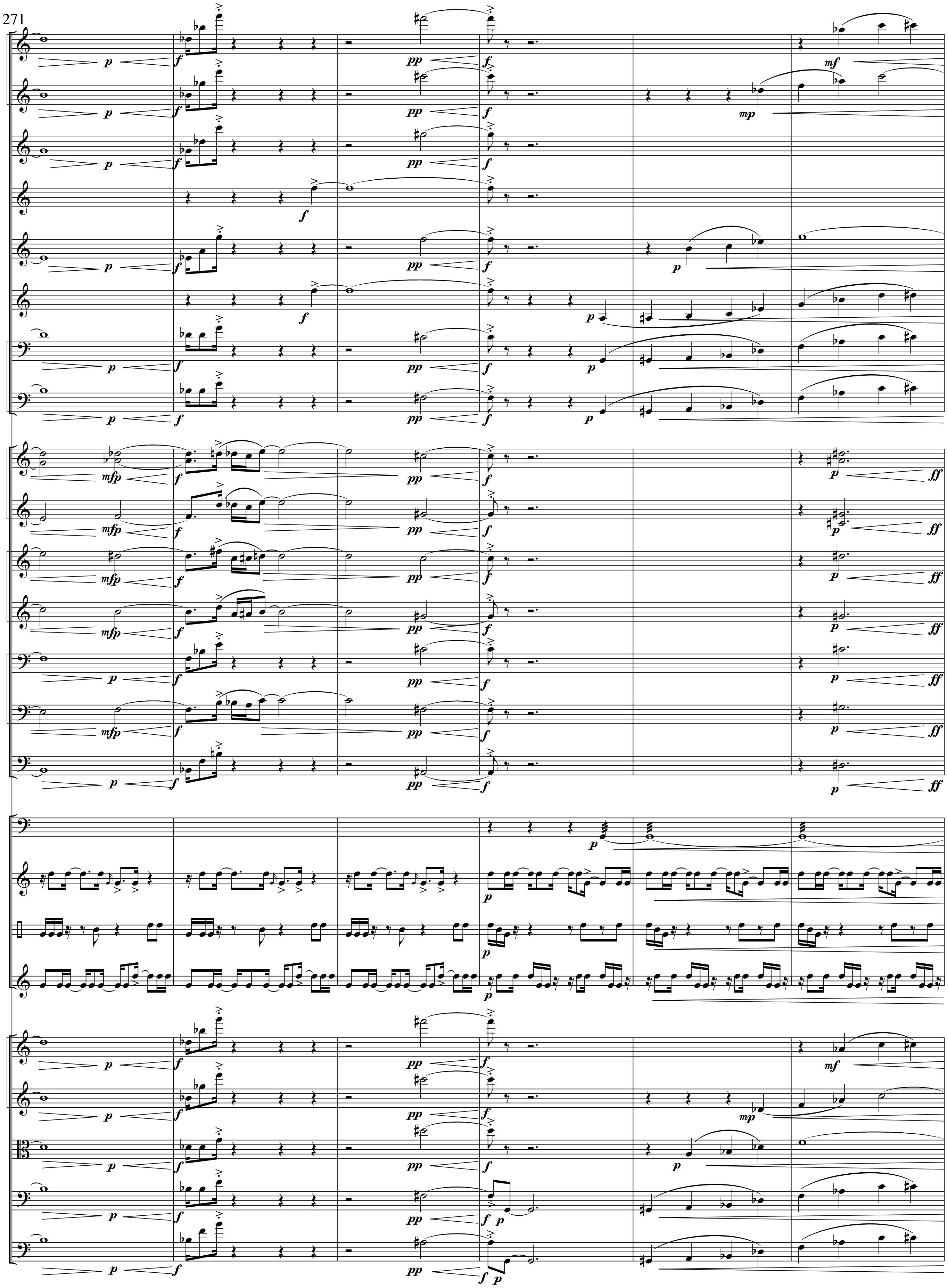

241
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
a 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

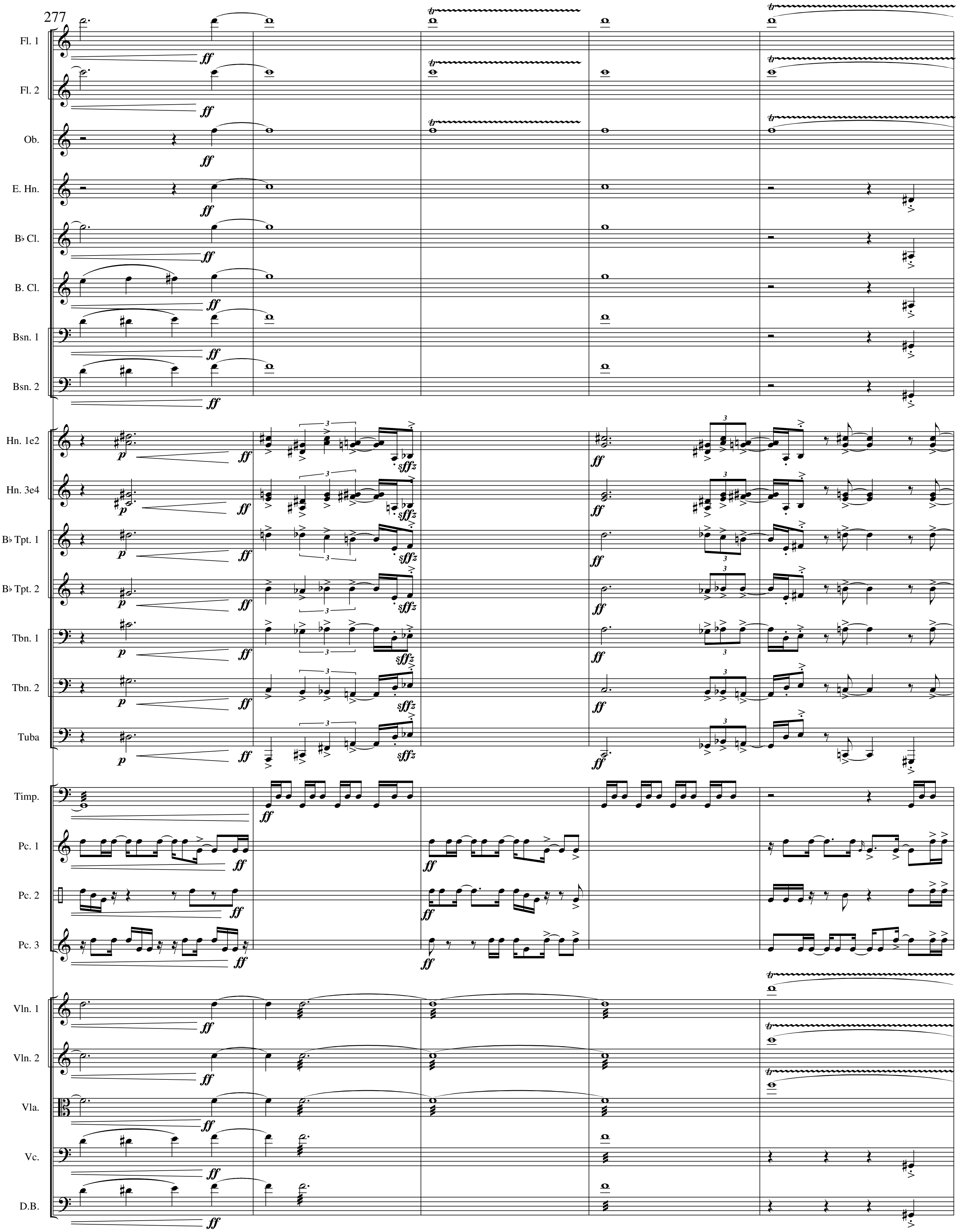

247
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.
pizz.

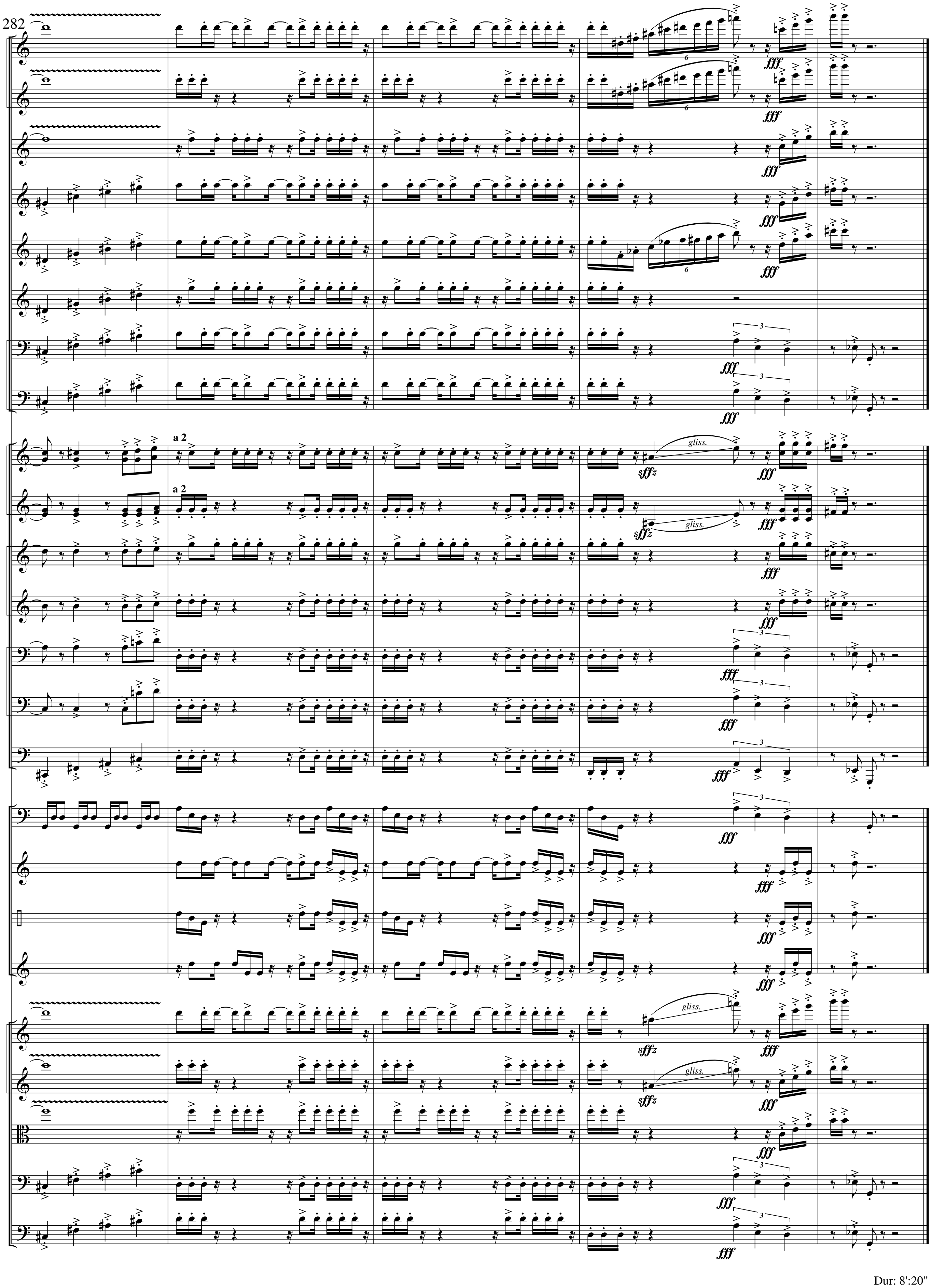

253
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
f
pp
p
arco
Div.


259
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Div.
p Súbito
p
ff


265
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
a 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


271
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

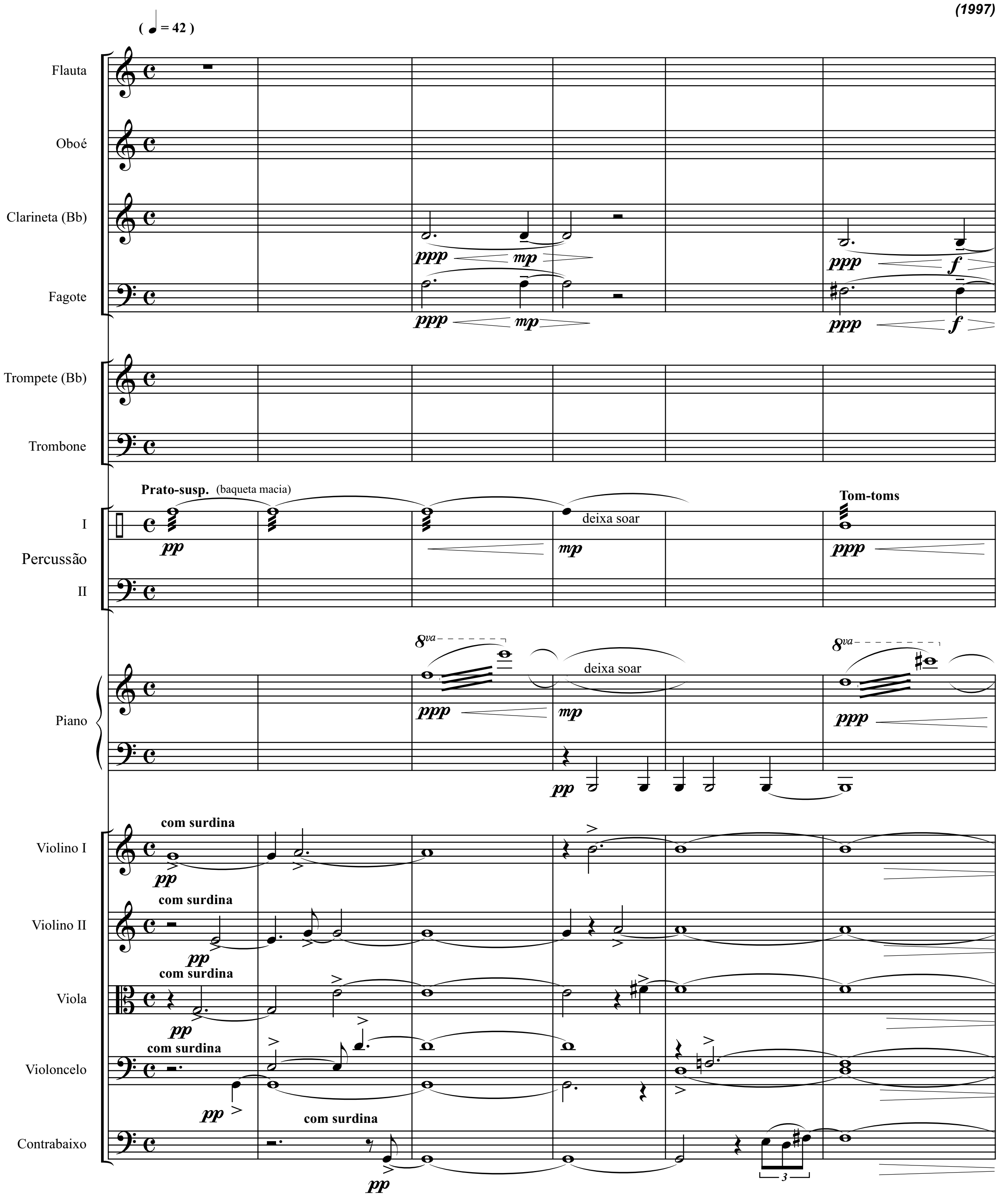

277
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

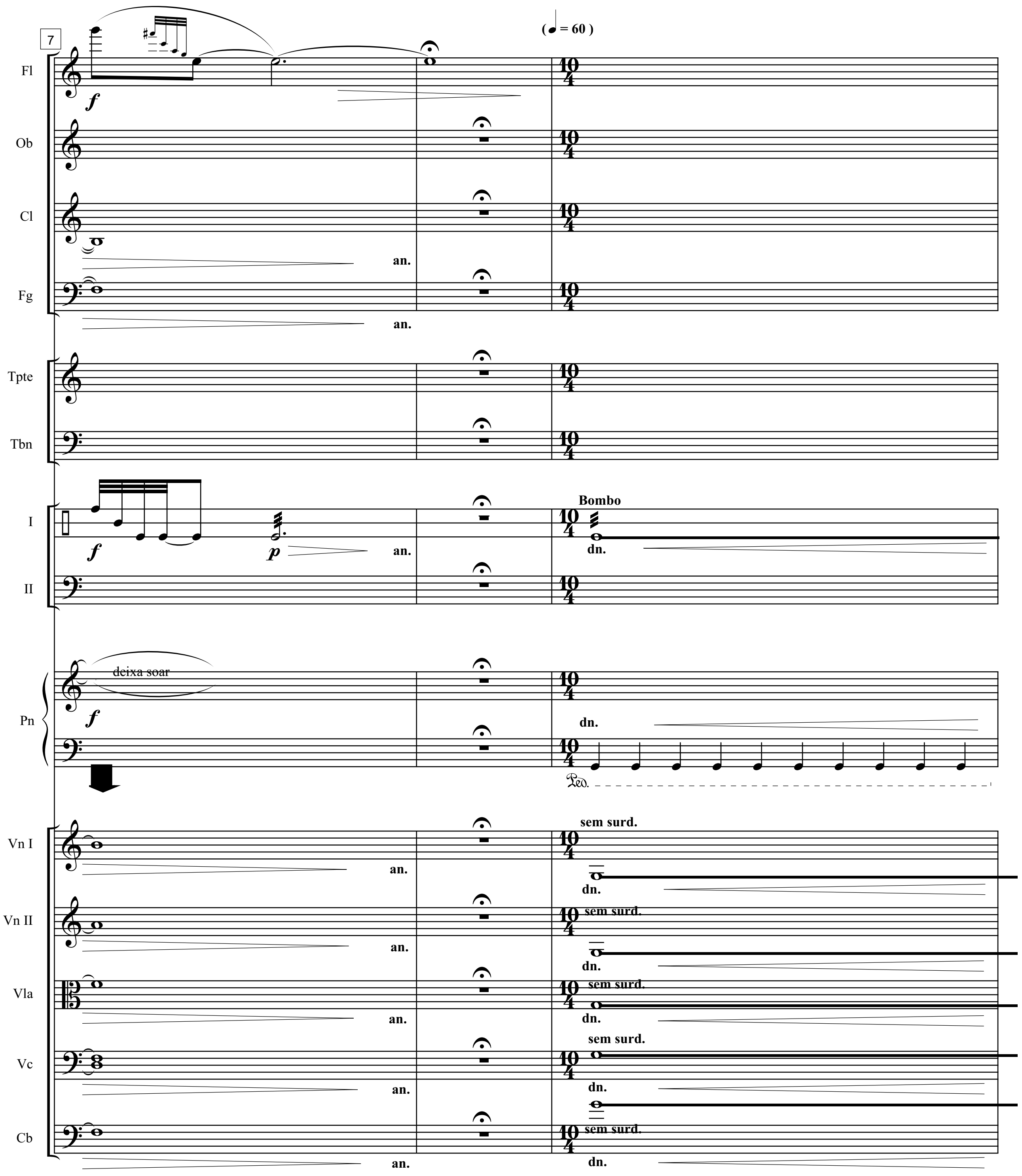

282
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1e2
Hn. 3e4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
a 2
gliss.
sffz
fff

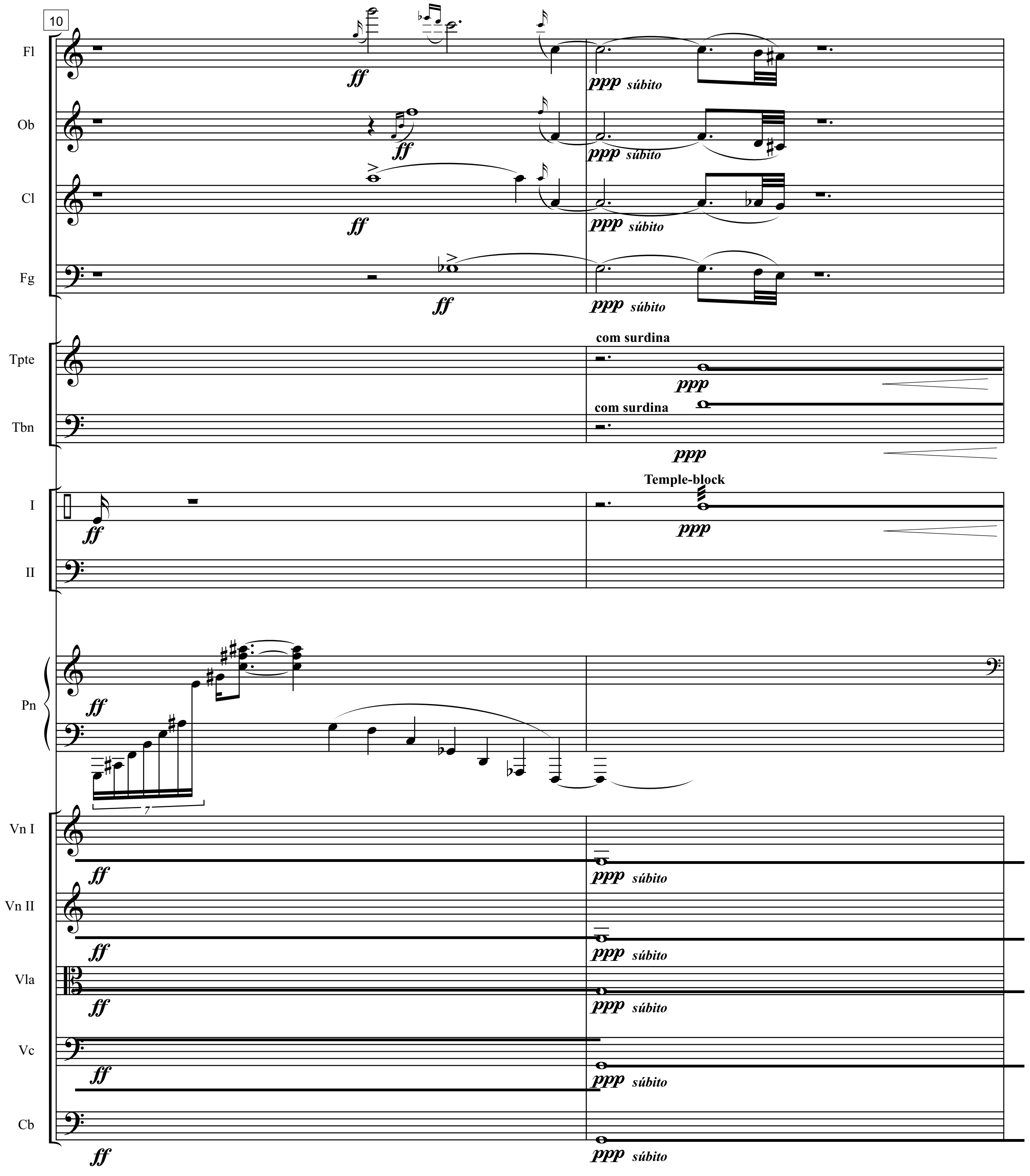
Dur: 8':20"

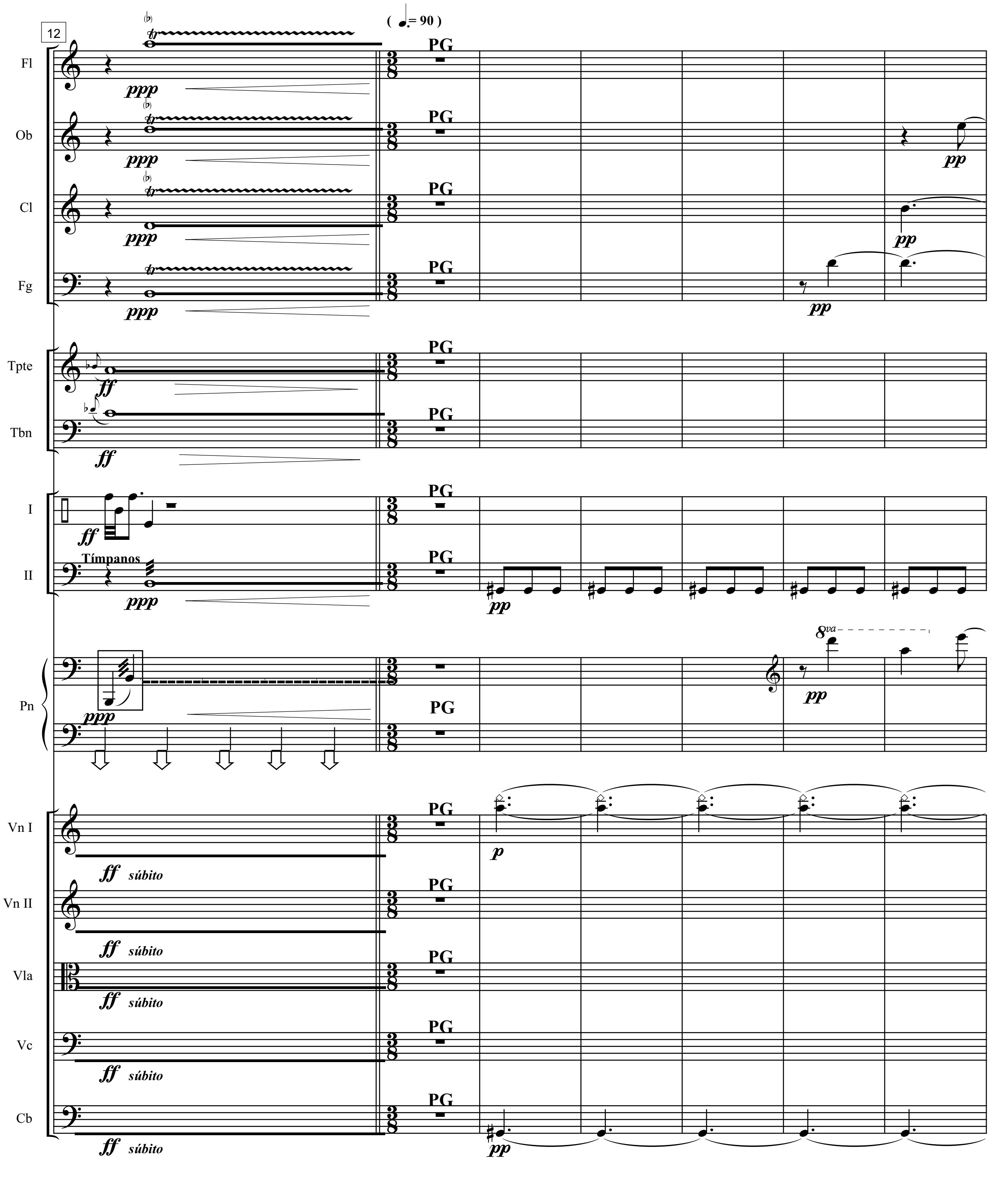
Poema sobre um tema de Cazuza

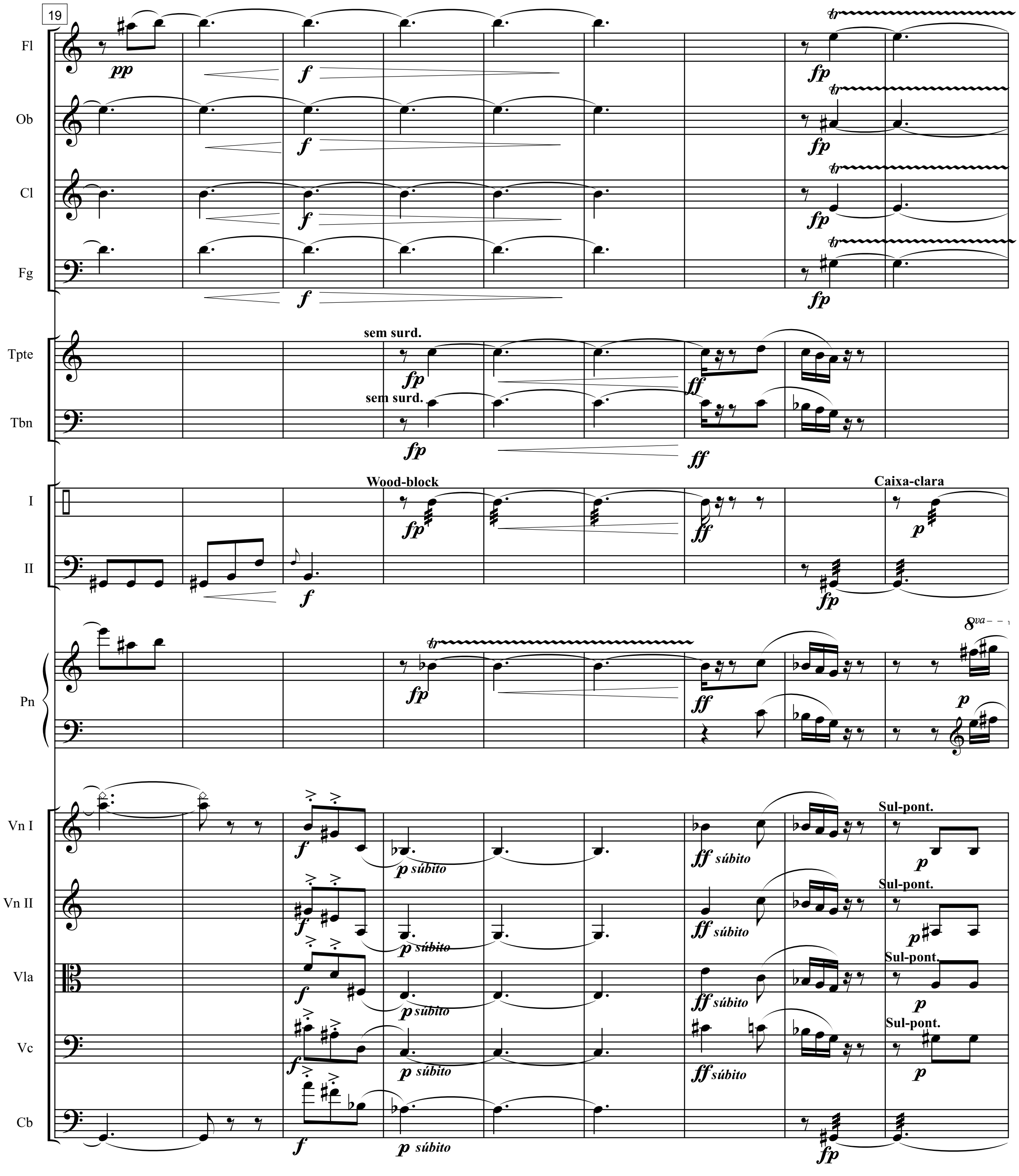
Wellington Gomes
(1997)

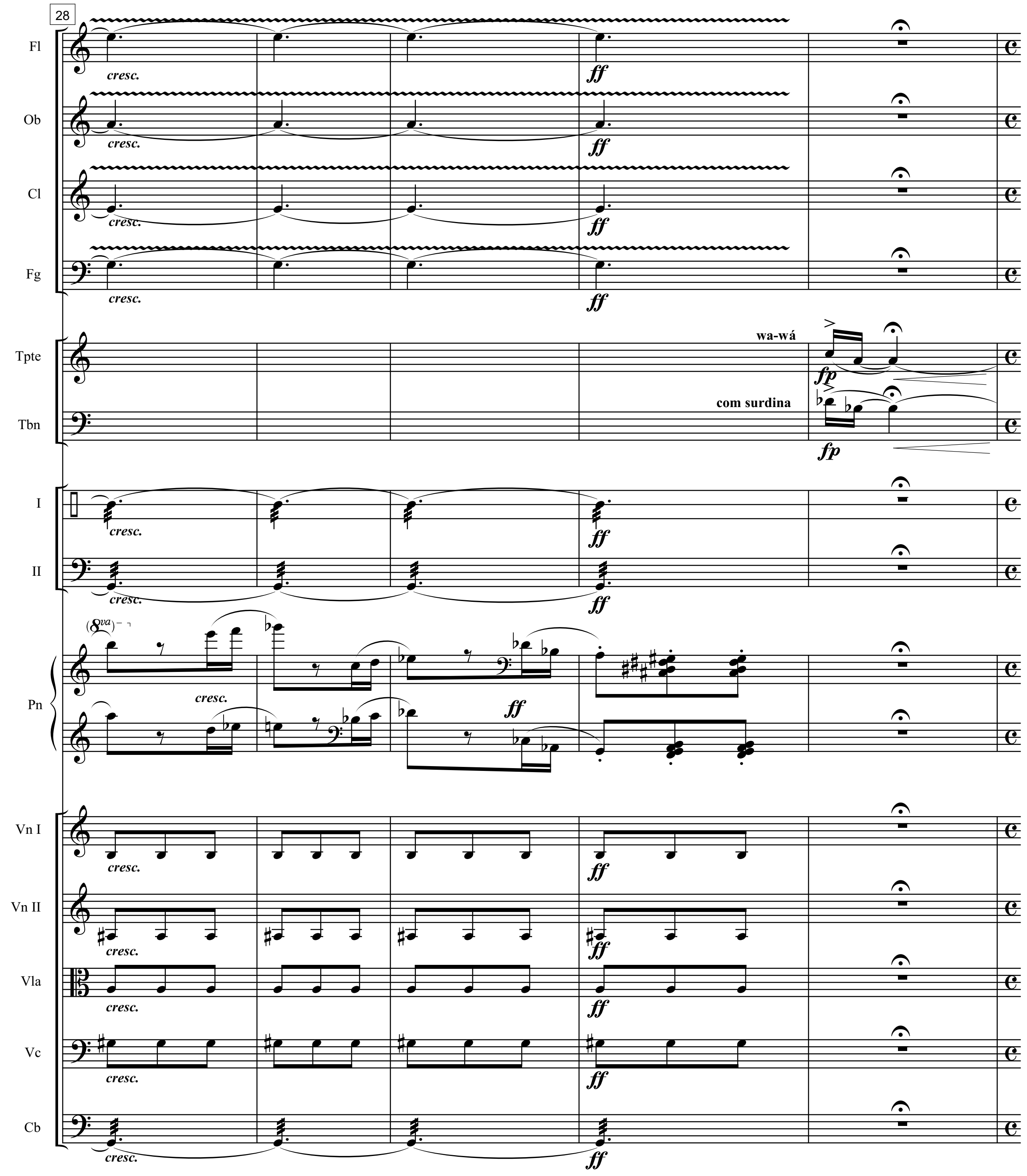


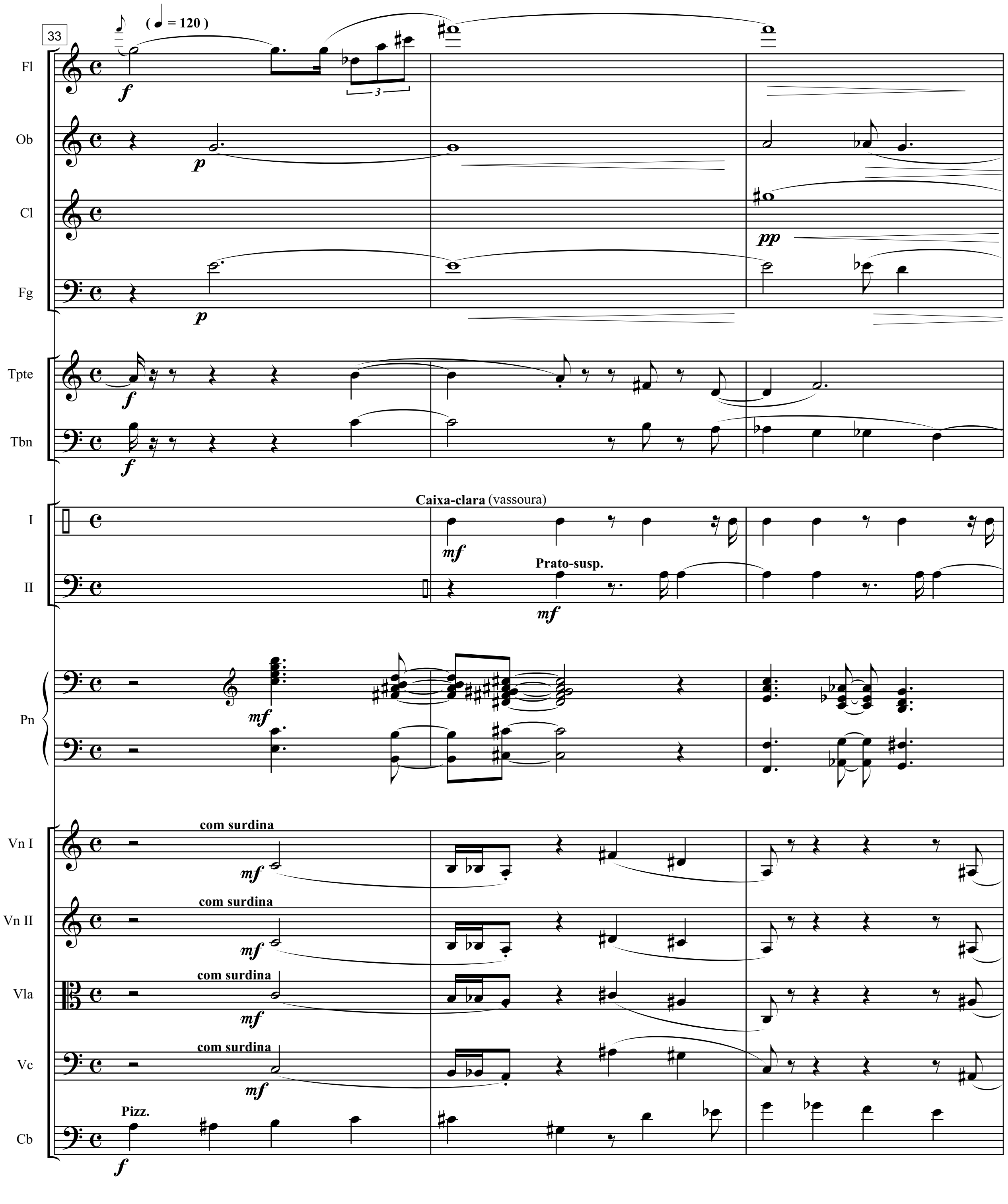

7
(♩ = 60)
Fl
Ob
Cl
an.
Fg
an.
Tpte
Tbn
I
Bombo
an.
dn.
II
deixa soar
Pn
dn.
Vn I
sem surd.
an.
dn.
Vn II
sem surd.
an.
dn.
Vla
sem surd.
an.
dn.
Vc
sem surd.
an.
dn.
Cb
sem surd.
an.
dn.

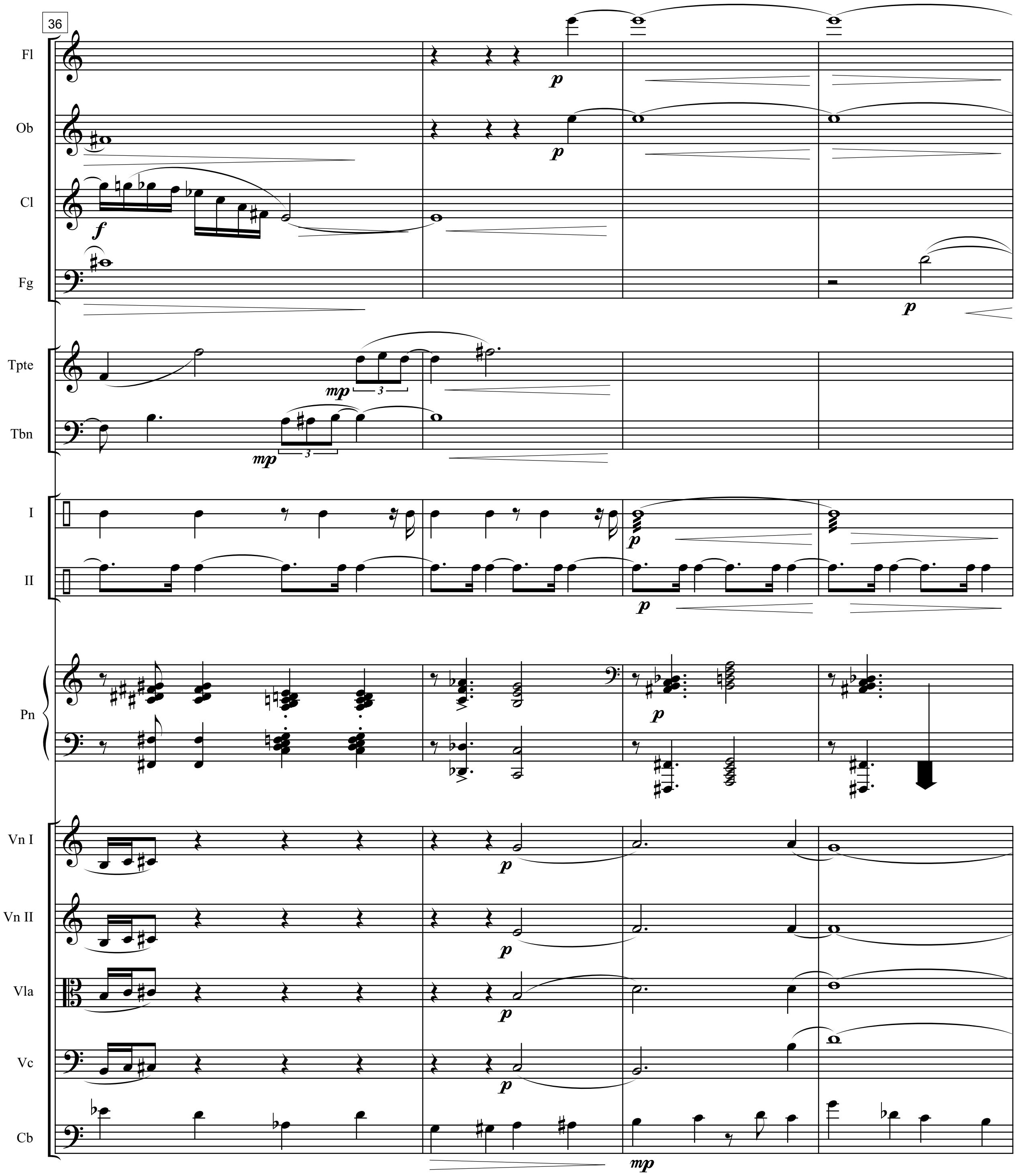

10
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
ff
ppp súbito
com surdina
ppp
Temple-block
7

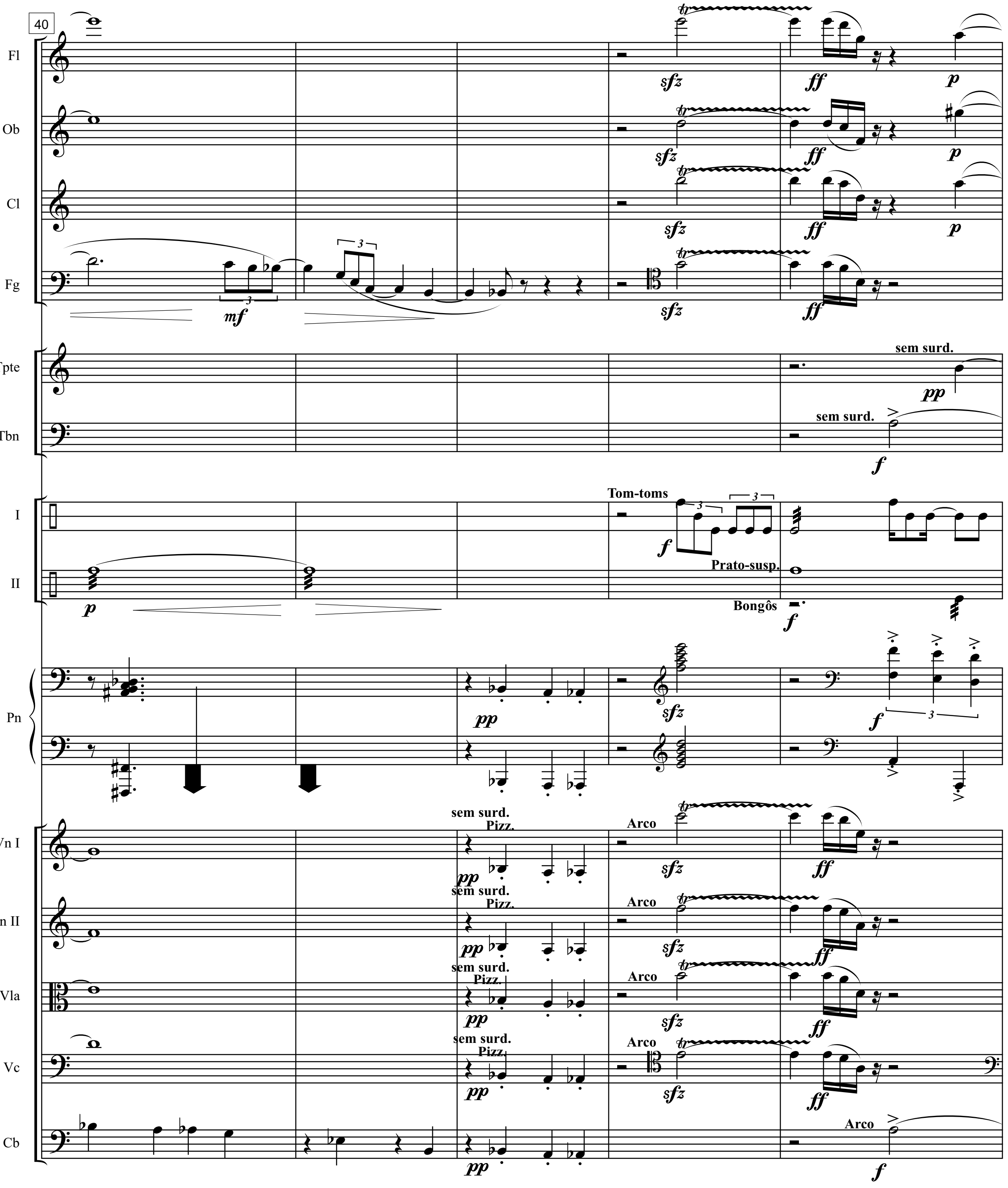

12
(= 90)
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Tímpanos
Pn
Vn I
Vn II
Vla
Vc
Cb
PG
ppp
pp
ff
p
ff súbito
8va

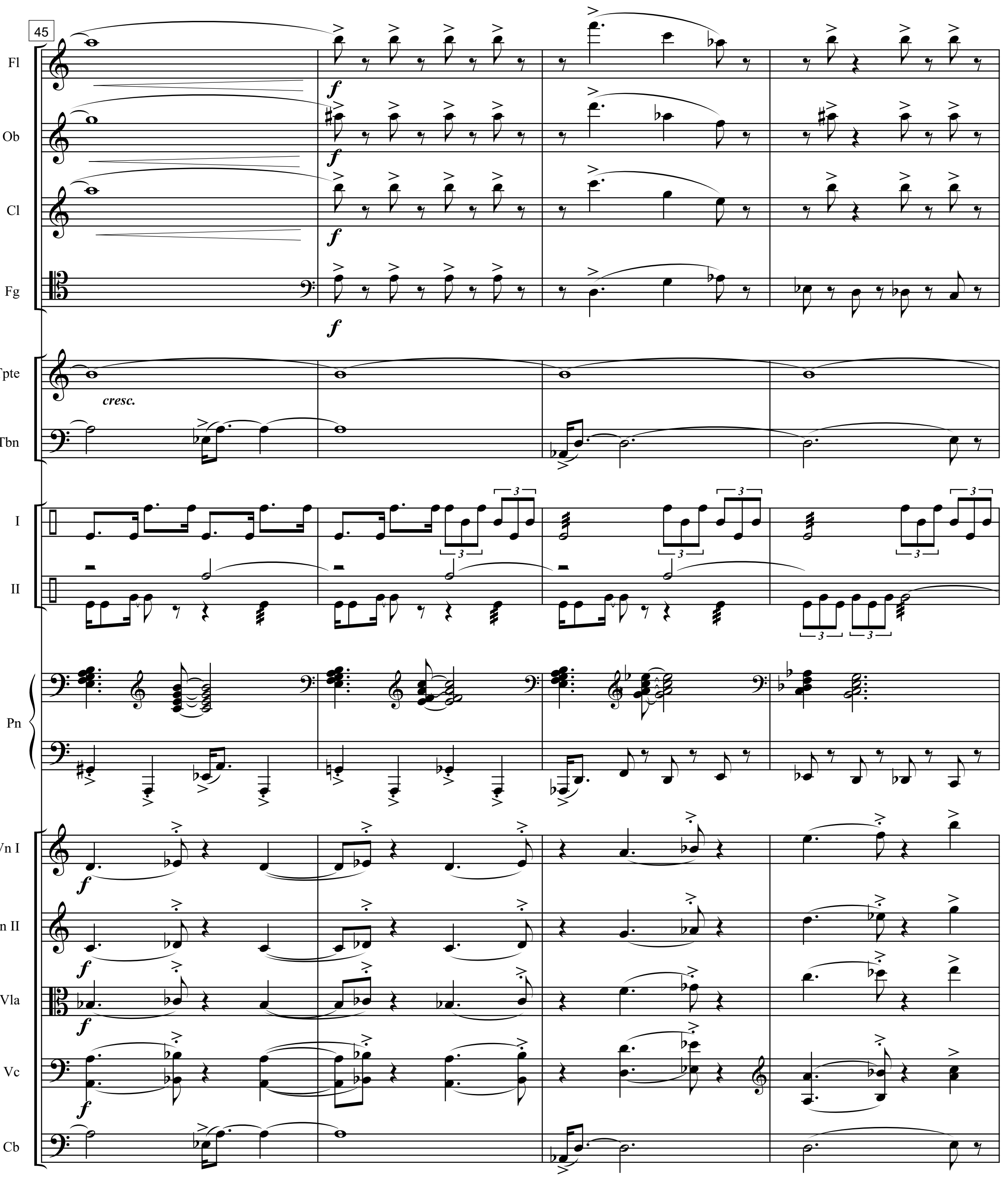

19
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
pp
f
fp
sem surd.
sem surd.
ff
Wood-block
Caixa-clara
p
8va
p súbito
ff súbito
Sul-pont.

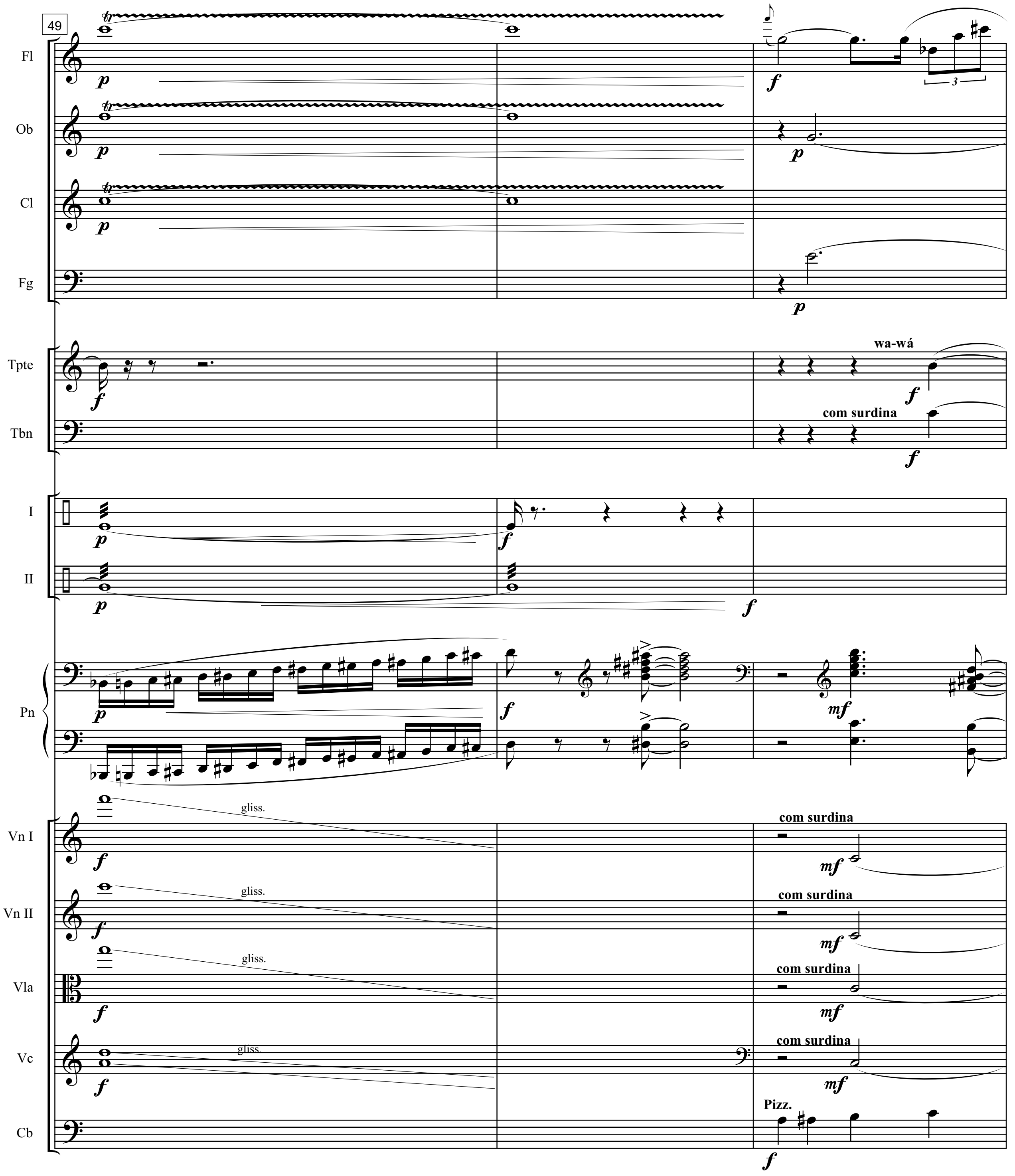

28
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
cresc.
ff
wa-wá
fp
com surdina
(8va)

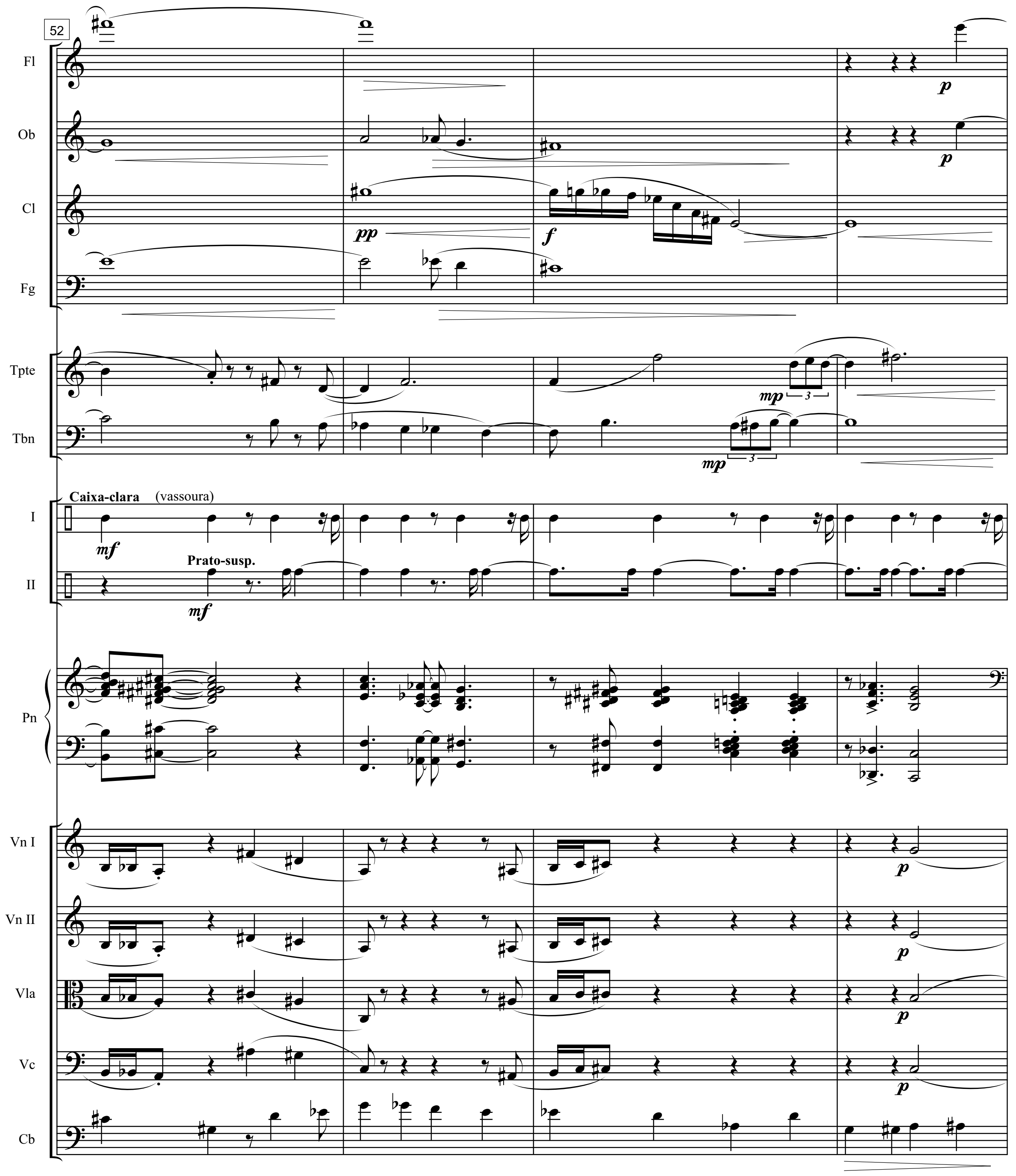

33
(♩ = 120)
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Caixa-clara (vassoura)
Prato-susp.
Pn
Vn I
Vn II
Vla
Vc
Cb
com surdina
Pizz.

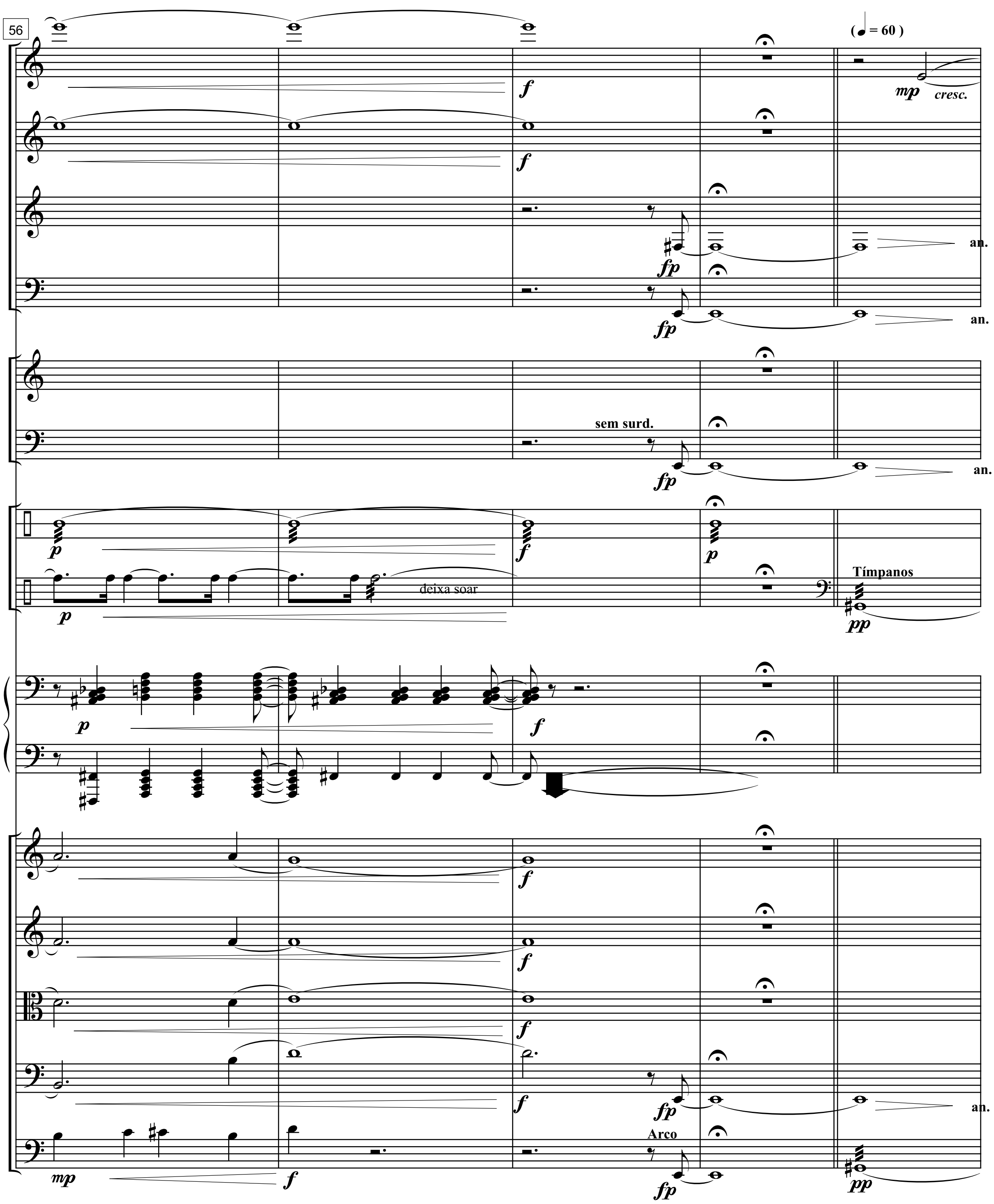

36
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
p
f
mp
3

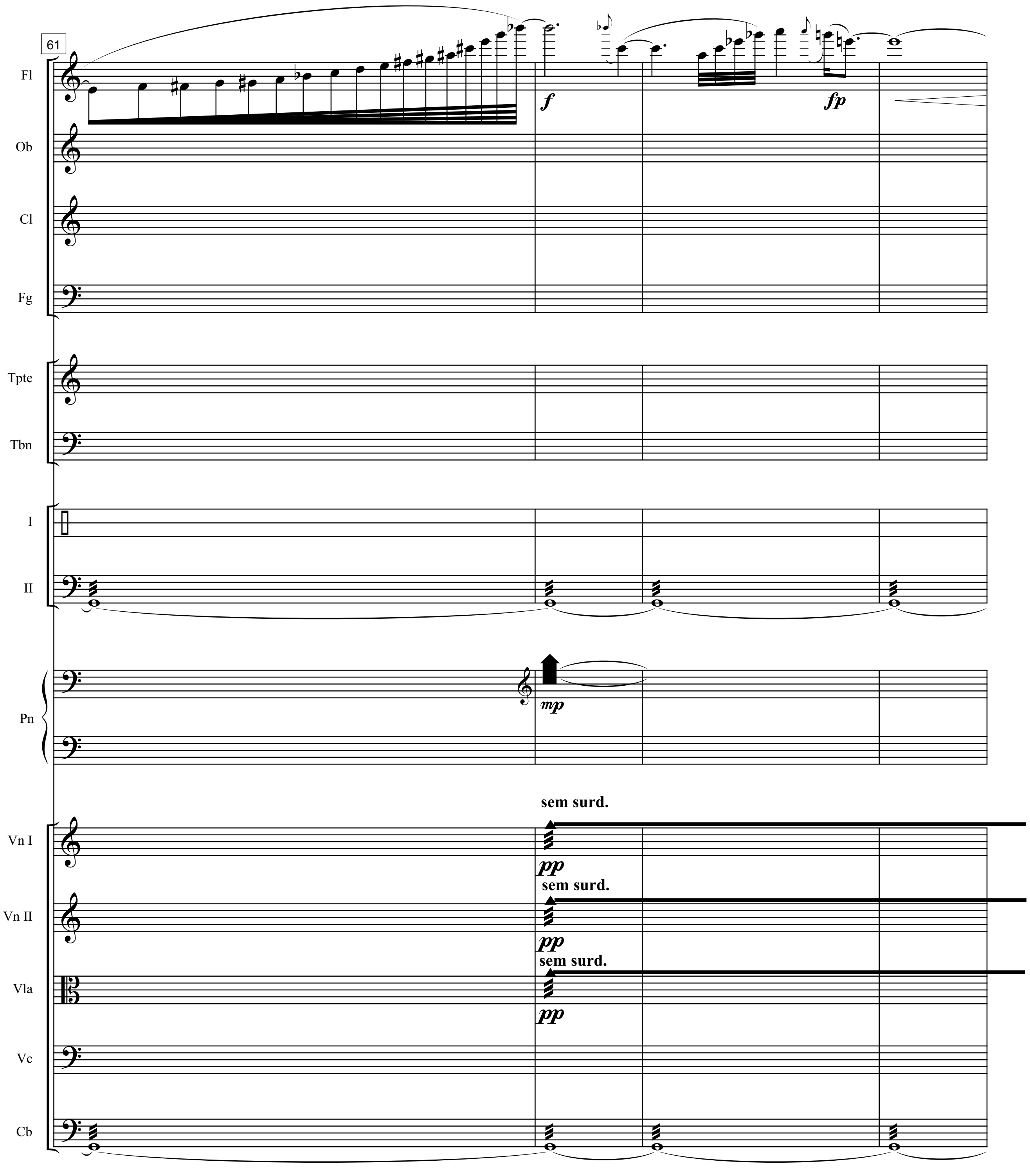

40
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
sem surd.
Tom-toms
Prato-susp.
Bongôs
sem surd.
Pizz.
Arco

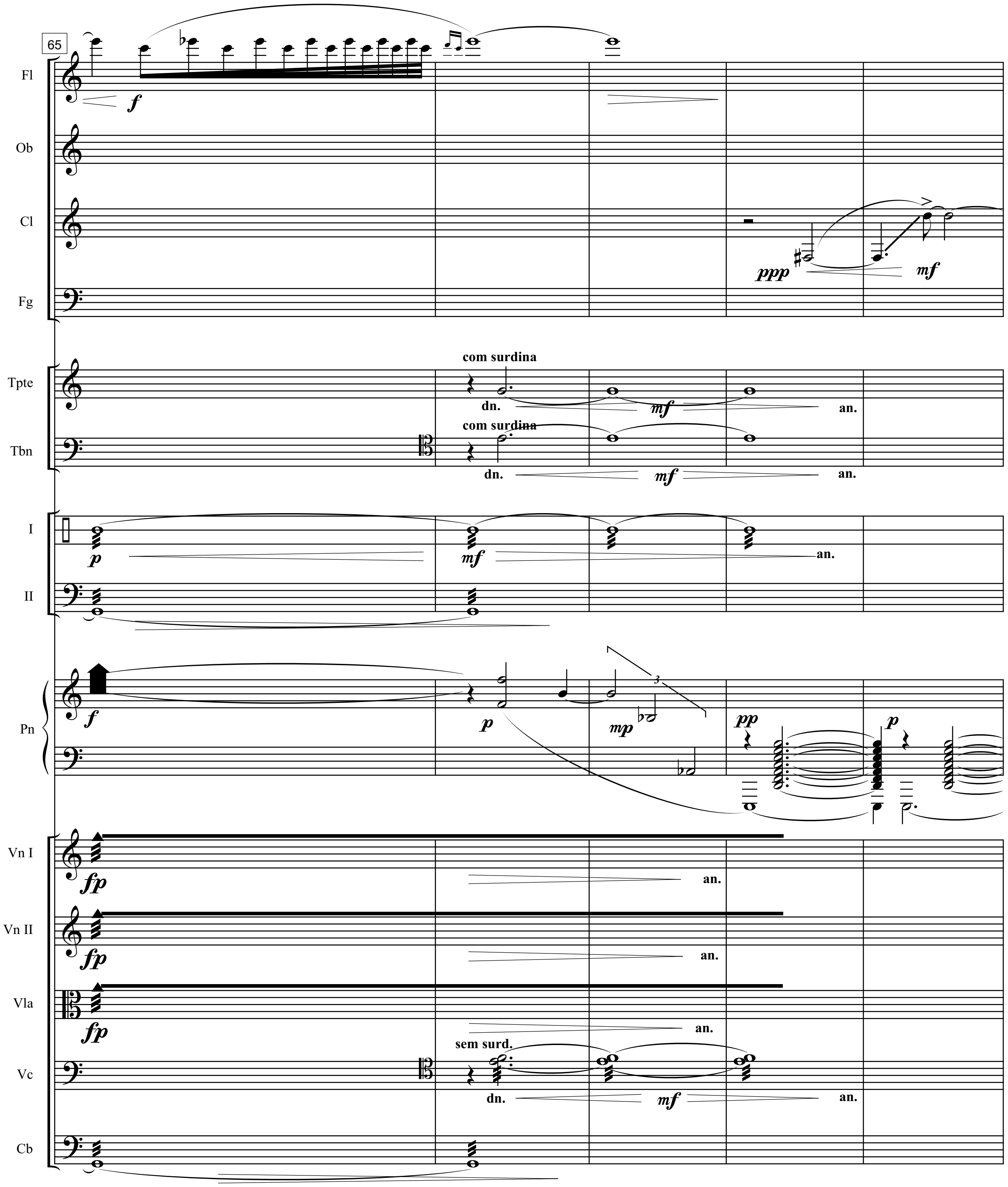

45
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
cresc.
f
3

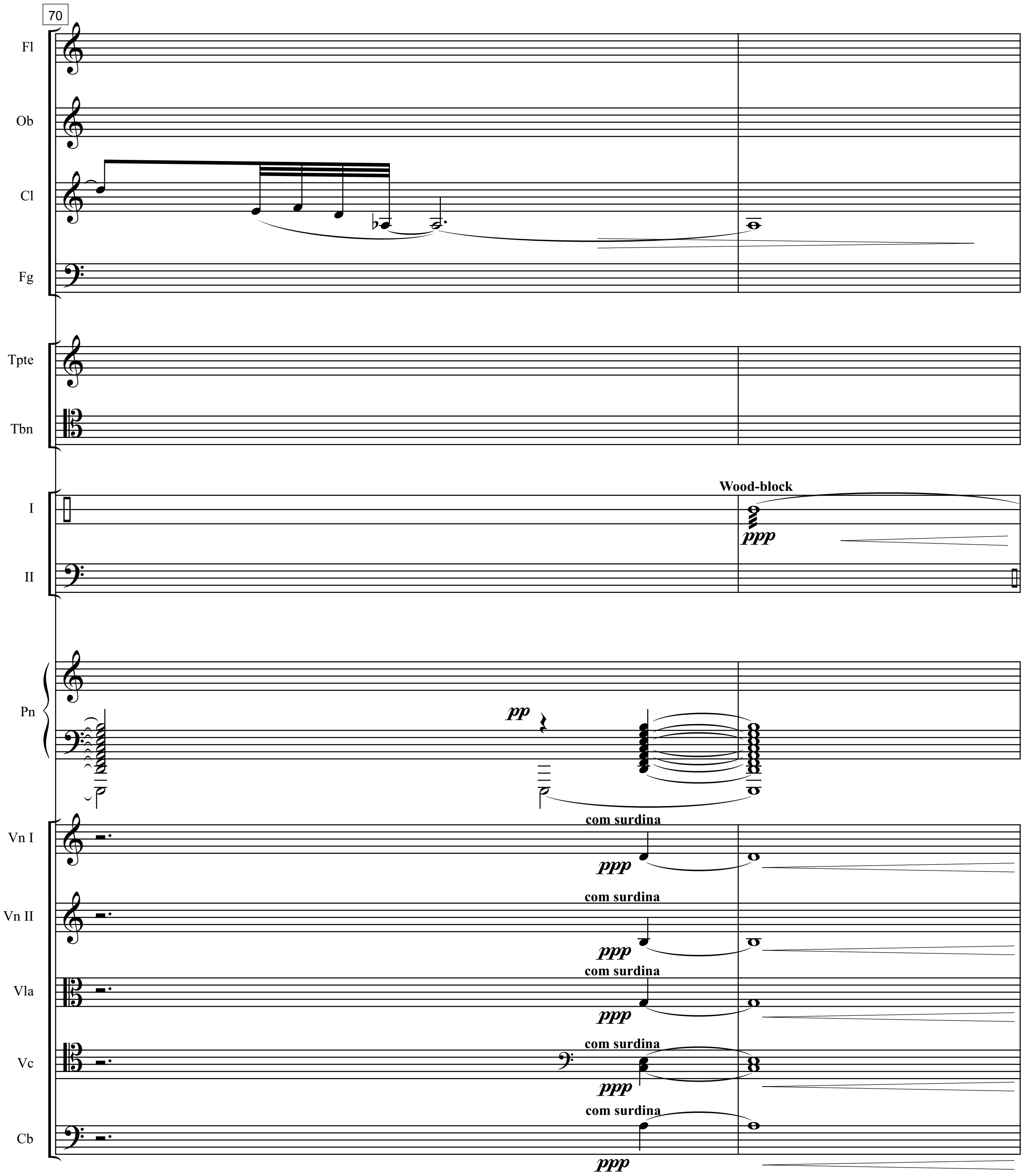

49
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
wa-wá
com surdina
gliss.
Pizz.

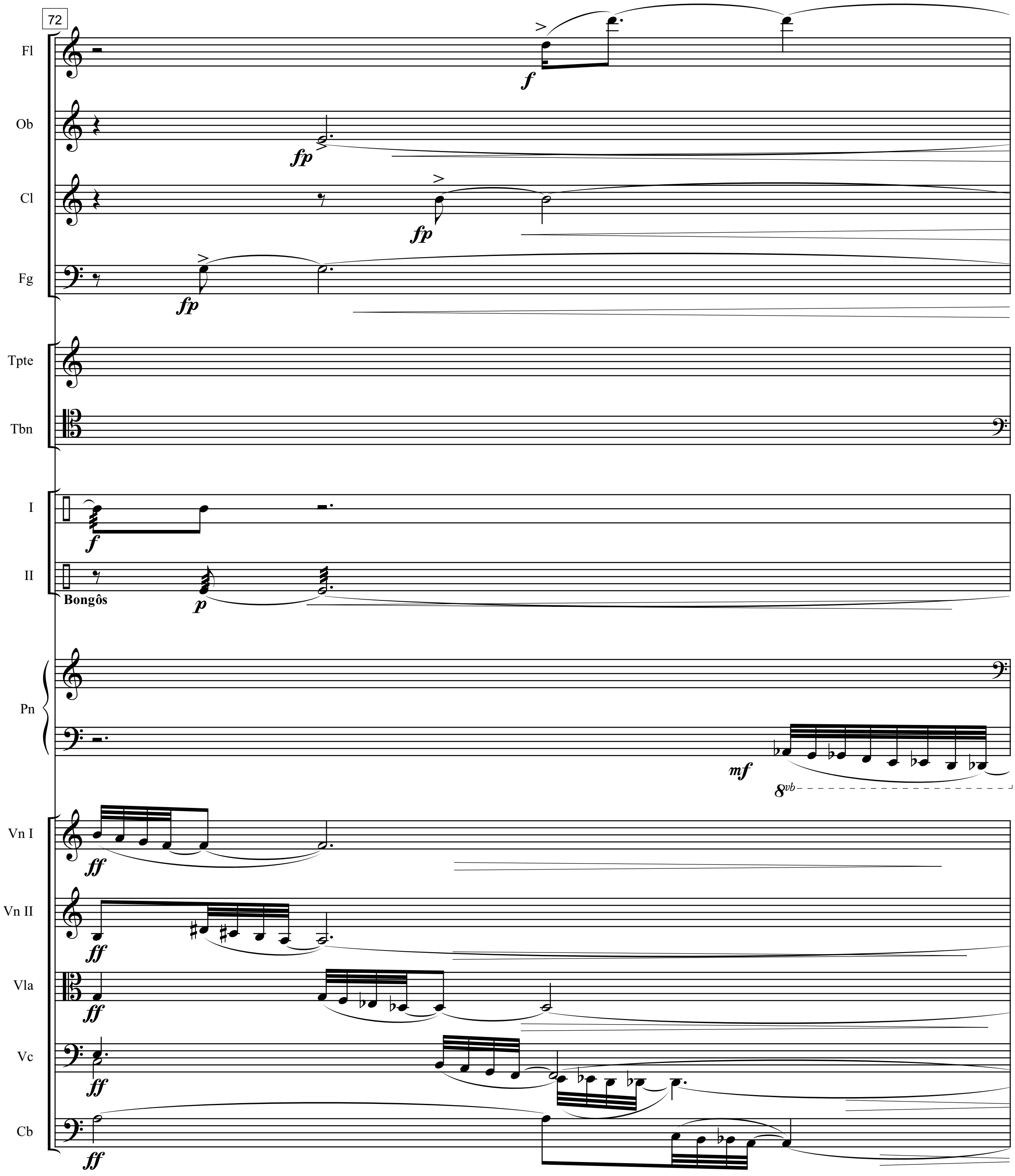

52
Fl
Ob
Cl
Fg
Tpte
Tbn
Caixa-clara (vassoura)
I
Prato-susp.
II
Pn
Vn I
Vn II
Vla
Vc
Cb

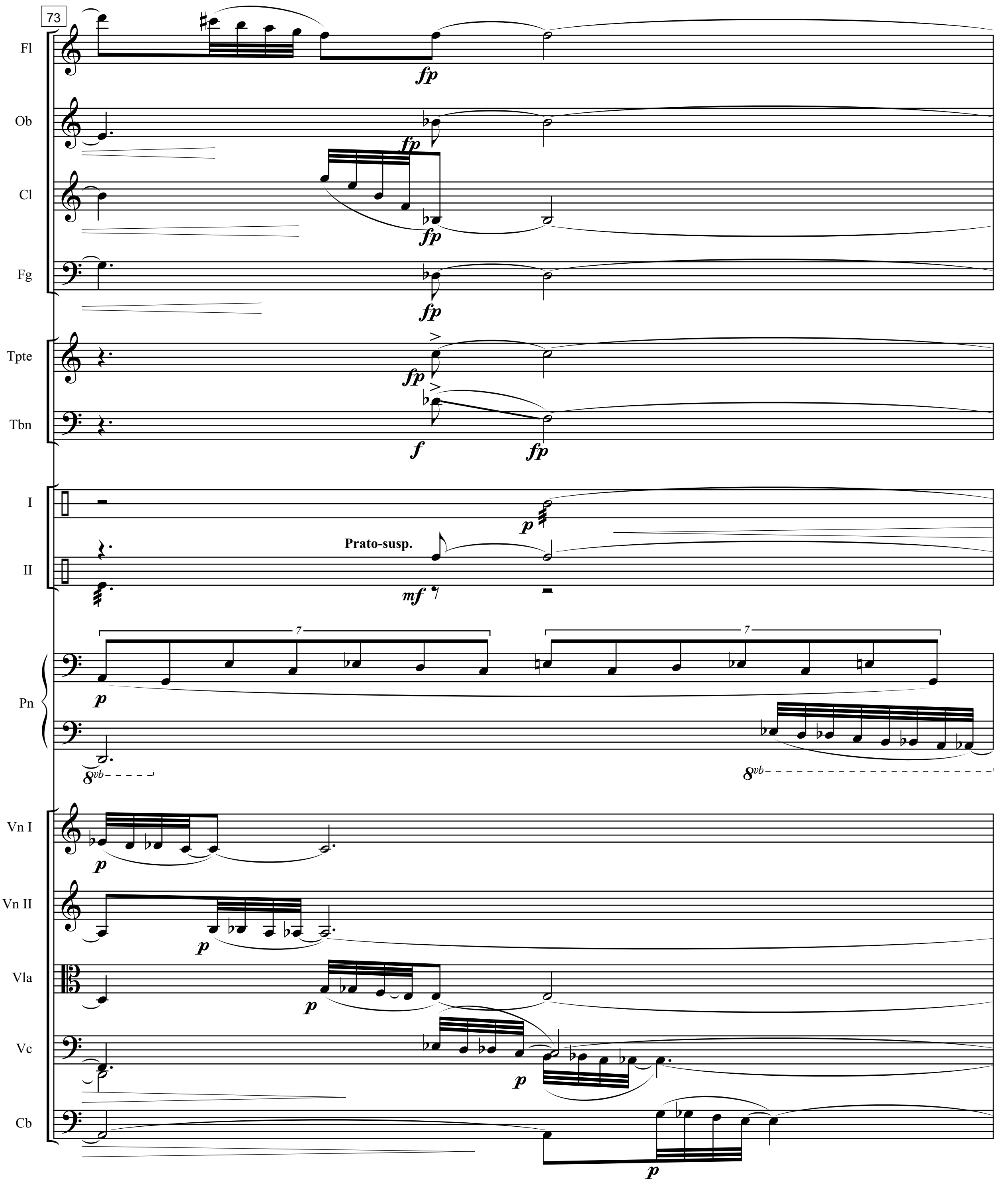

56
(♩ = 60)
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
mp
cresc.
f
fp
an.
sem surd.
p
deixa soar
Tímpanos
pp
Arco

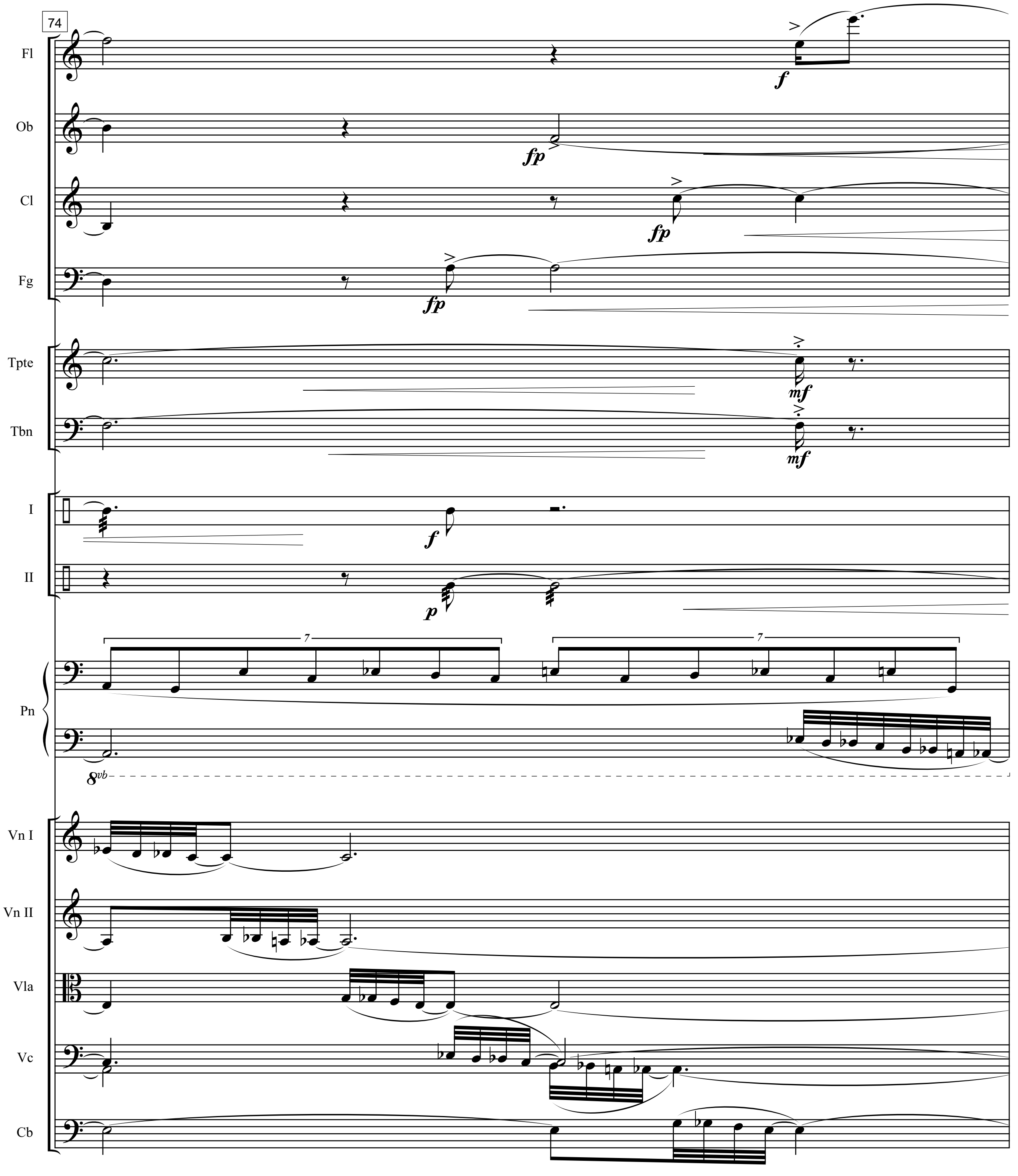

61
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
f
fp
mp
sem surd.
pp
sem surd.
pp
sem surd.
pp

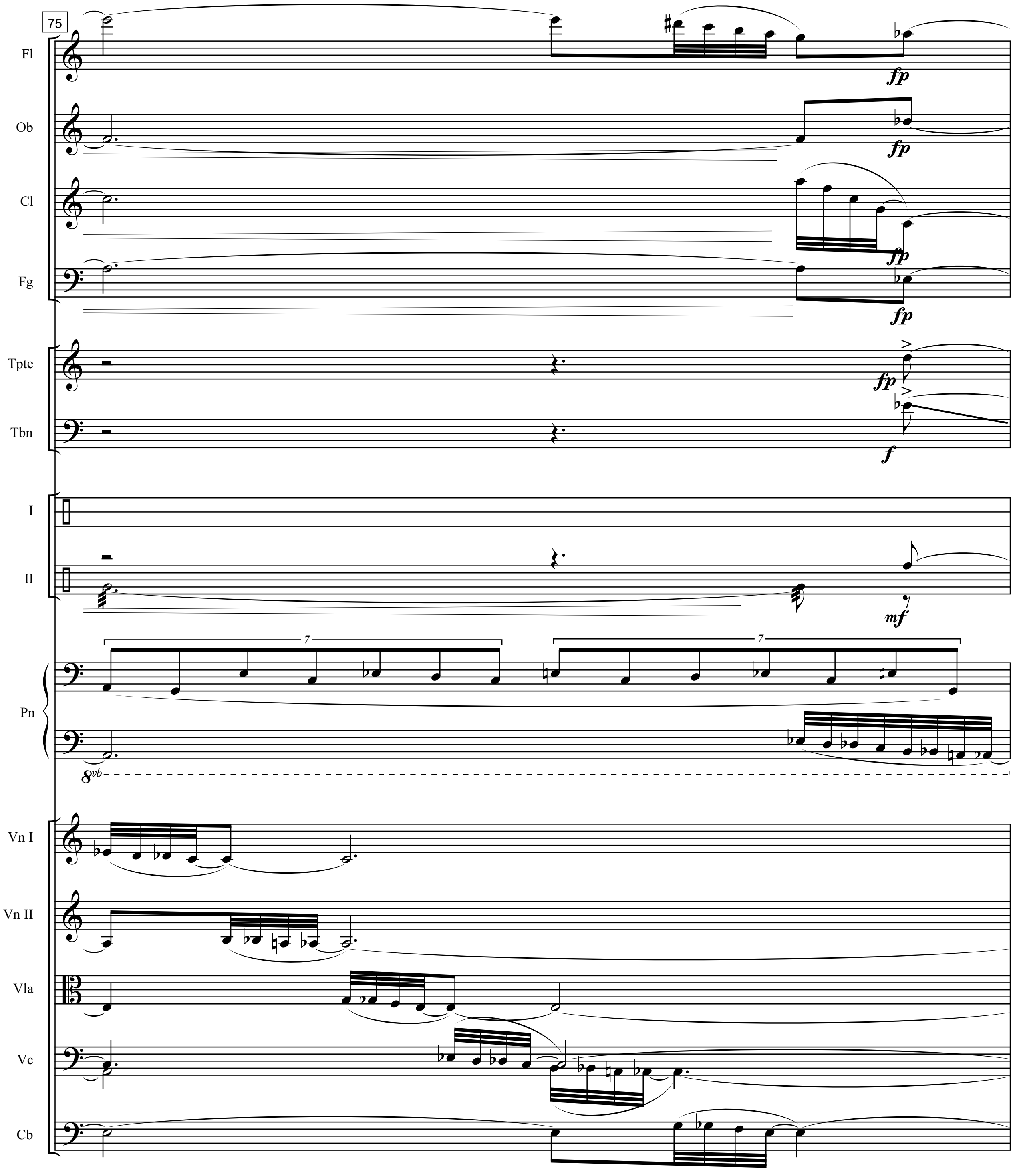

65
Fl
f
Ob
Cl
ppp
mf
Fg
Tpte
com surdina
dn.
mf
an.
Tbn
com surdina
dn.
mf
an.
I
p
mf
an.
II
Pn
f
p
mp
3
pp
p
Vn I
fp
an.
Vn II
fp
an.
Vla
fp
an.
Vc
sem surd.
dn.
mf
an.
Cb

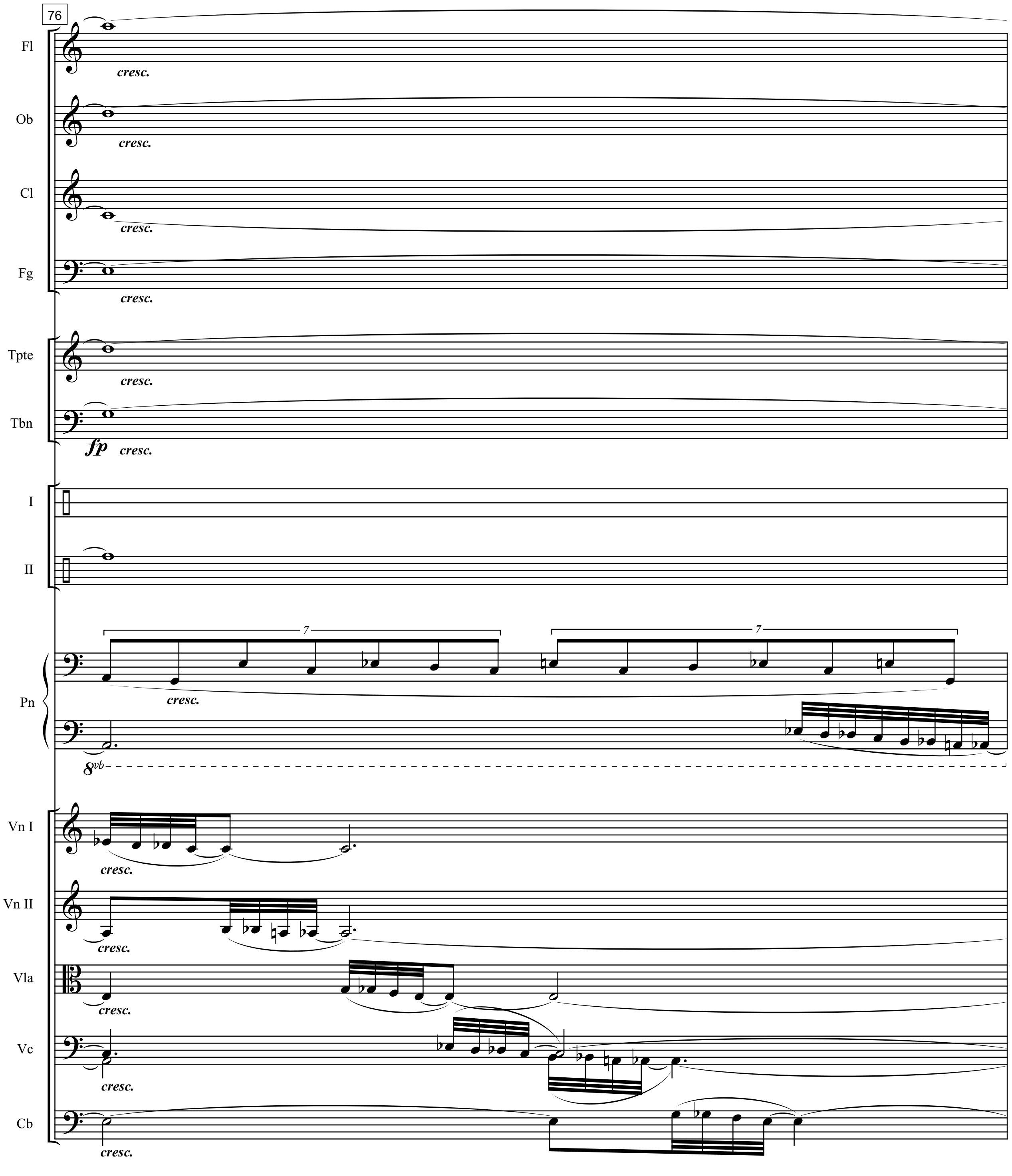

70
Fl
Ob
Cl
Fg
Tpte
Tbn
Wood-block
I
II
ppp
Pn
pp
Vn I
Vn II
Vla
Vc
Cb
com surdina
ppp

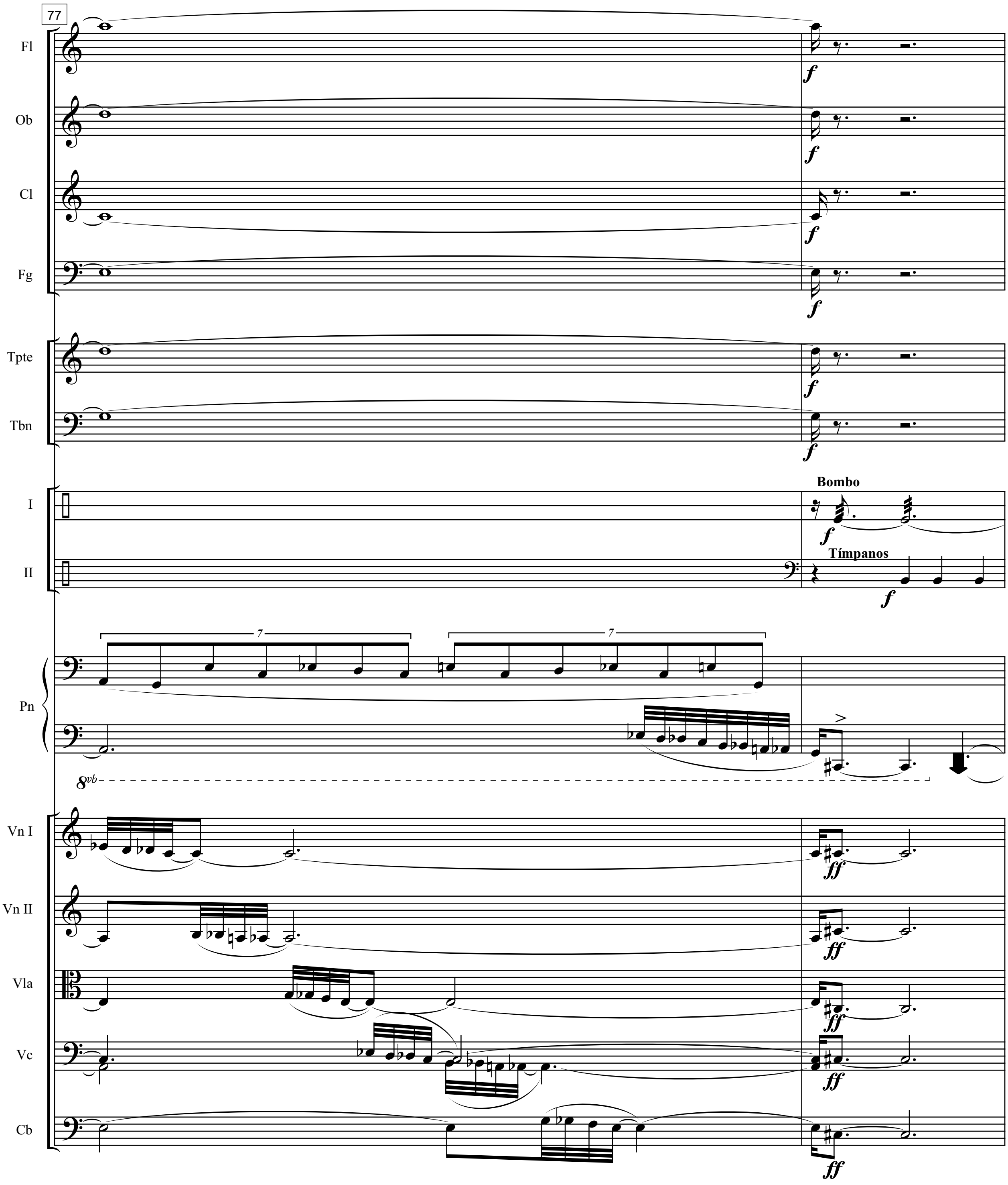

72
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Bongôs
Pn
Vn I
Vn II
Vla
Vc
Cb
f
fp
fp
fp
f
p
mf
8vb
ff
ff
ff
ff
ff

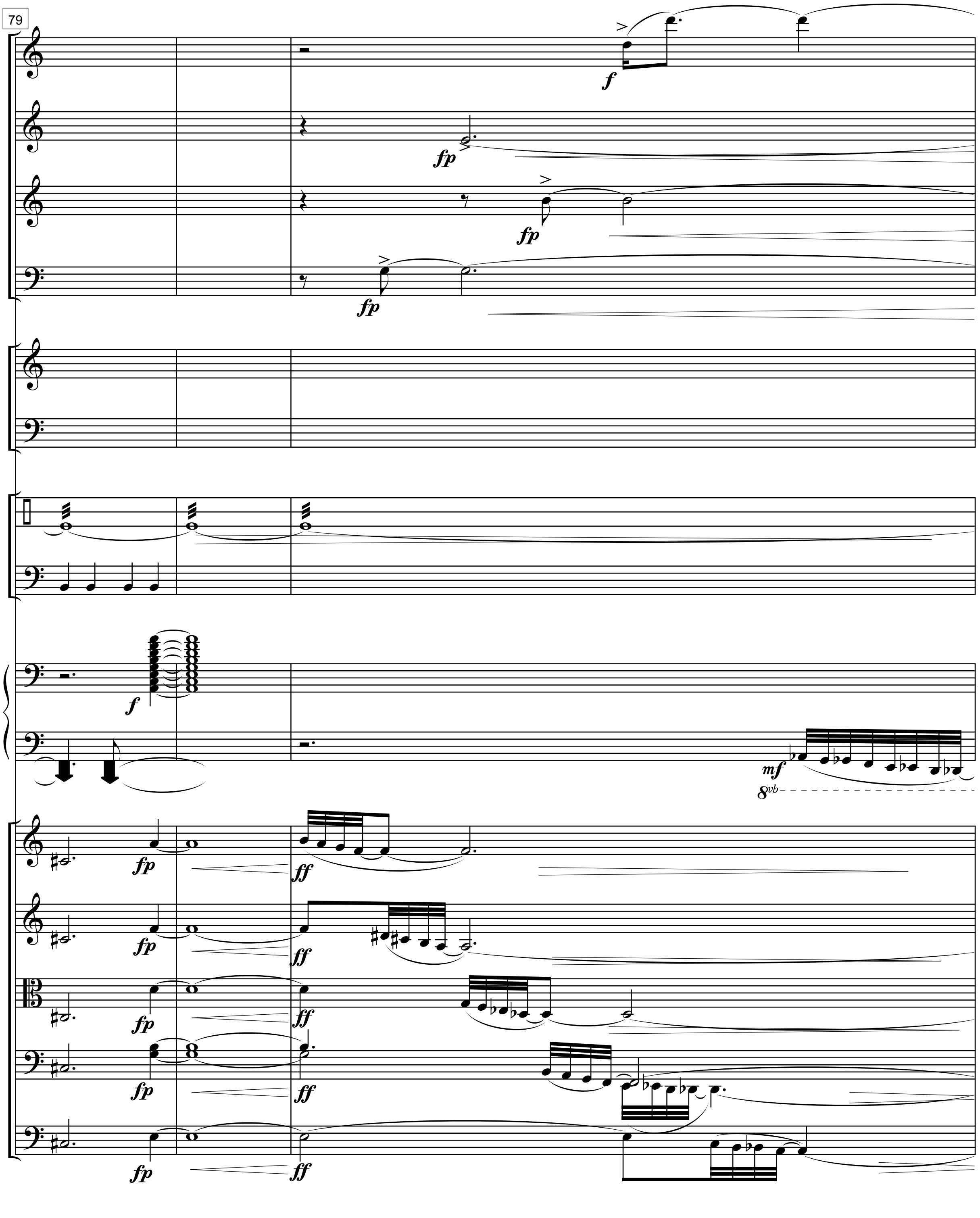

73
Fl
fp
Ob
fp
Cl
fp
Fg
fp
Tpte
fp
Tbn
f
fp
I
p
Prato-susp.
II
mf
7
7
Pn
p
8vb
8vb
Vn I
p
Vn II
p
Vla
p
Vc
p
Cb
p

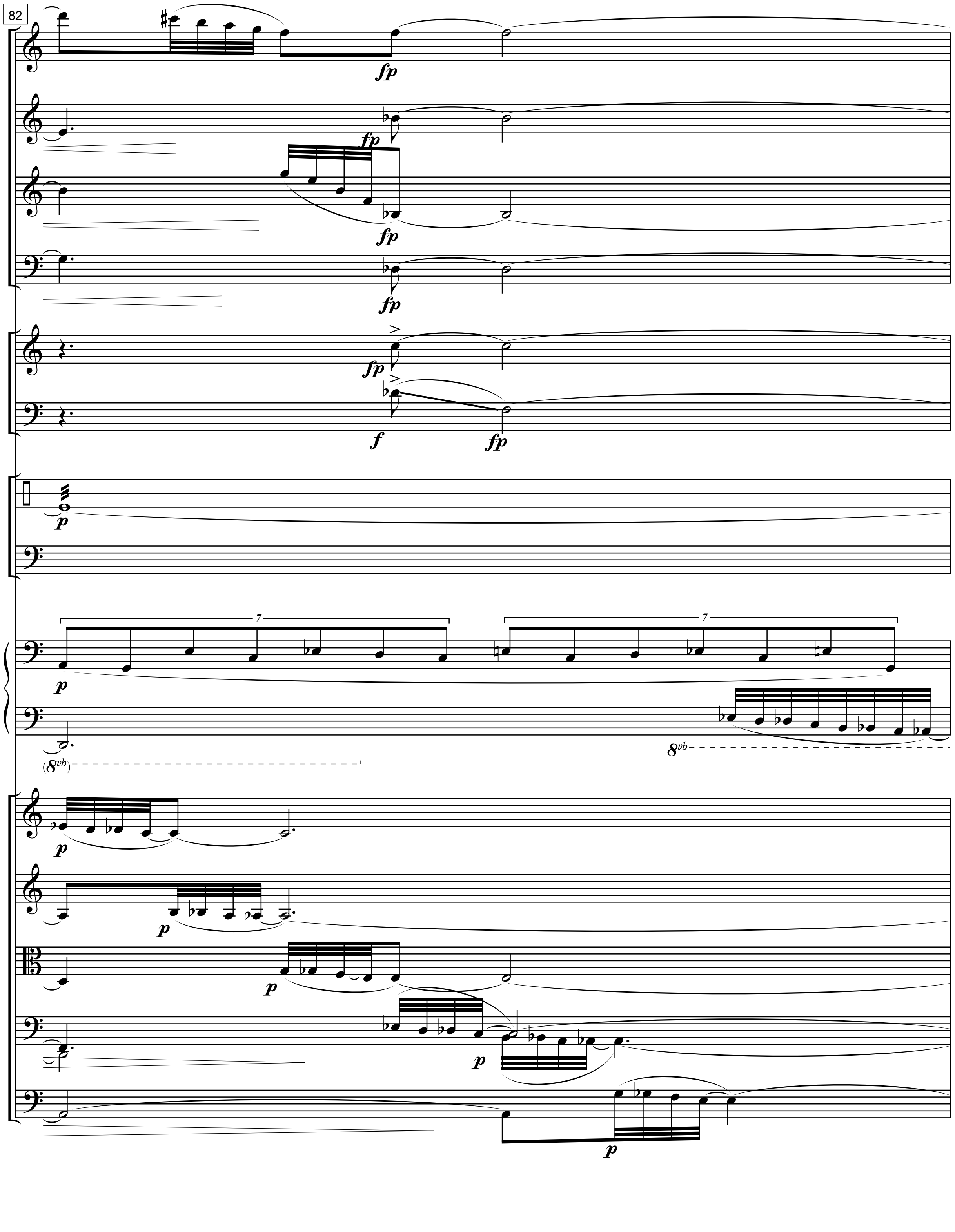

74
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
f
fp
mf
p
7
8vb

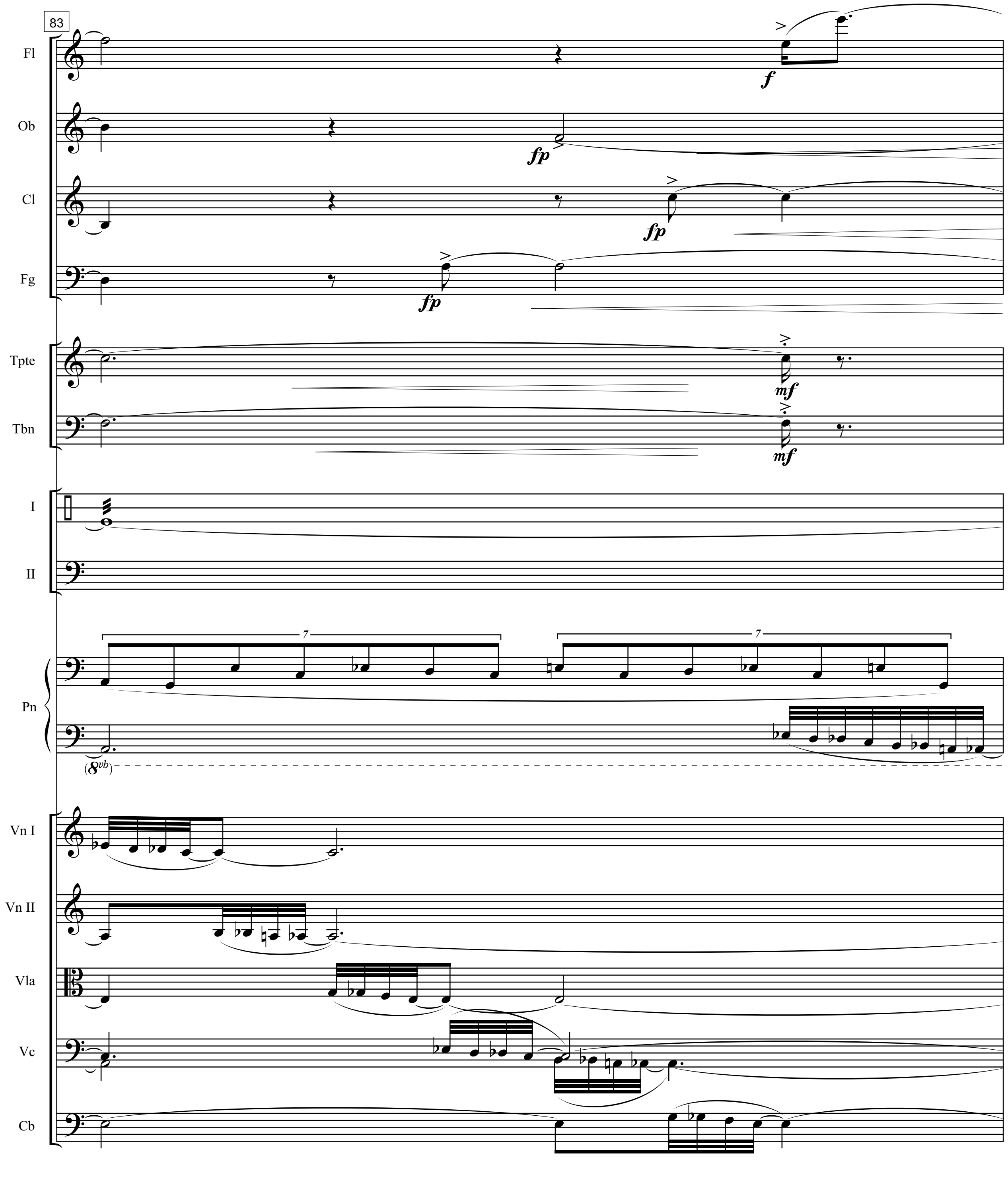

75
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
fp
f
mf
7
8vb

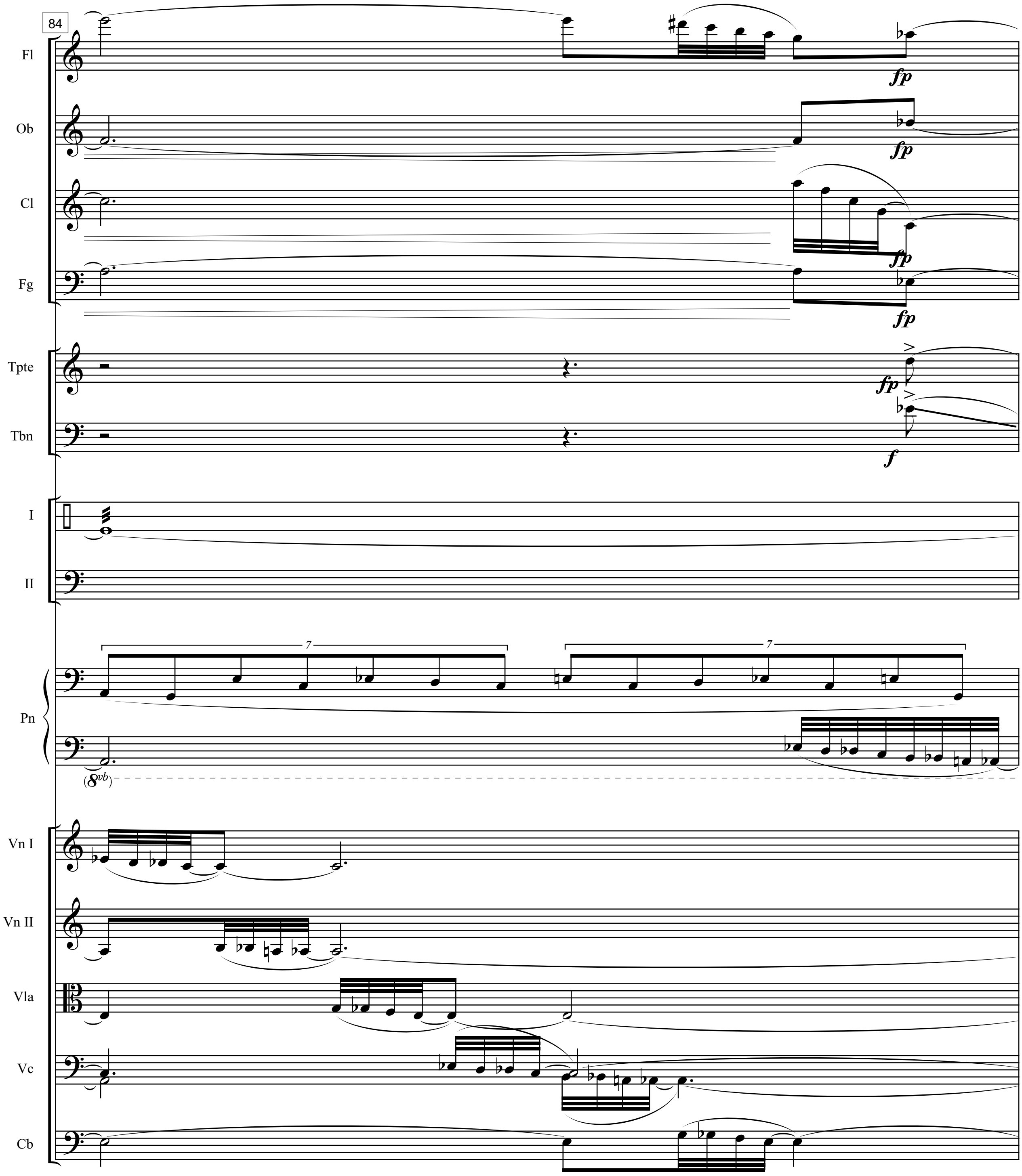

76
Fl
cresc.
Ob
cresc.
Cl
cresc.
Fg
cresc.
Tpte
cresc.
Tbn
fp
cresc.
I
II
7
7
Pn
cresc.
8vb
Vn I
cresc.
Vn II
cresc.
Vla
cresc.
Vc
cresc.
Cb
cresc.

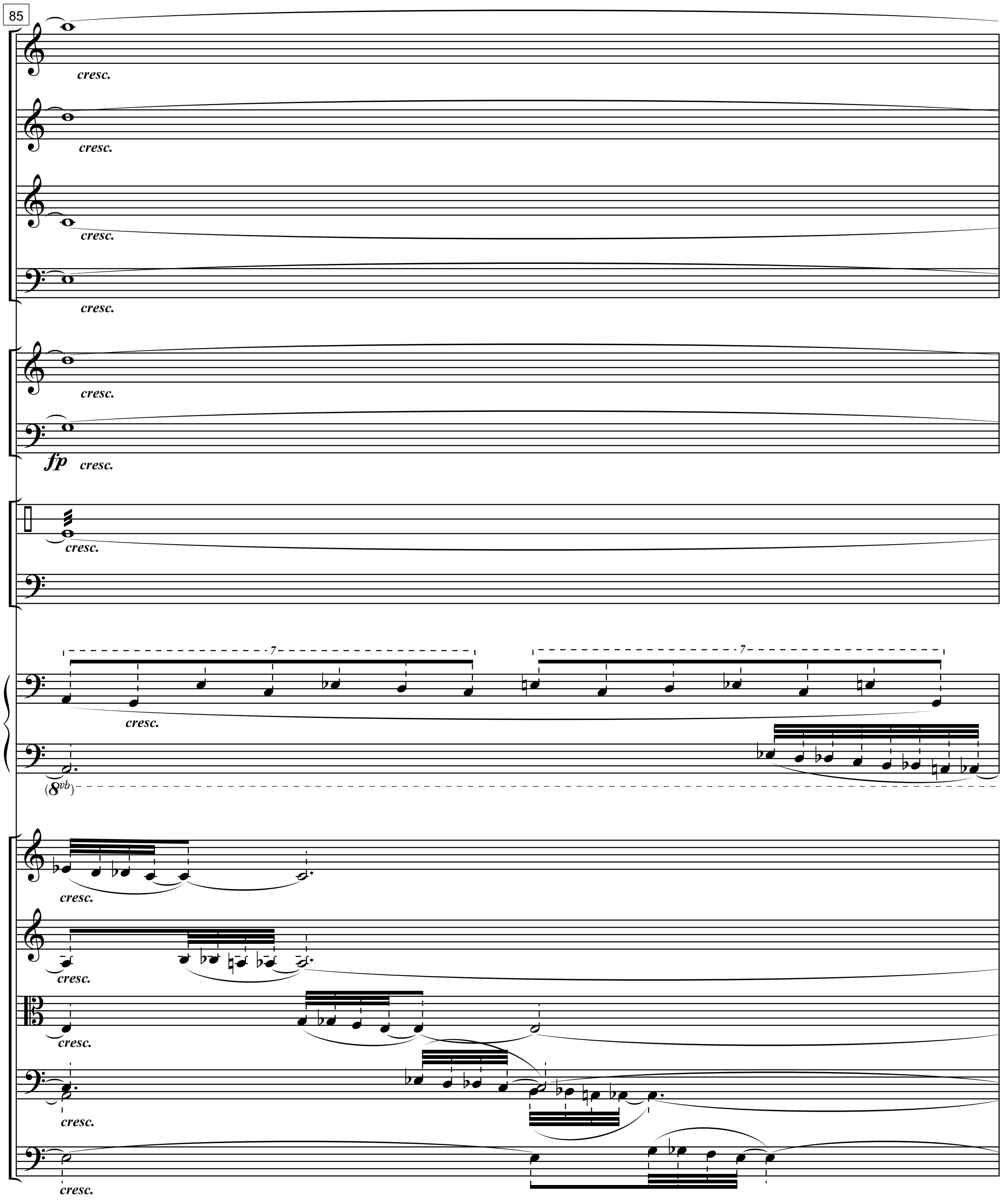

77
Fl
Ob
Cl
Fg
Tpte
Tbn
Bombo
I
Tímpanos
II
Pn
Vn I
Vn II
Vla
Vc
Cb

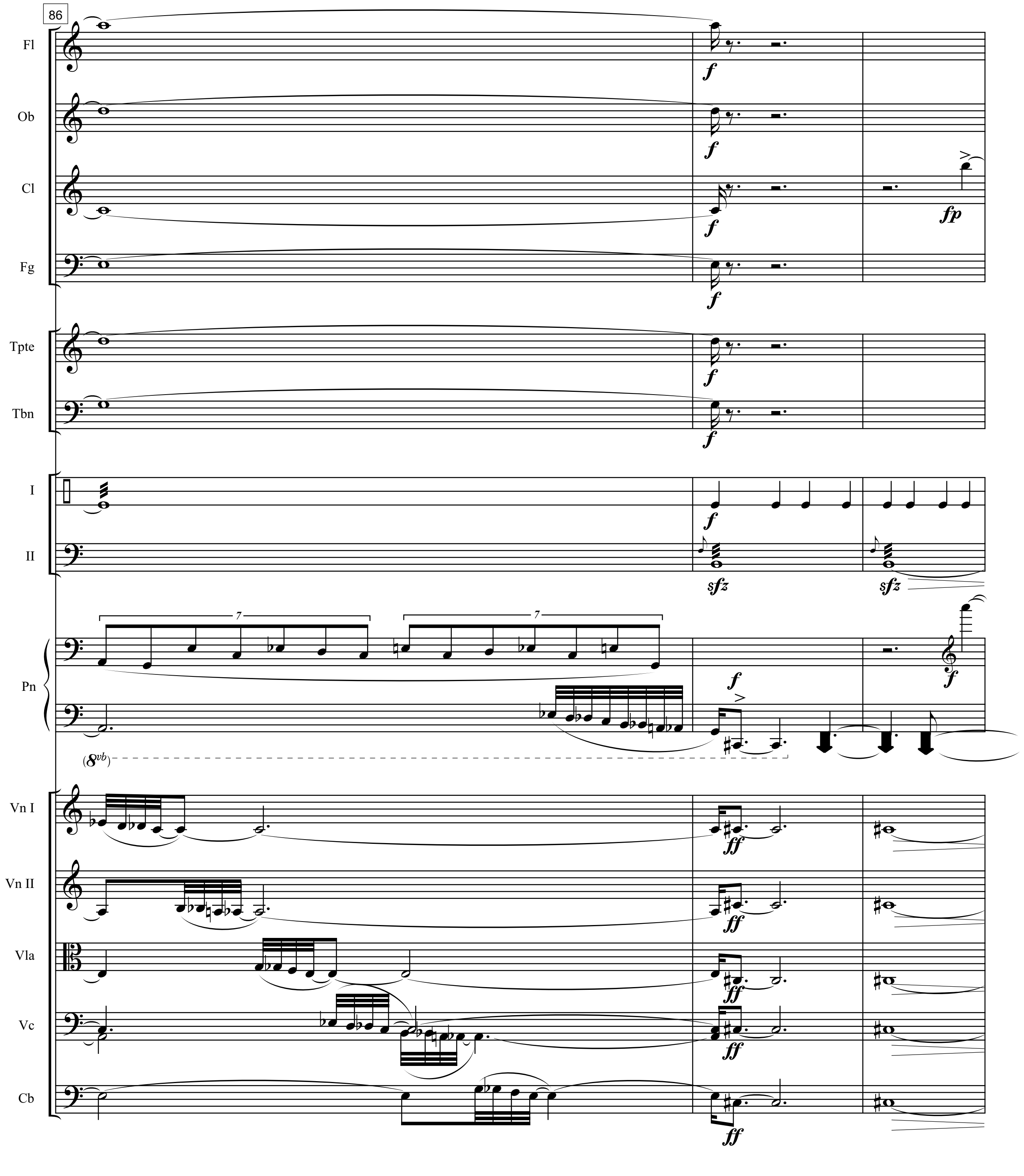

79
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
f
fp
mf
ff
8vb

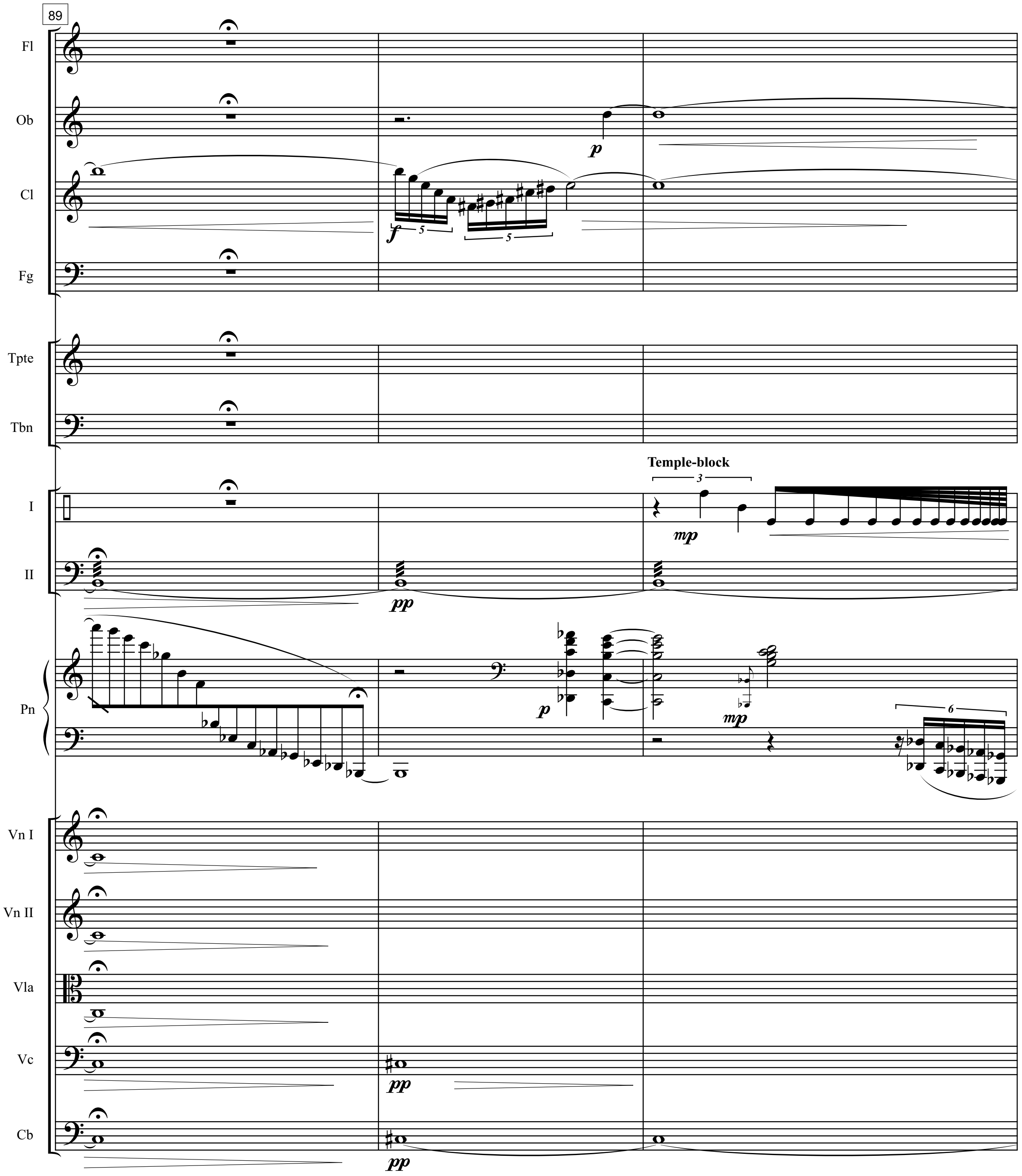

82
Fl
fp
Ob
fp
Cl
fp
Fg
fp
Tpte
fp
Tbn
f
fp
I
p
II
7
7
Pn
p
(8vb)
8vb
Vn I
p
Vn II
p
Vla
p
Vc
p
Cb
p

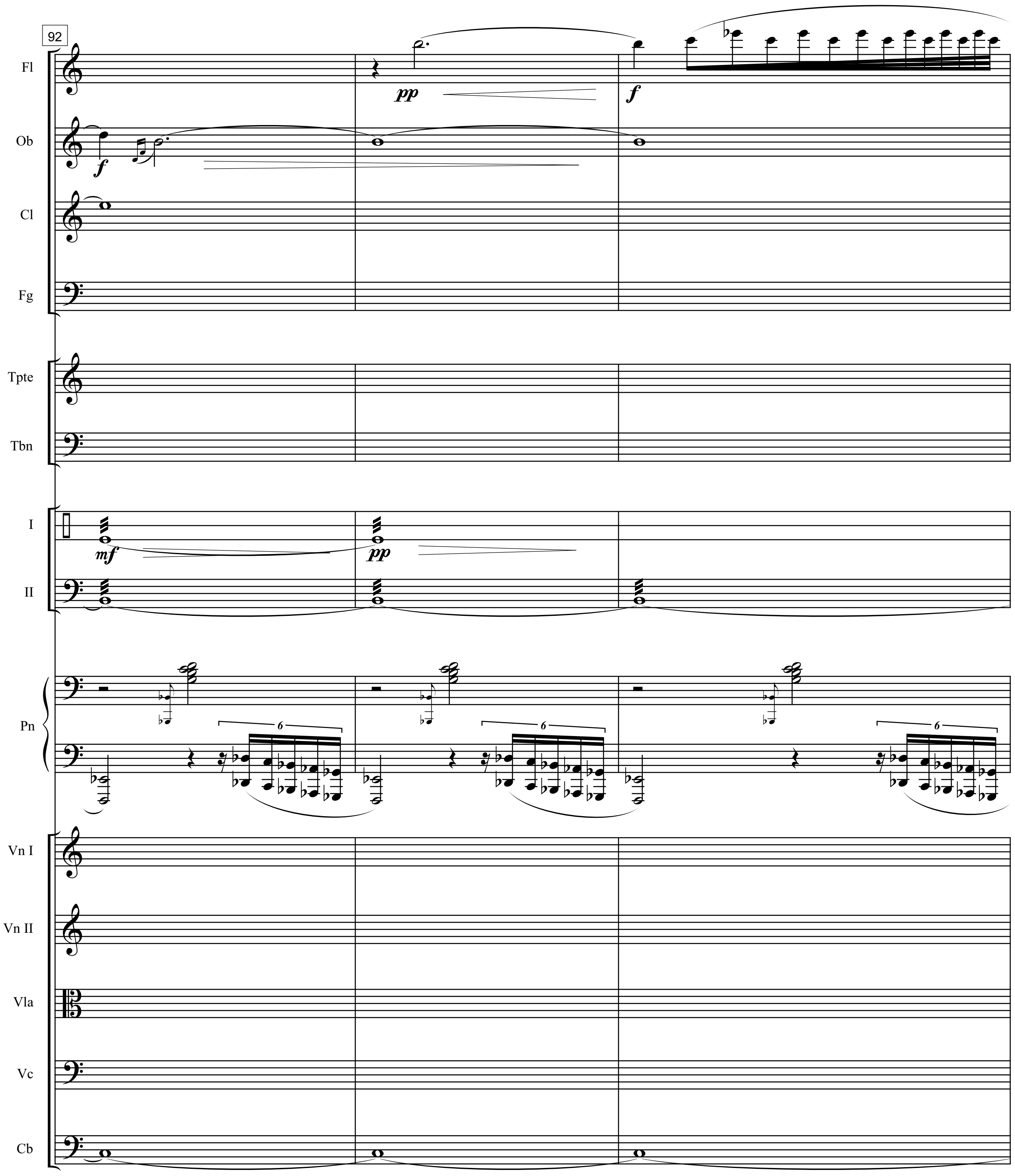

83
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
f
fp
mf
7
(8vb)

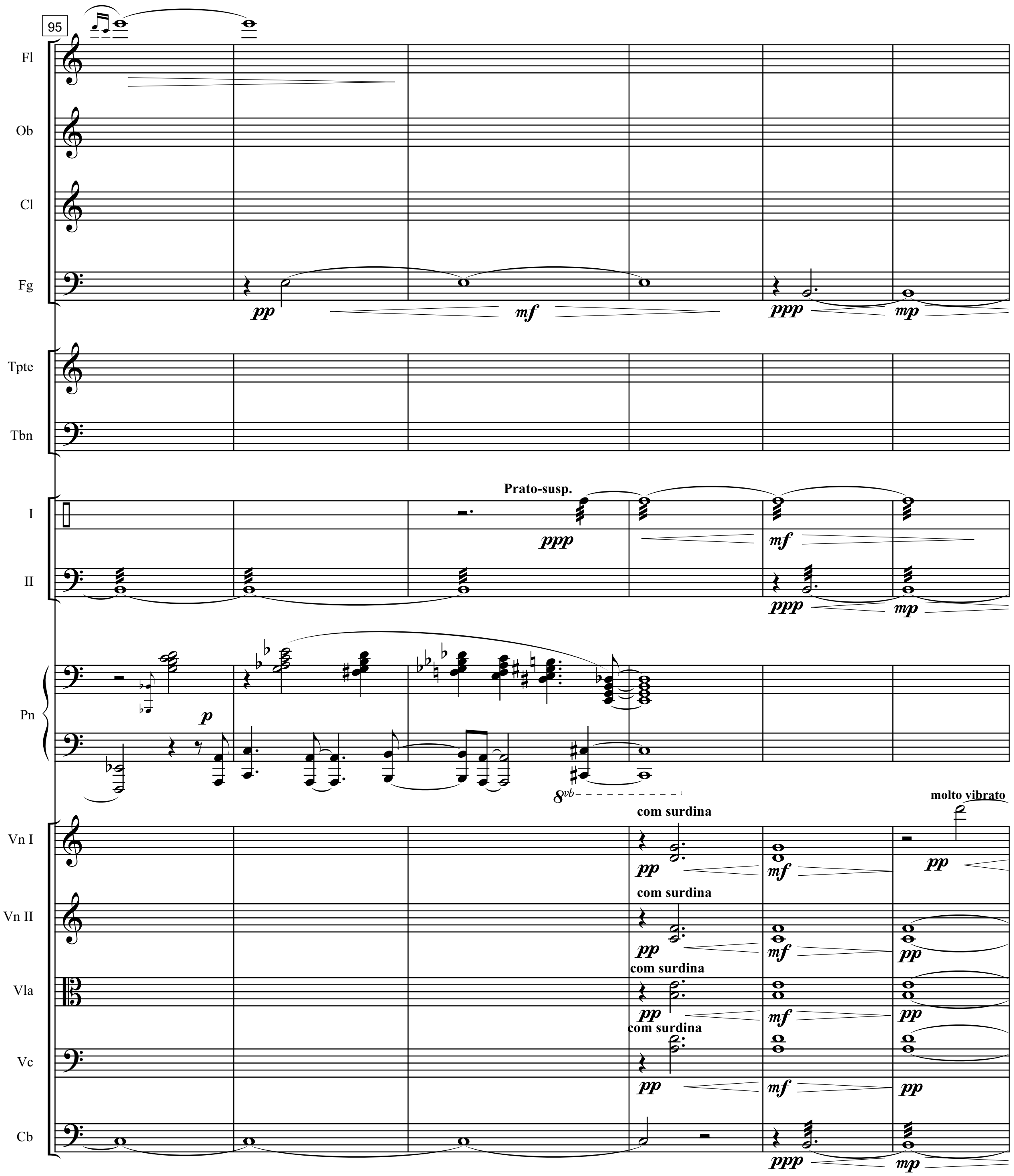

84
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
fp
fp
fp
fp
fp
f
7
7
(8vb)

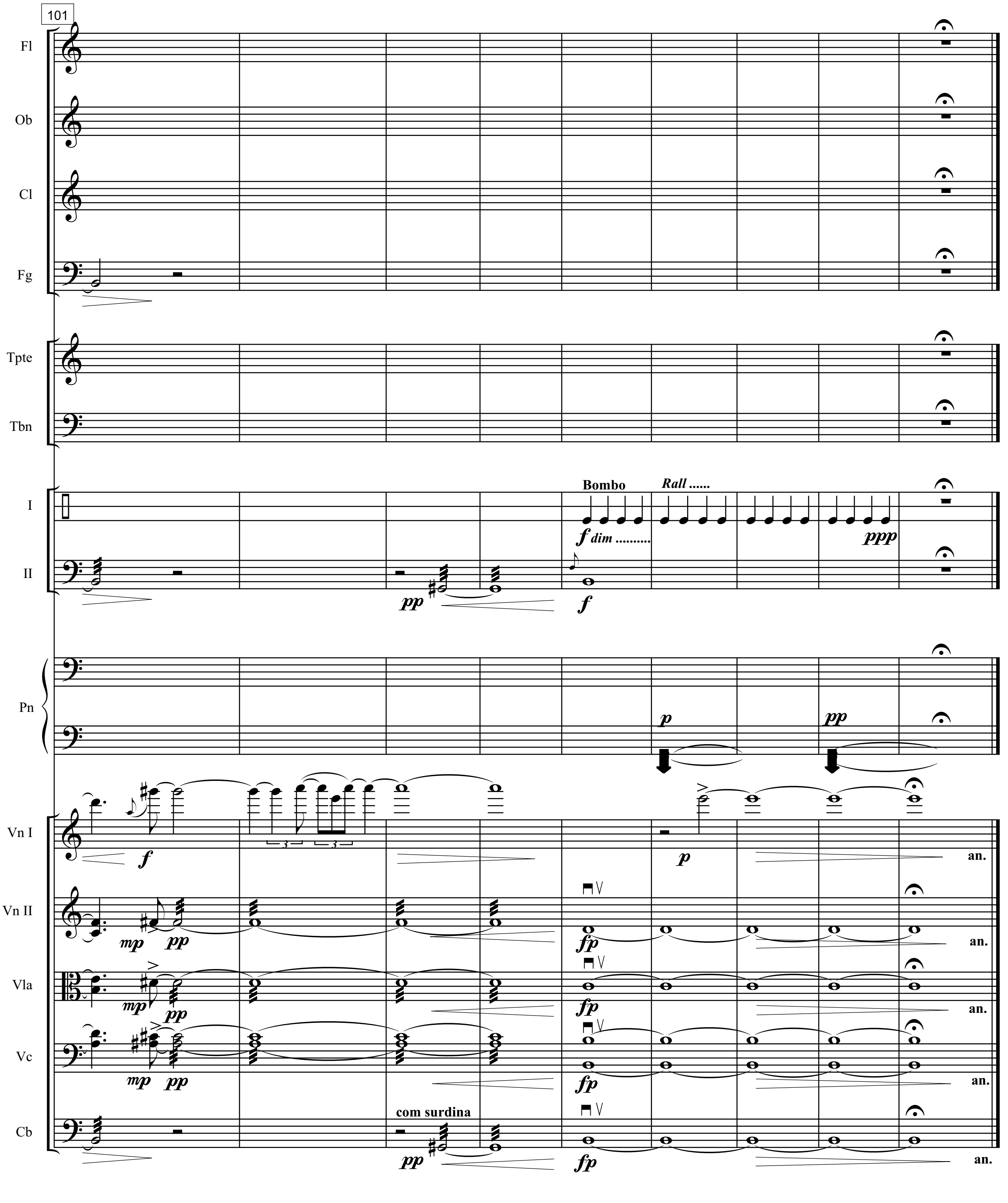

85
Fl
cresc.
Ob
cresc.
Cl
cresc.
Fg
cresc.
Tpte
cresc.
Tbn
fp
cresc.
I
cresc.
II
7
7
Pn
cresc.
(8vb)
Vn I
cresc.
Vn II
cresc.
Vla
cresc.
Vc
cresc.
Cb
cresc.


86
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
f
fp
sfz
ff
7
(8vb)


89
Fl
Ob
Cl
Fg
Tpte
Tbn
Temple-block
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
p
f
mp
pp

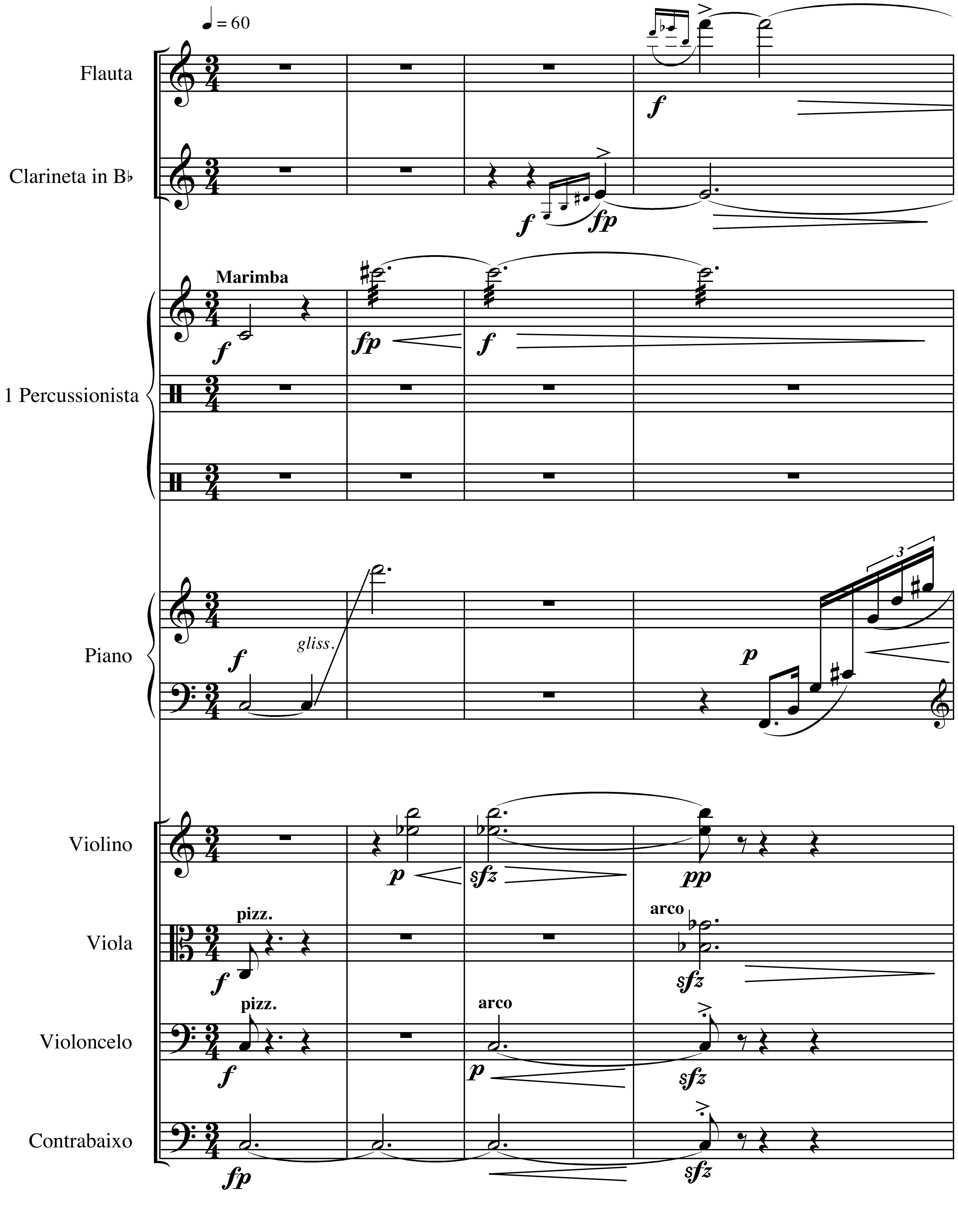

92
Fl
Ob
Cl
Fg
Tpte
Tbn
I
II
Pn
Vn I
Vn II
Vla
Vc
Cb
pp
f
mf
6

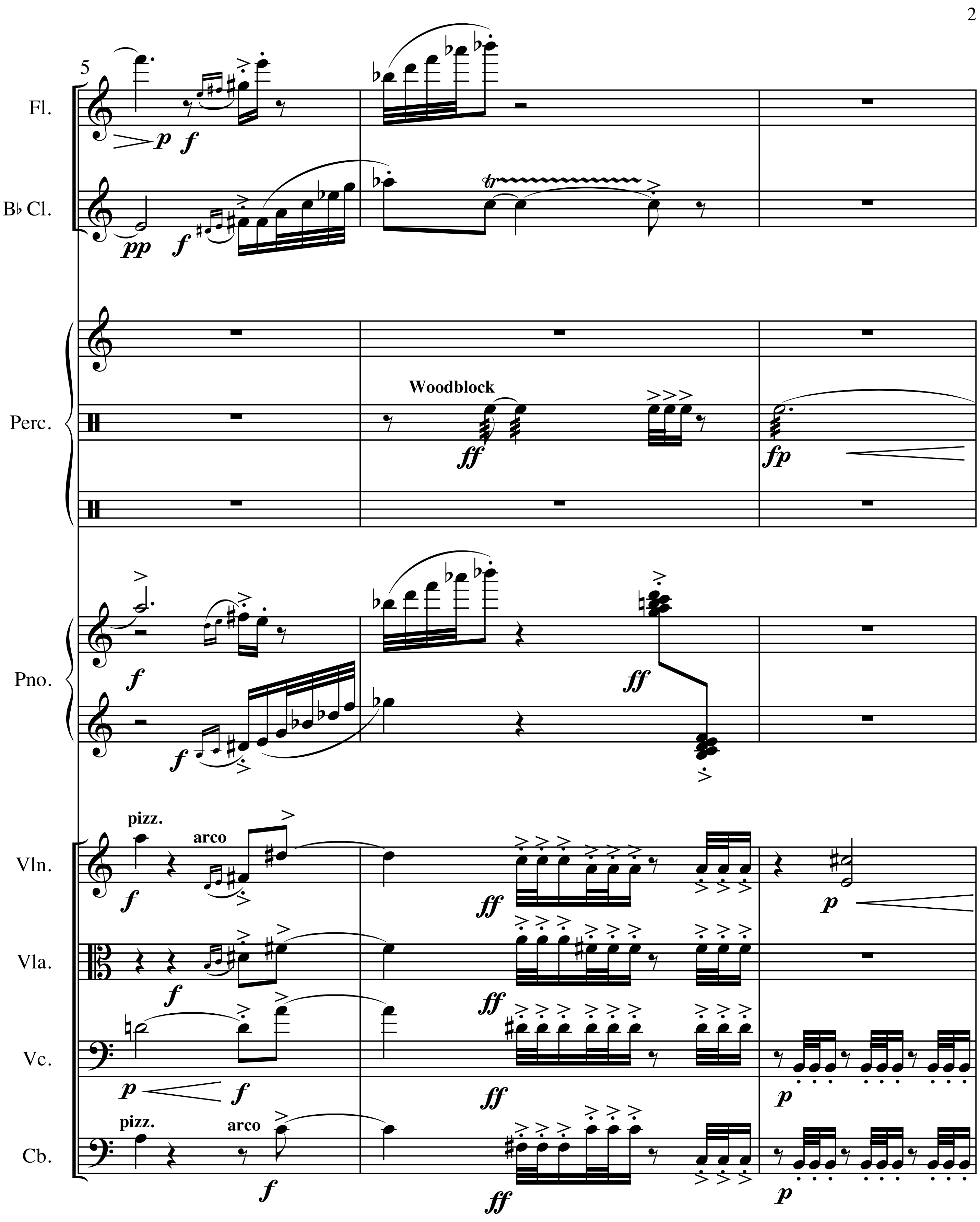

95
Fl
Ob
Cl
Fg
pp
mf
ppp
mp
Tpte
Tbn
Prato-susp.
I
II
ppp
mf
ppp
mp
Pn
p
8vb
com surdina
molto vibrato
Vn I
pp
mf
pp
com surdina
Vn II
pp
mf
pp
com surdina
Vla
pp
mf
pp
com surdina
Vc
pp
mf
pp
Cb
ppp
mp

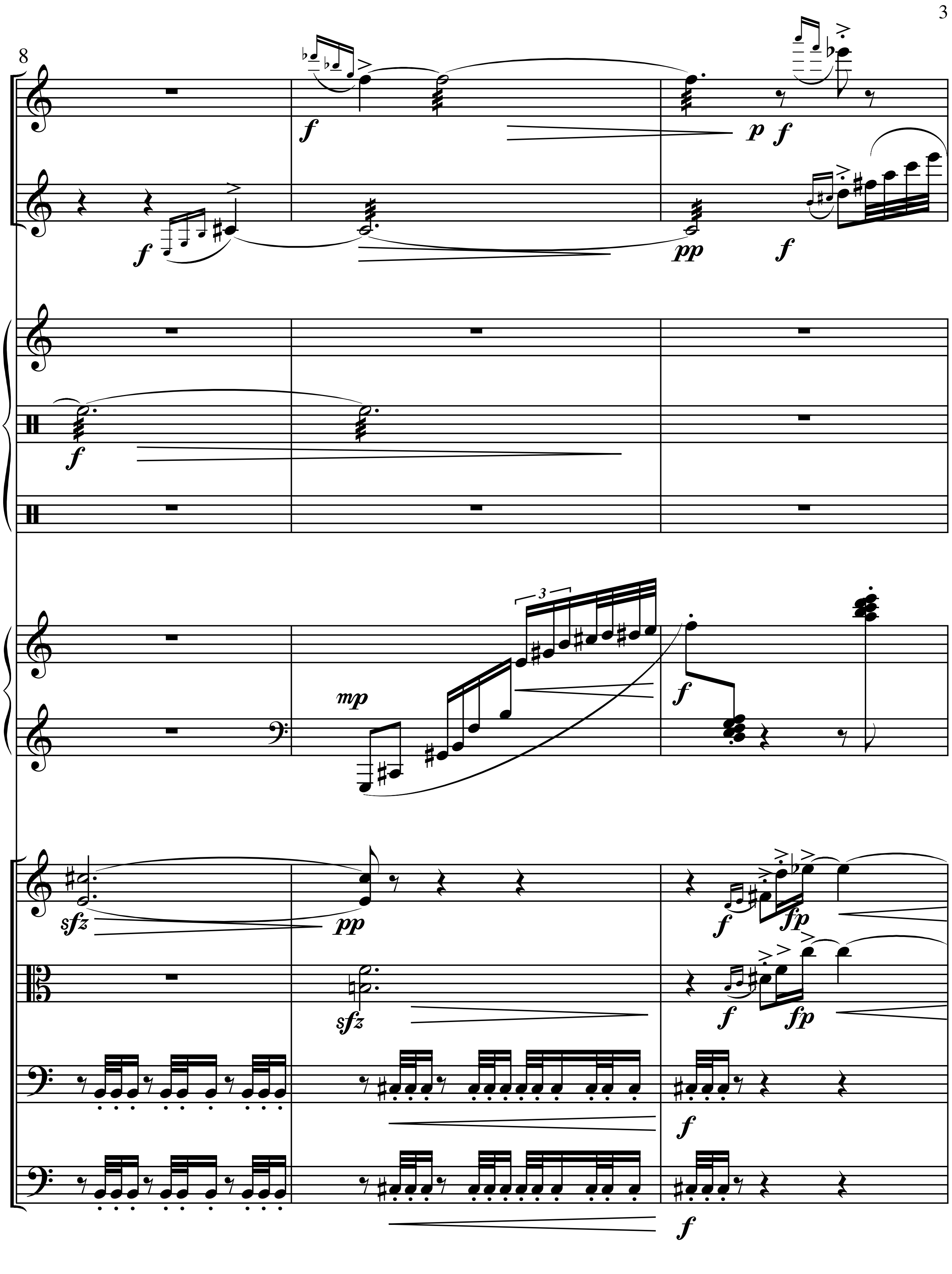

101
Fl
Ob
Cl
Fg
Tpte
Tbn
Bombo
Rall ......
I
II
f dim ....
ppp
pp
f
Pn
p
pp
Vn I
f
p
an.
Vn II
mp
pp
fp
an.
Vla
mp
pp
fp
an.
Vc
mp
pp
fp
an.
com surdina
Cb
pp
fp
an.

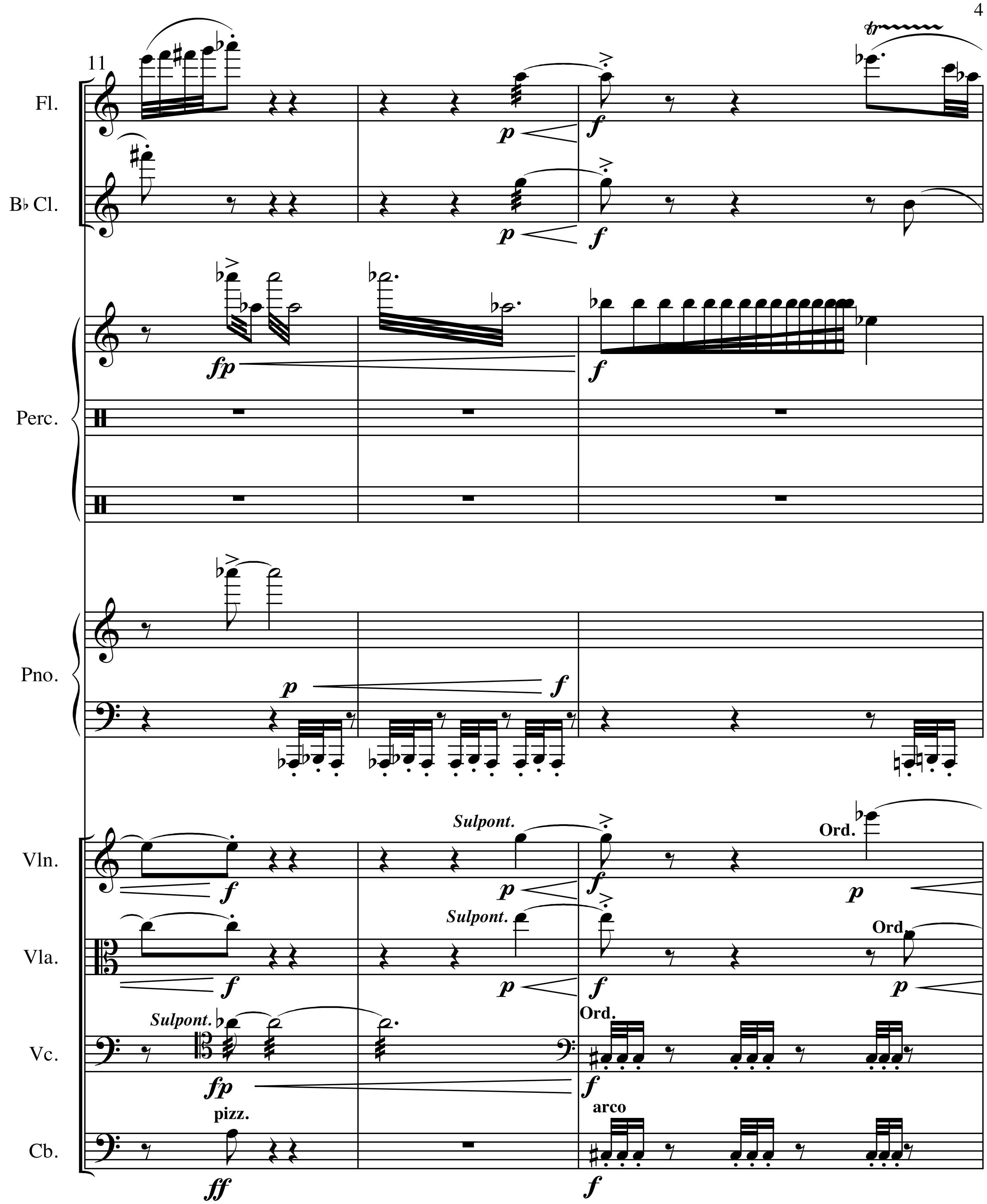
Relevos do Rio

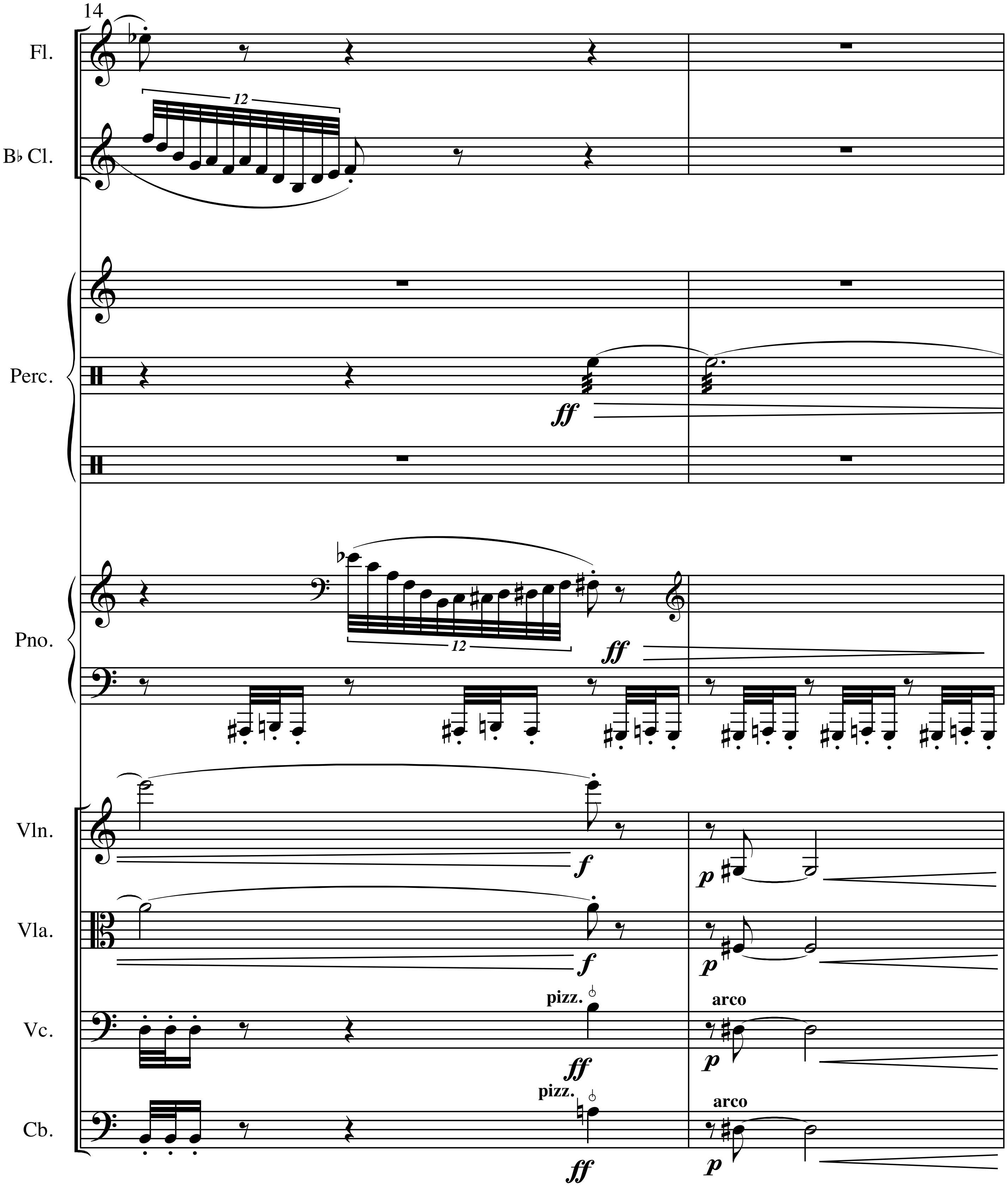
Wellington Gomes
(2012)

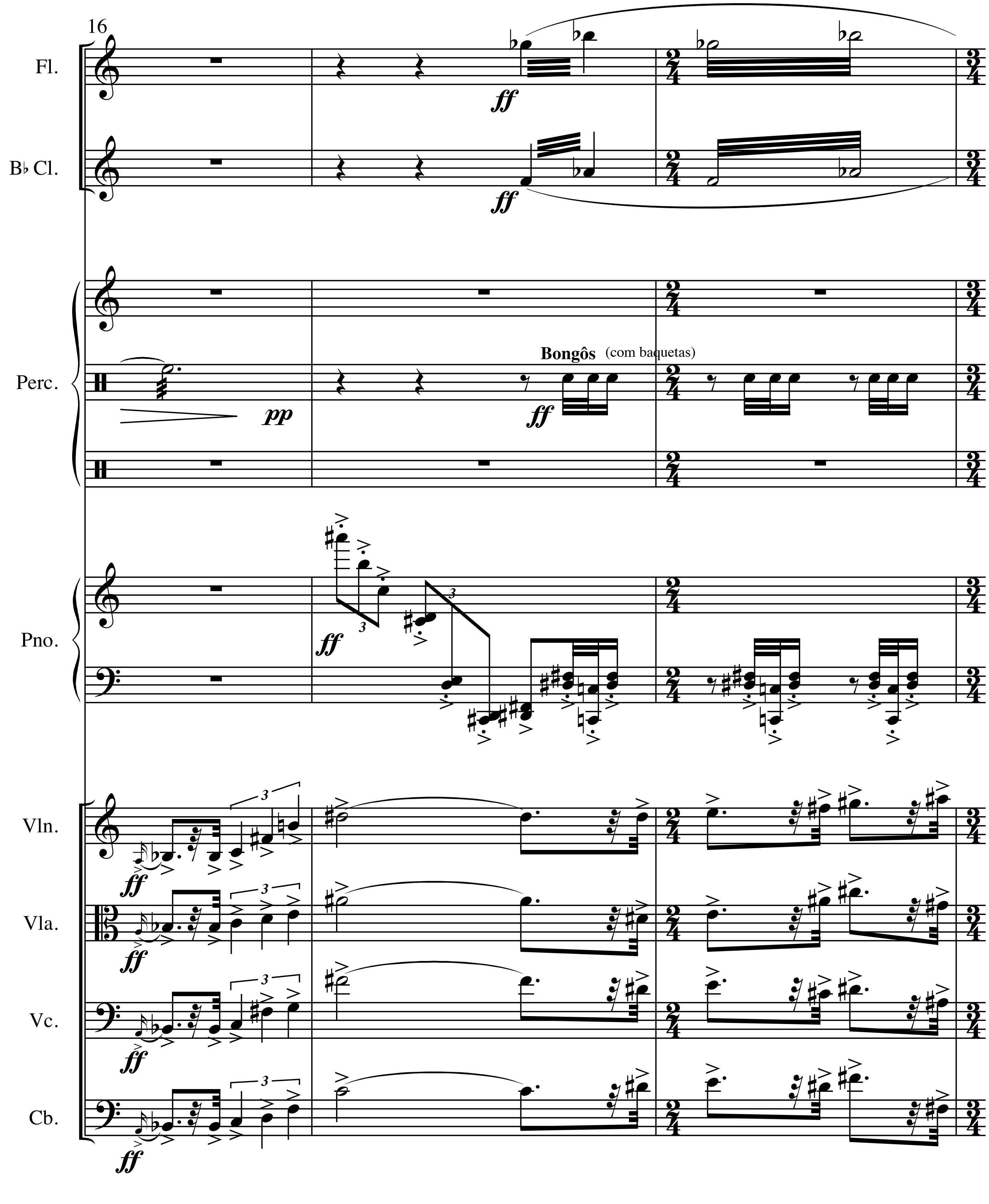


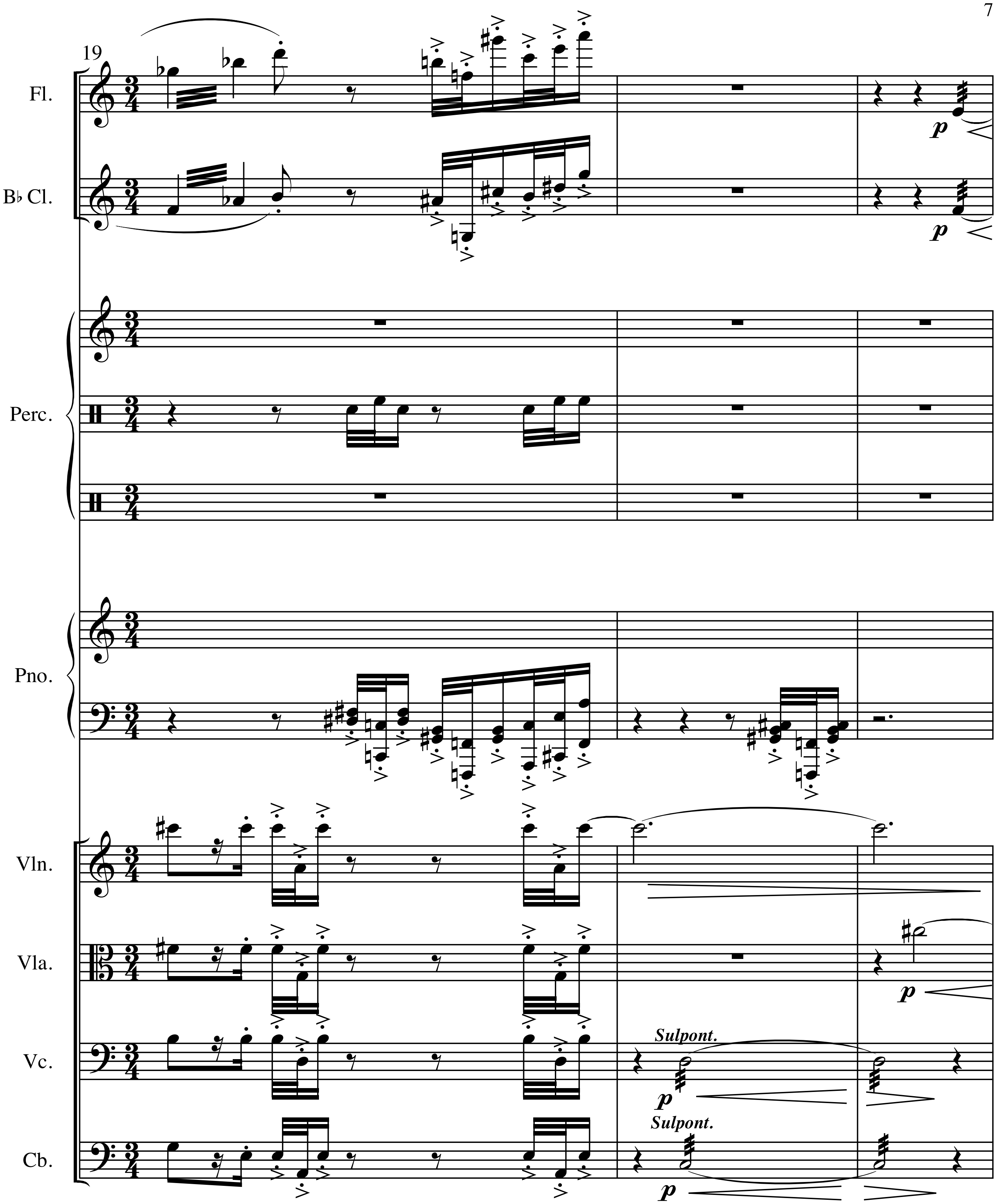

5
Fl.
B♭ Cl.
Perc.
Woodblock
Pno.
Vln.
Vla.
Vc.
Cb.
pizz.
arco

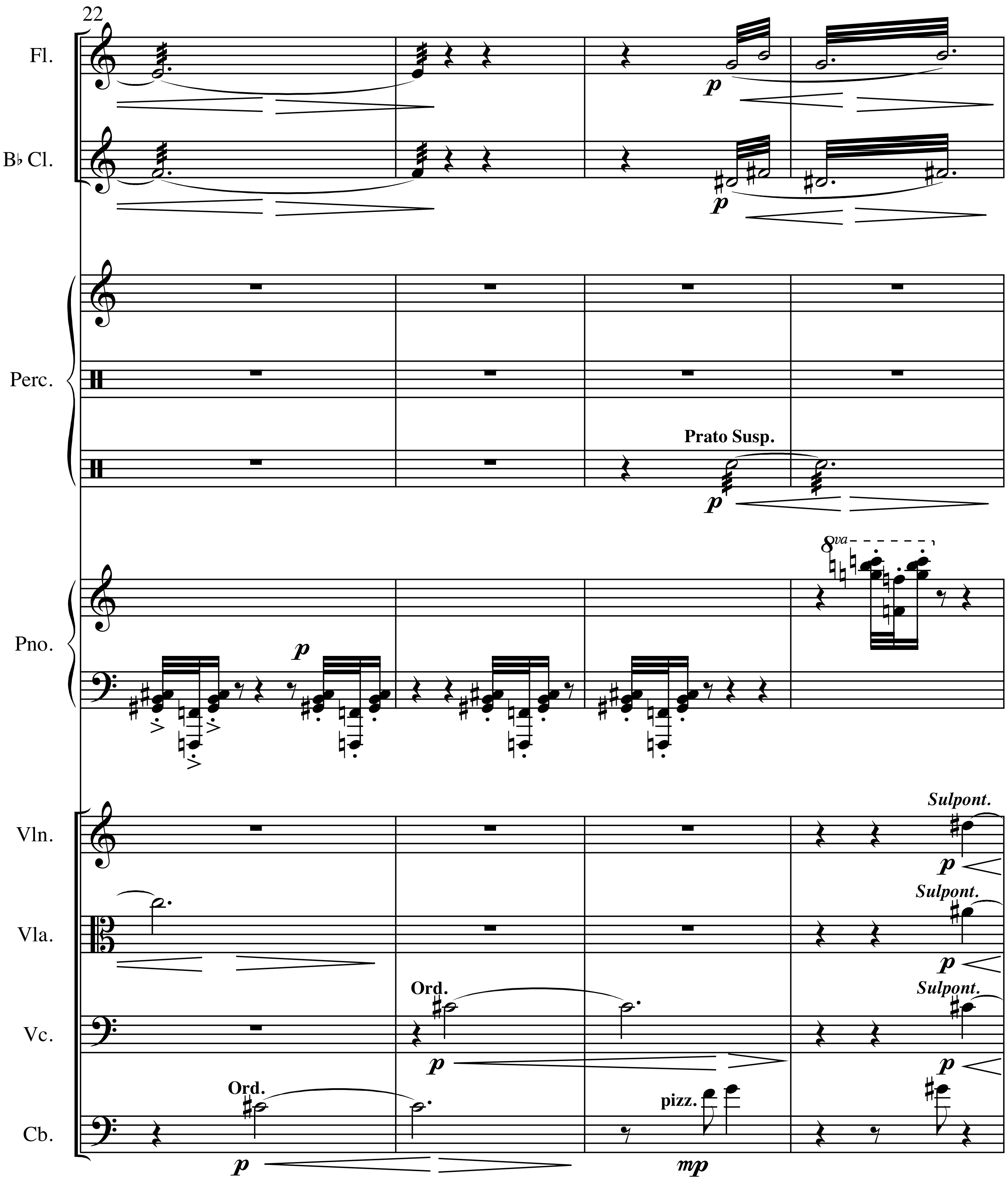

8
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
p
pp
mp
sfz
fp
3

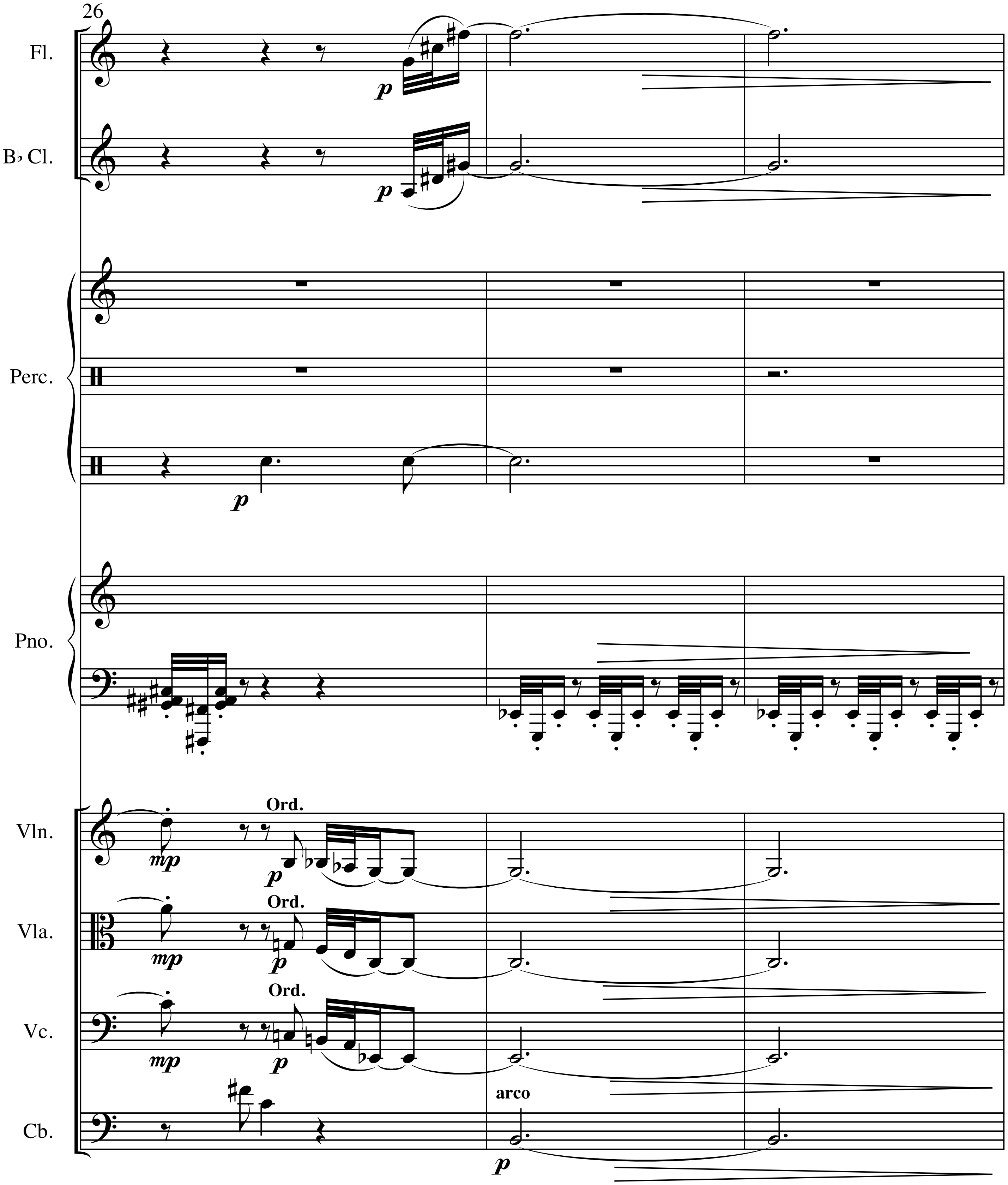

11
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Sulpont.
Ord.
pizz.
arco

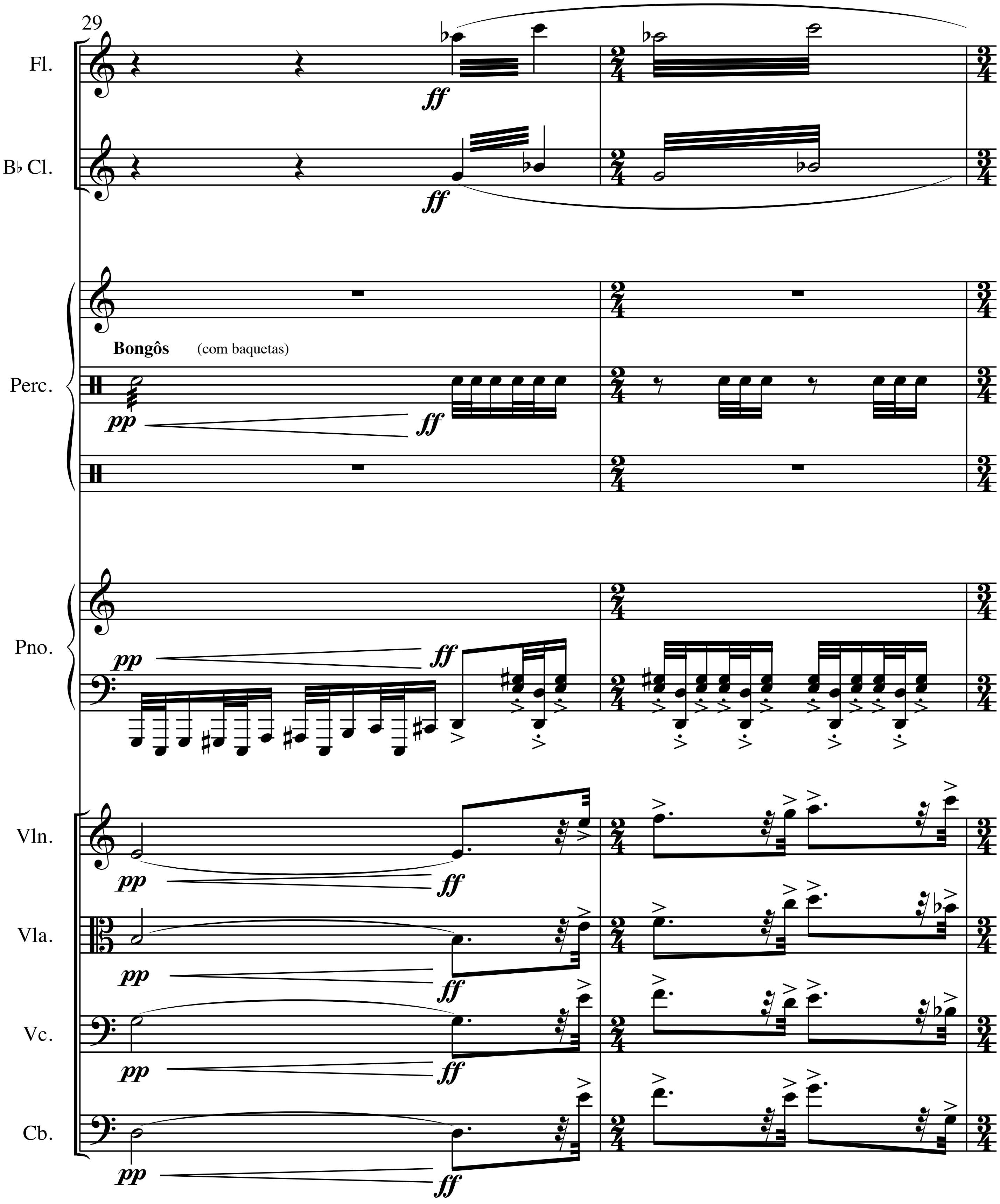

14
Fl.
B♭ Cl.
12
Perc.
ff
Pno.
12
ff
Vln.
f
p
Vla.
f
p
Vc.
pizz.
ff
arco
p
Cb.
pizz.
ff
arco
p

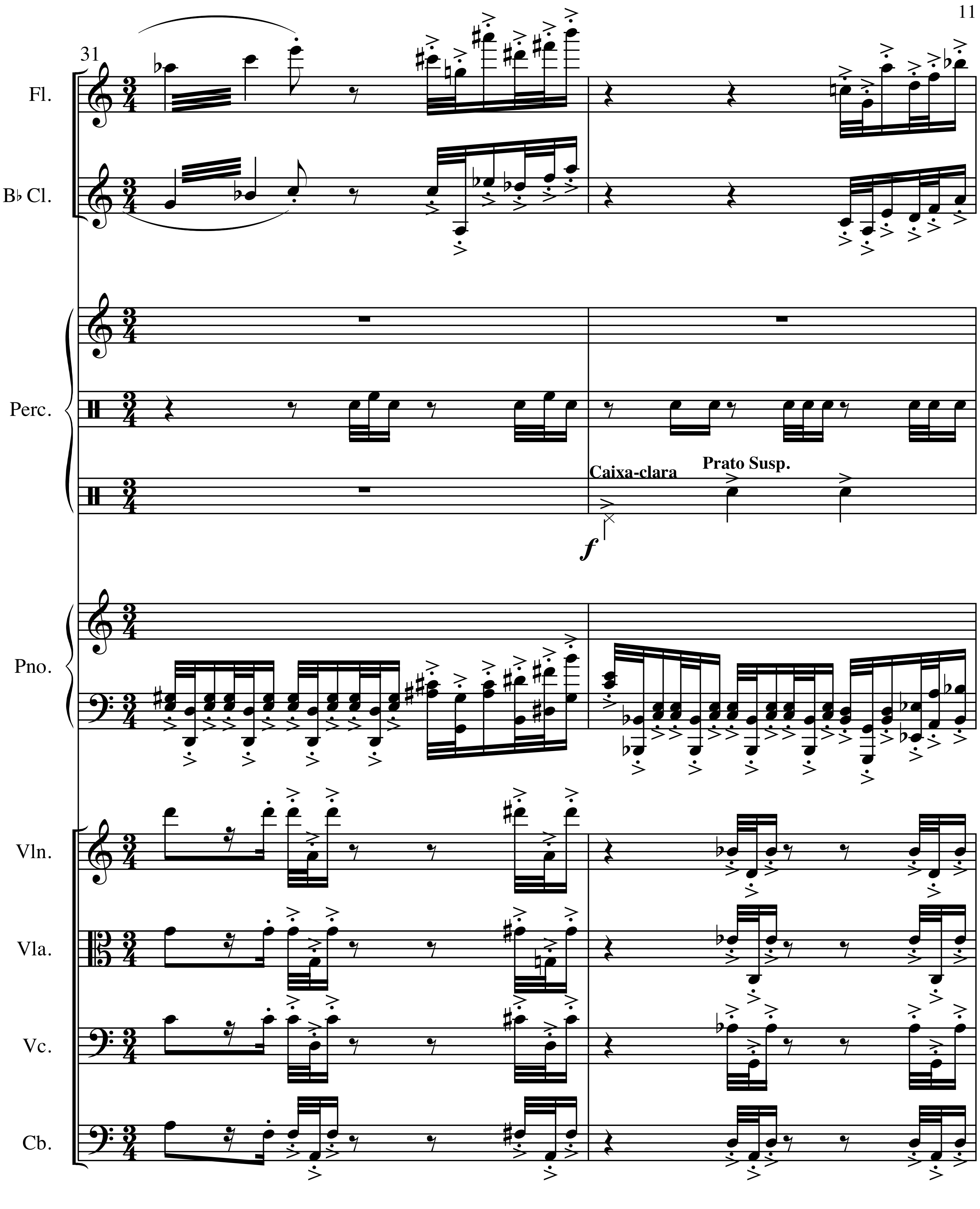

16
Fl.
B♭ Cl.
Perc.
Bongôs (com baquetas)
Pno.
Vln.
Vla.
Vc.
Cb.

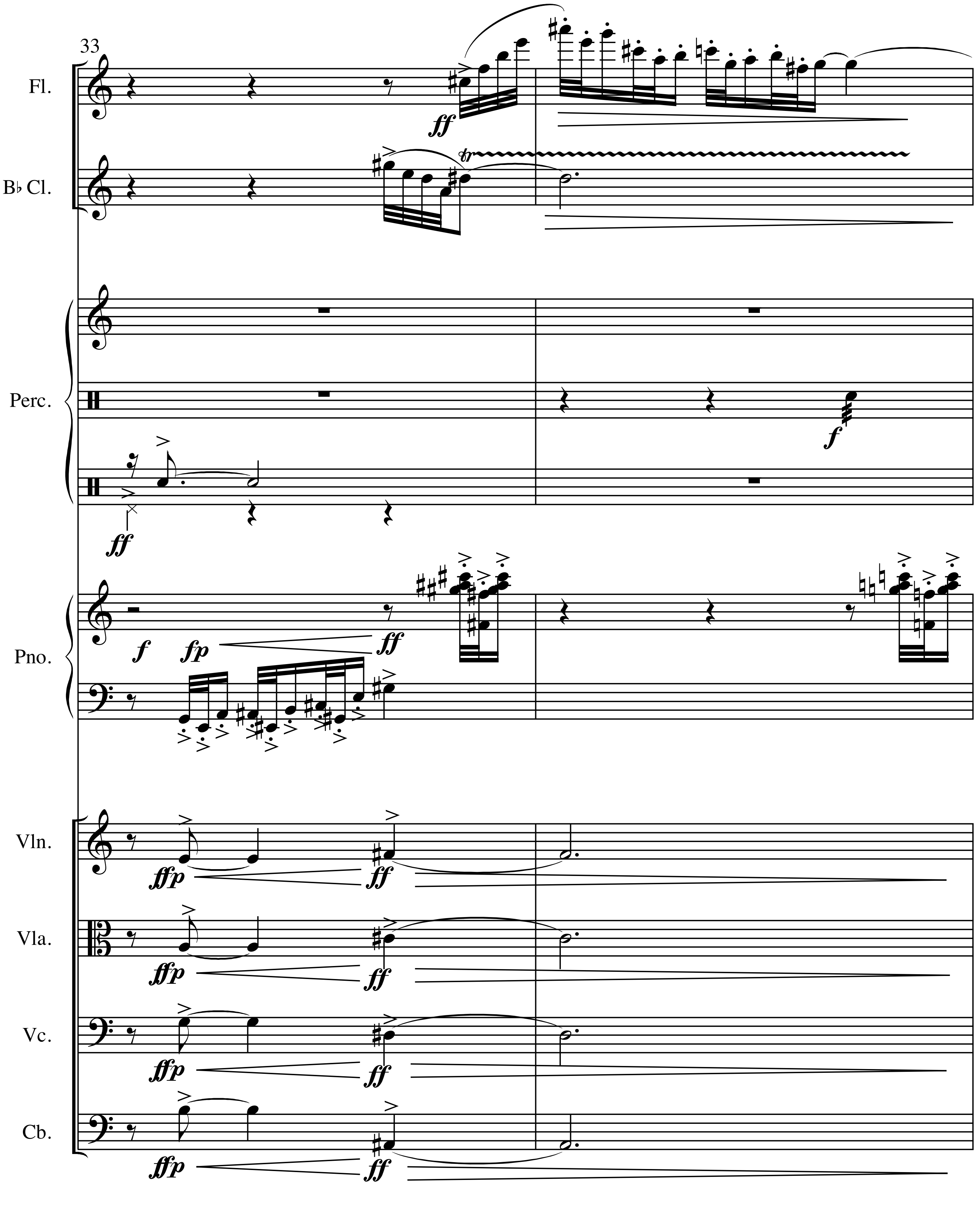

19
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Sulpont.
Sulpont.

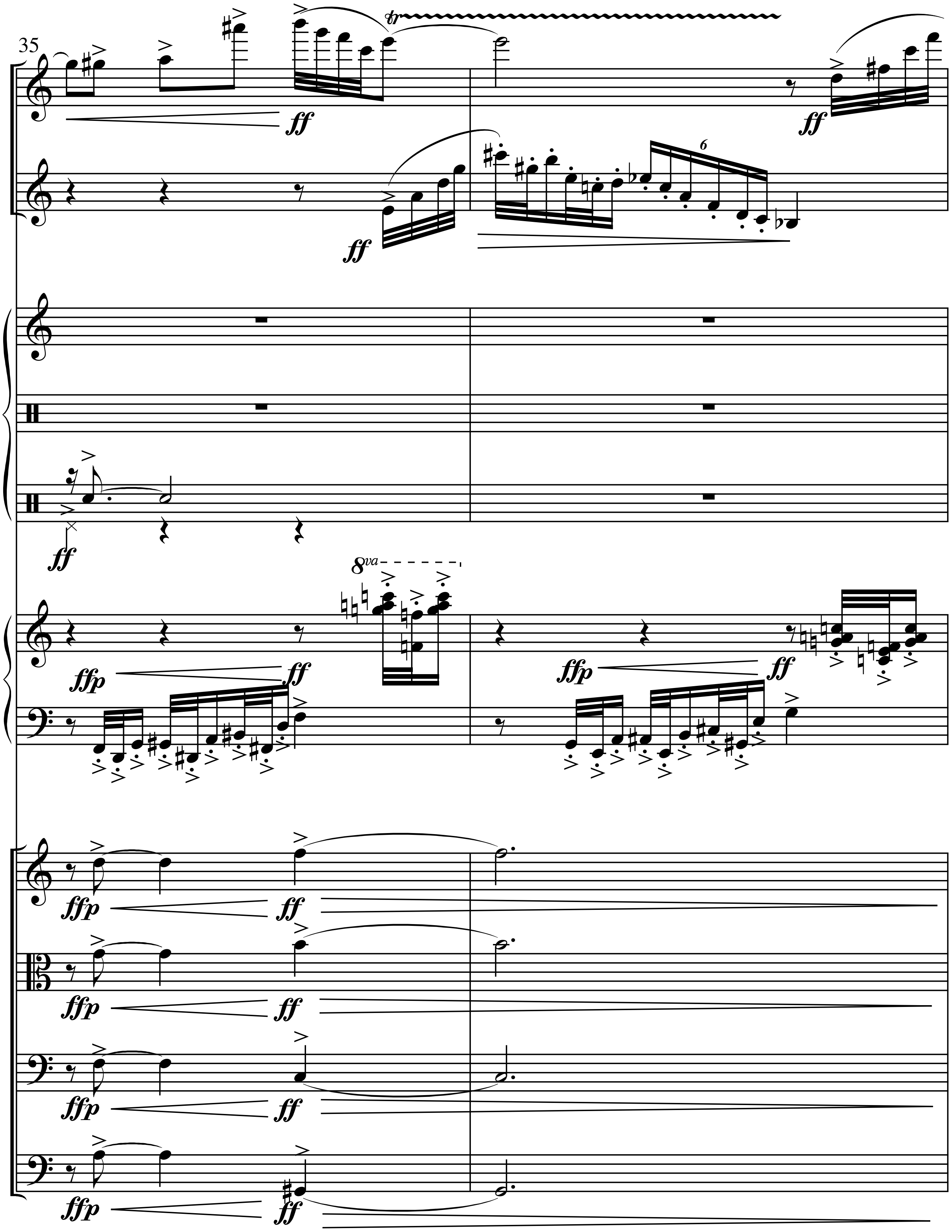

22
Fl.
B♭ Cl.
Perc.
Prato Susp.
Pno.
Vln.
Vla.
Vc.
Cb.
Sulpont.
Sulpont.
Ord.
Sulpont.
Ord.
pizz.

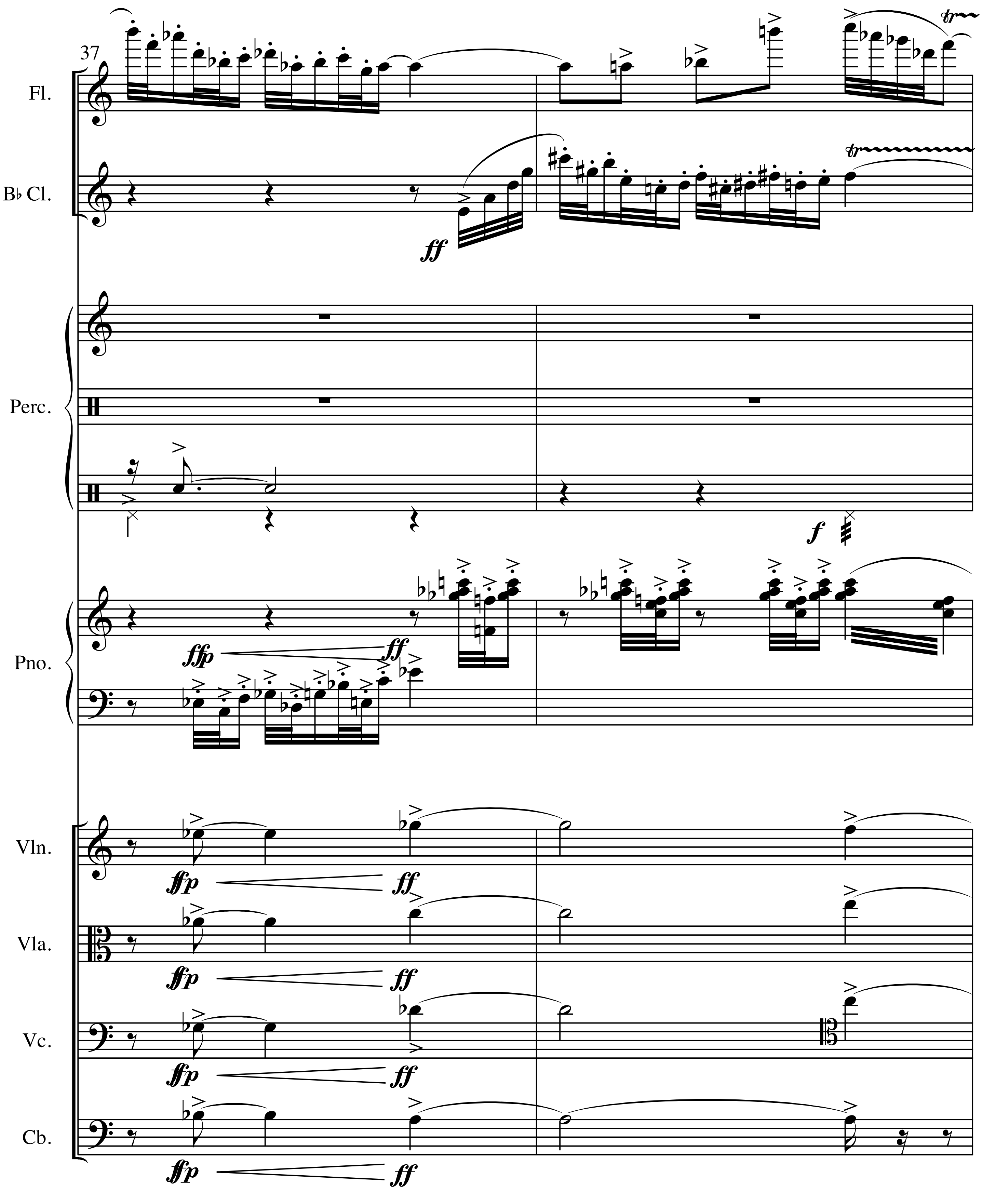

26
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Ord.
Ord.
Ord.
arco

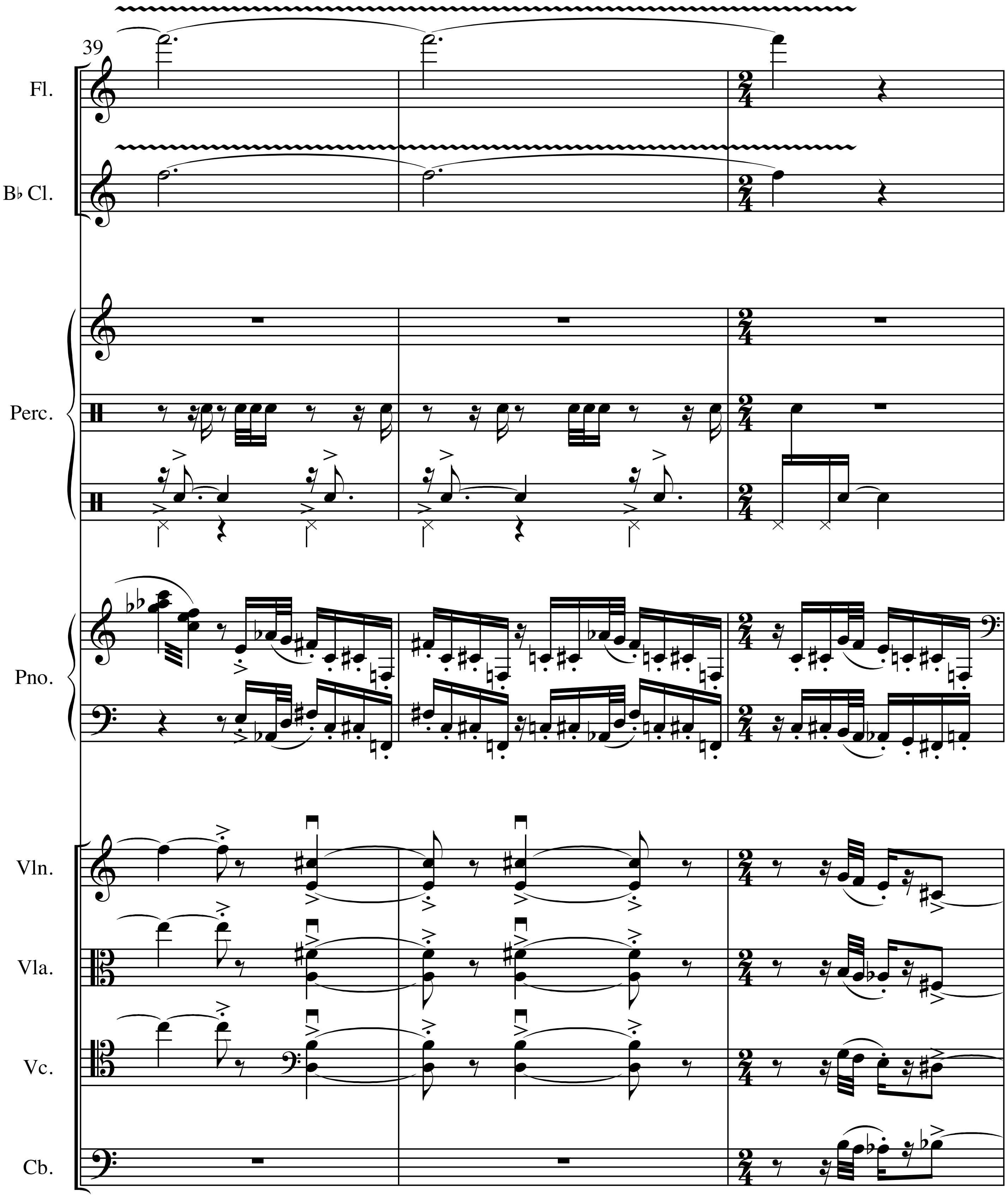

29
Fl.
B♭ Cl.
Perc.
Bongôs
(com baquetas)
Pno.
Vln.
Vla.
Vc.
Cb.
ff
pp

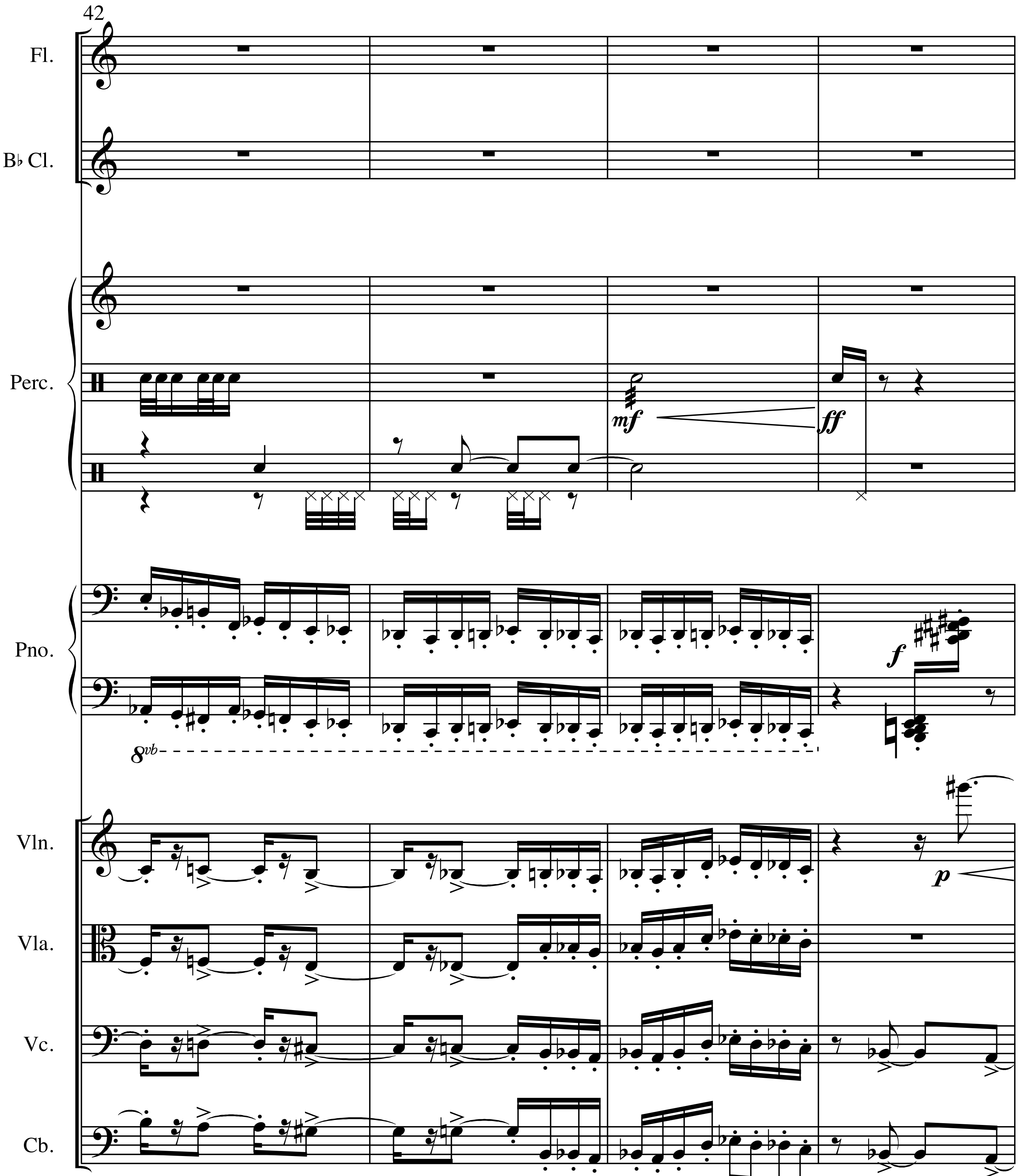

31
Fl.
B♭ Cl.
Perc.
Caixa-clara
Prato Susp.
f
Pno.
Vln.
Vla.
Vc.
Cb.

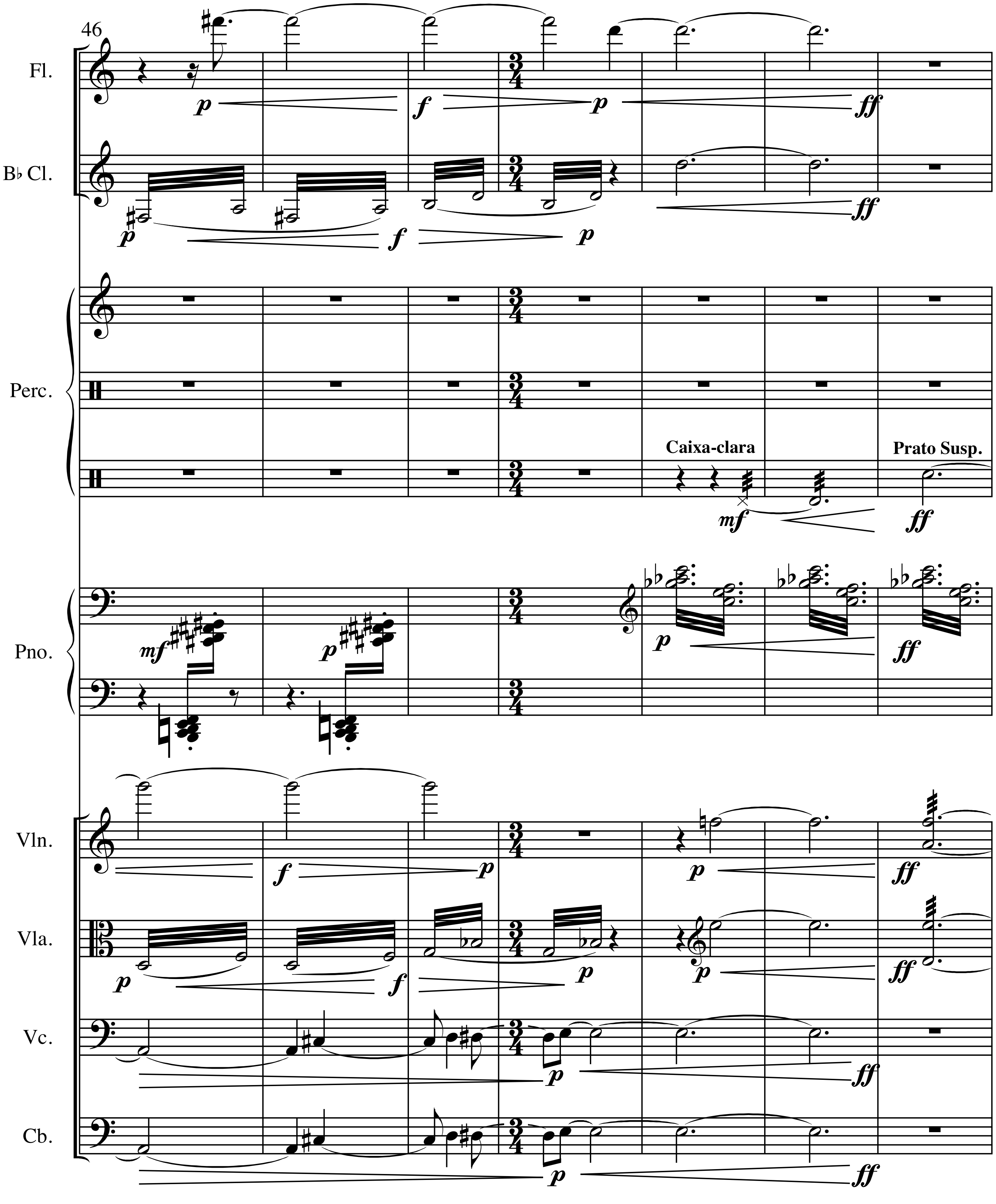

33
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

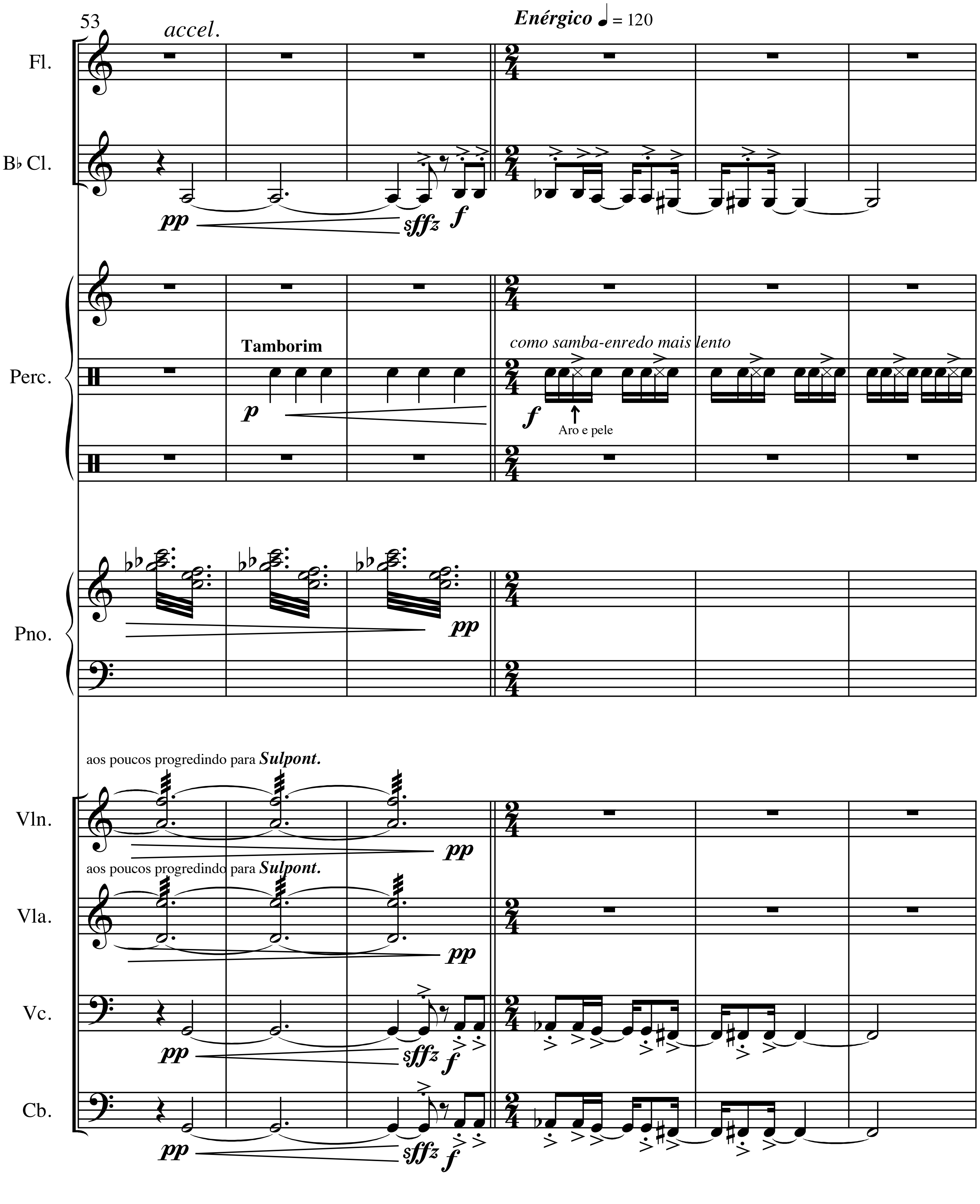

35
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
ffp
6
8va

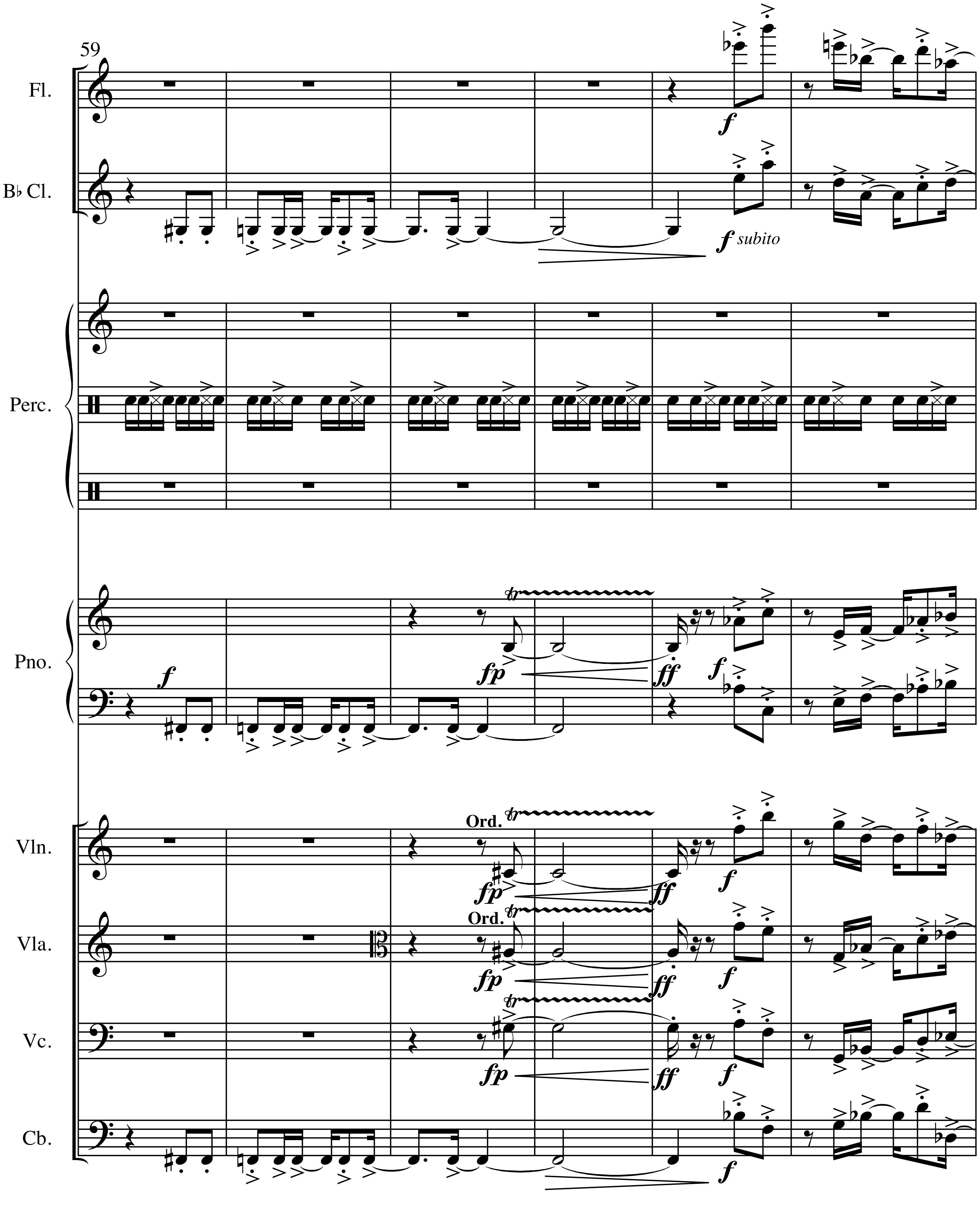

37
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
f
ffp
ff

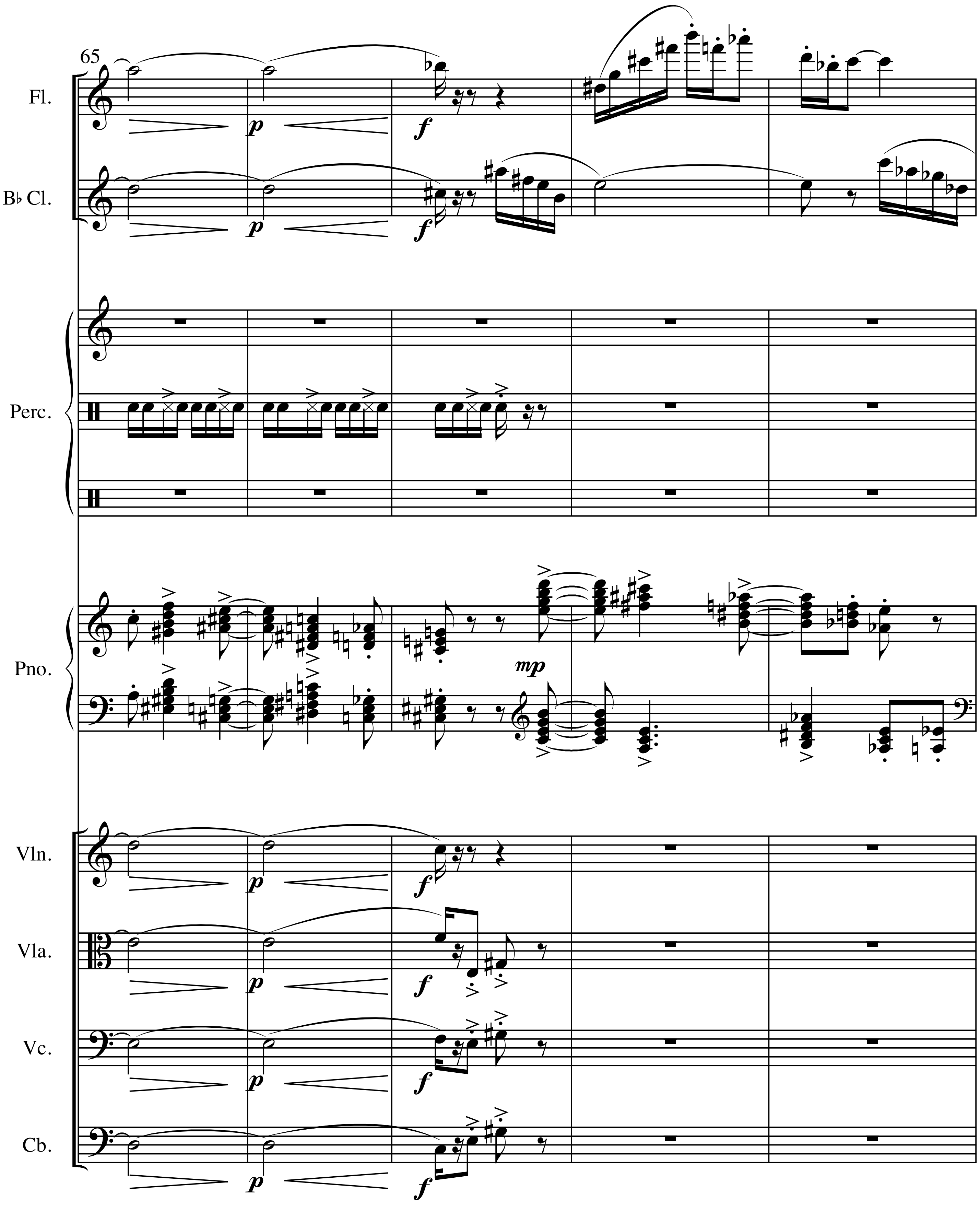

39
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

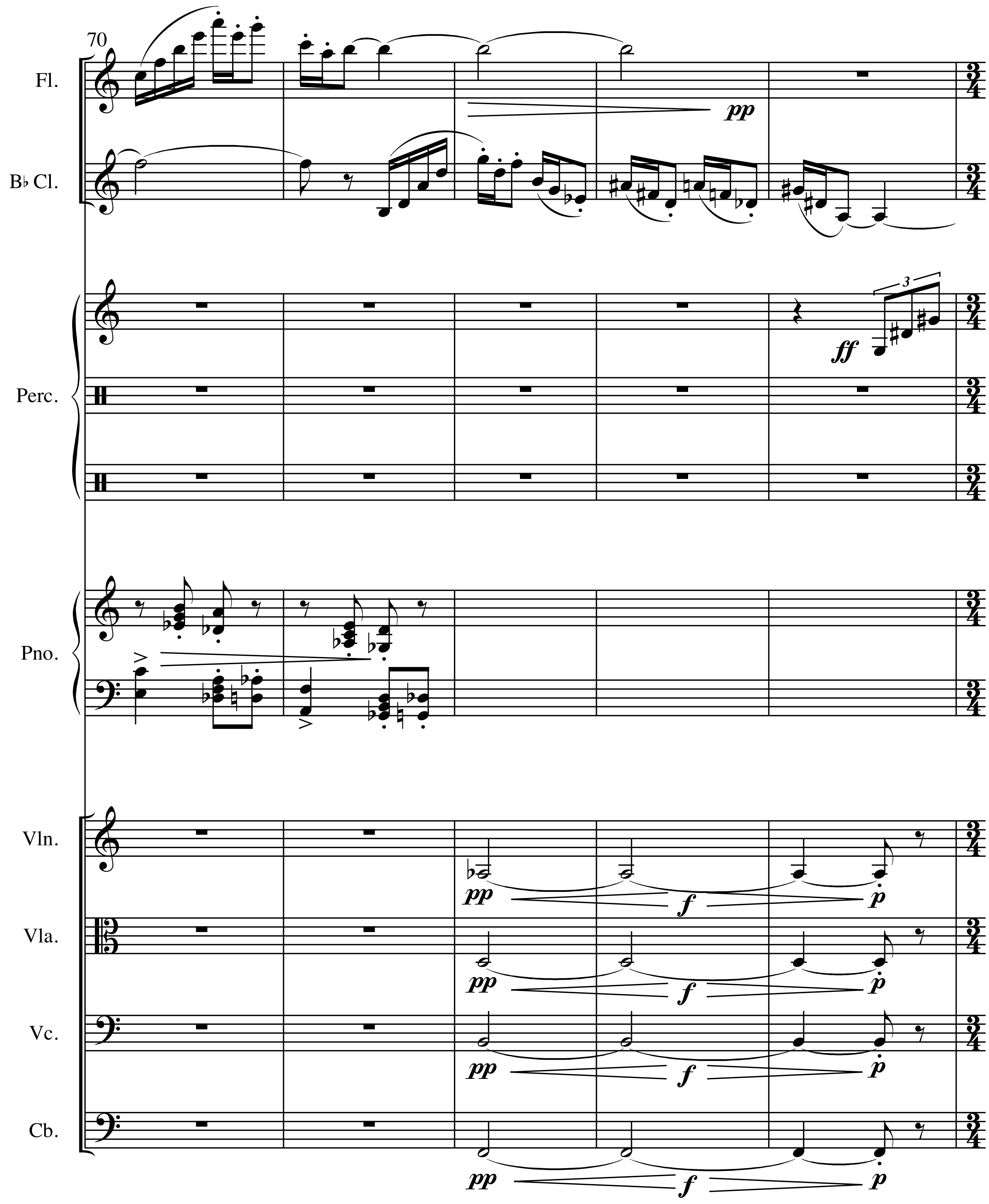

42
Fl.
B♭ Cl.
Perc.
mf
ff
Pno.
f
8vb
Vln.
p
Vla.
Vc.
Cb.

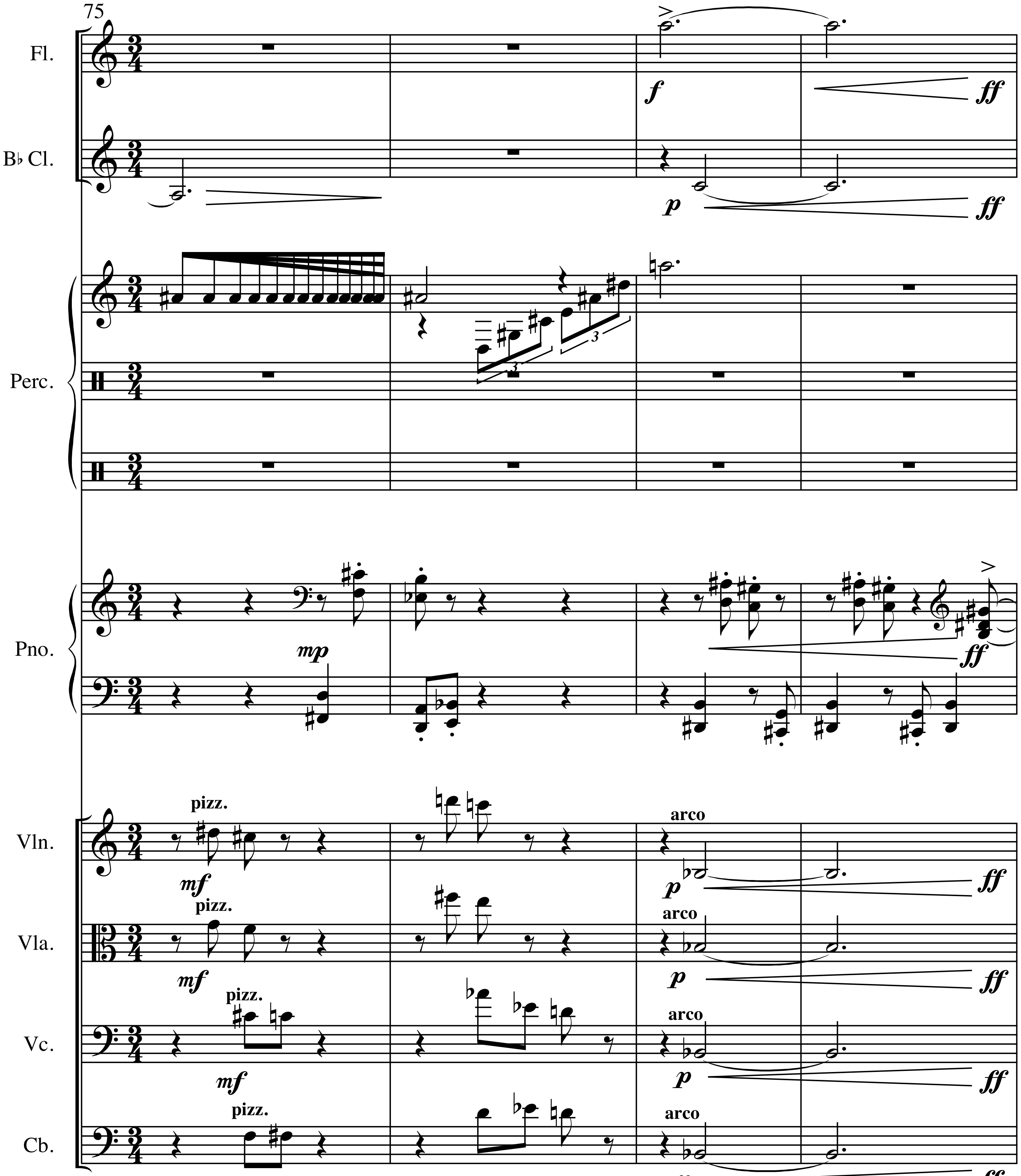

46
Fl.
B♭ Cl.
Perc.
Caixa-clara
Prato Susp.
Pno.
Vln.
Vla.
Vc.
Cb.

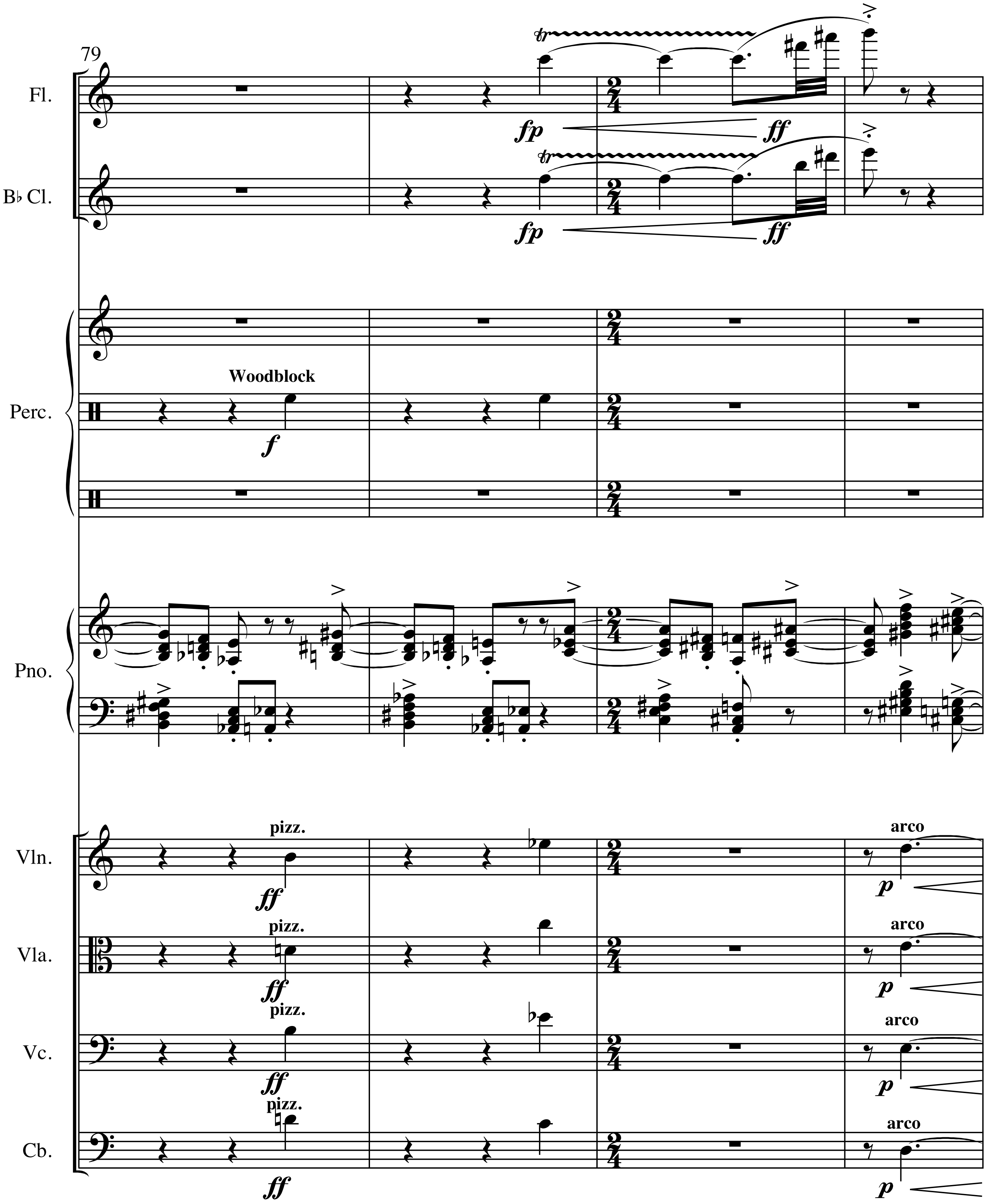

53
accel.
Enérgico ♩ = 120
Fl.
B♭ Cl.
pp
sffz
f
Perc.
Tamborim
p
como samba-enredo mais lento
f
Aro e pele
Pno.
pp
aos poucos progredindo para Sulpont.
Vln.
pp
aos poucos progredindo para Sulpont.
Vla.
pp
Vc.
pp
sffz
f
Cb.
pp
sffz
f

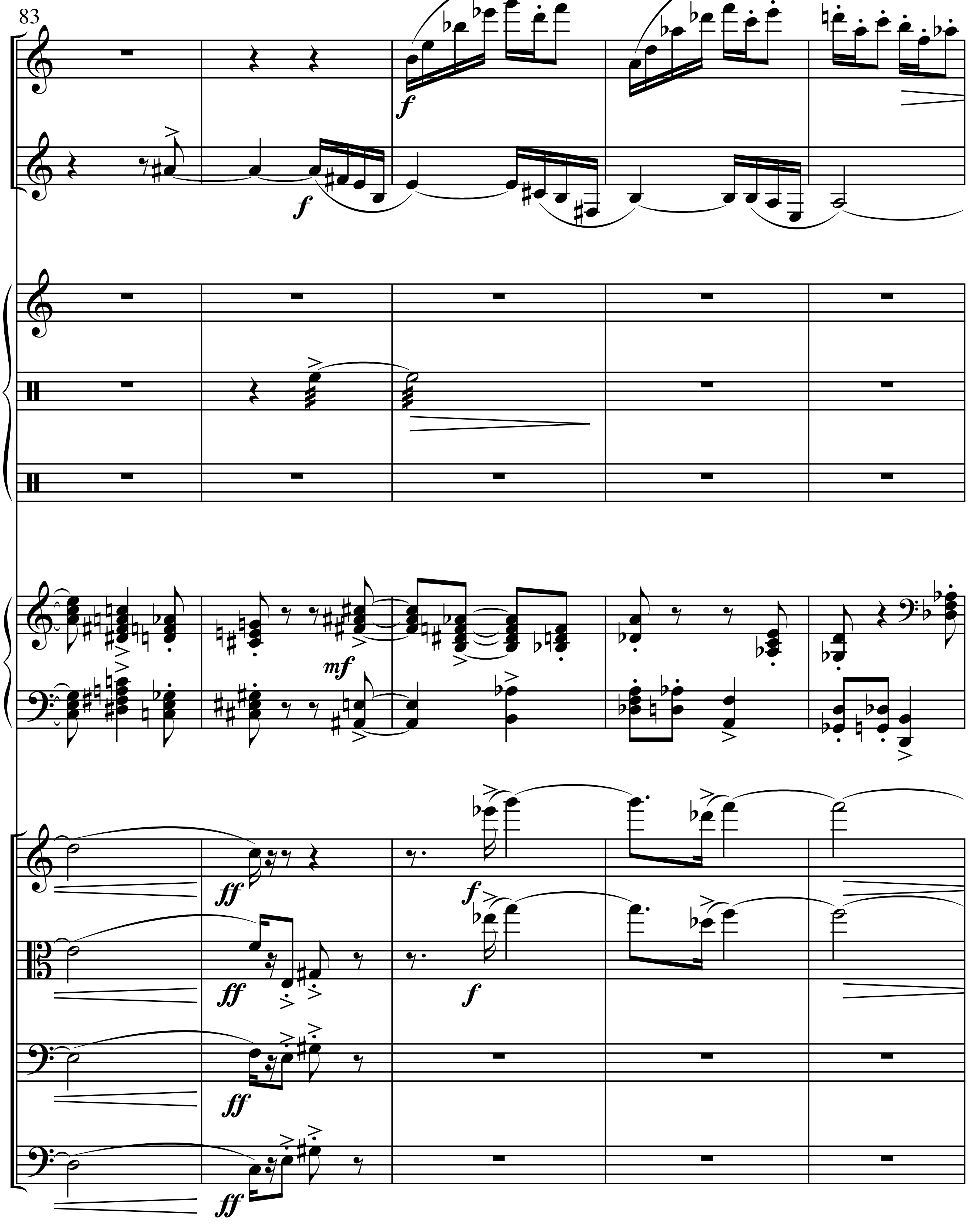

59
Fl.
B♭ Cl.
f subito
Perc.
Pno.
Ord.
Vln.
Ord.
Vla.
Vc.
Cb.

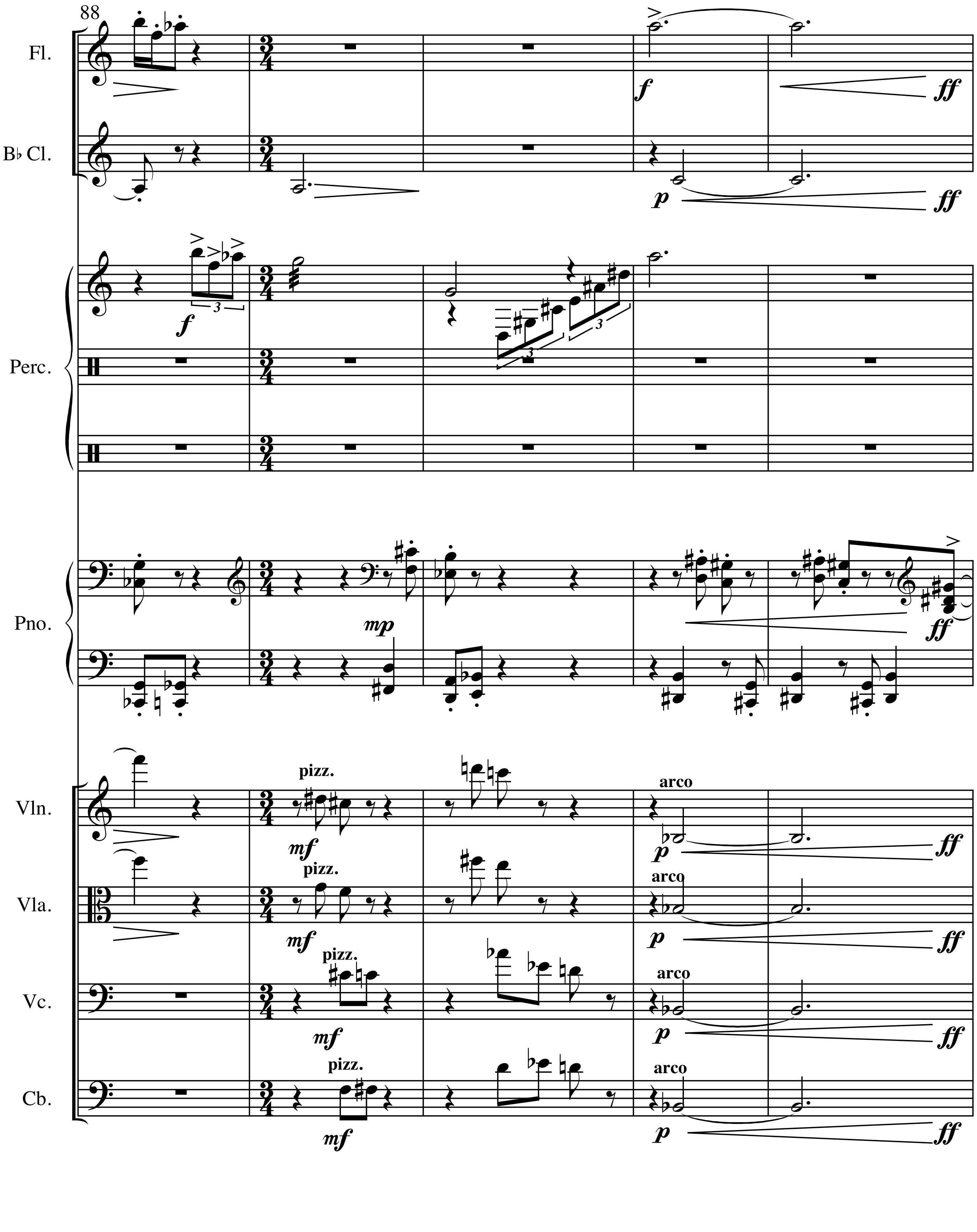

65
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
p
f
mp

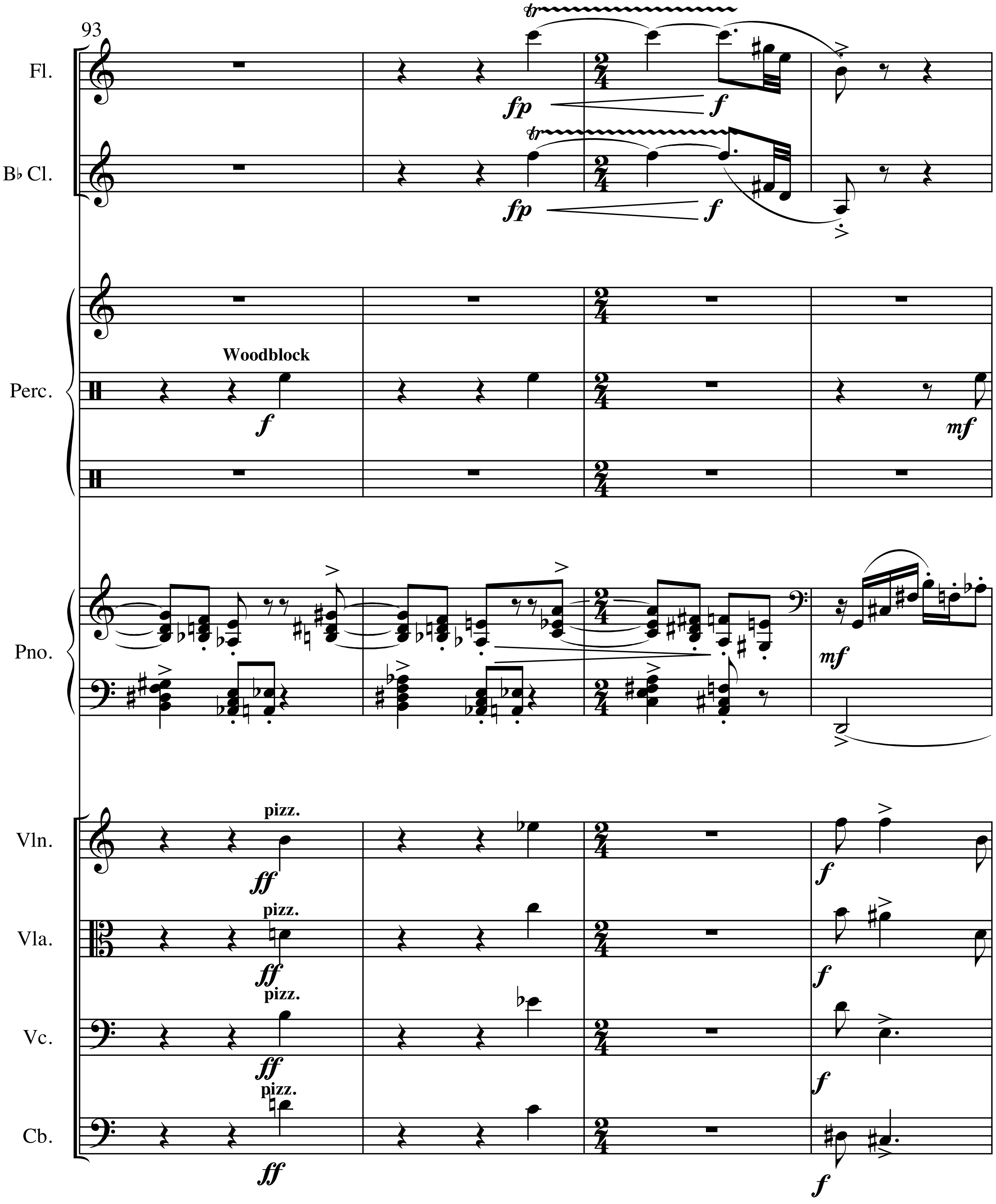

70
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
pp
ff
3
pp
f
p

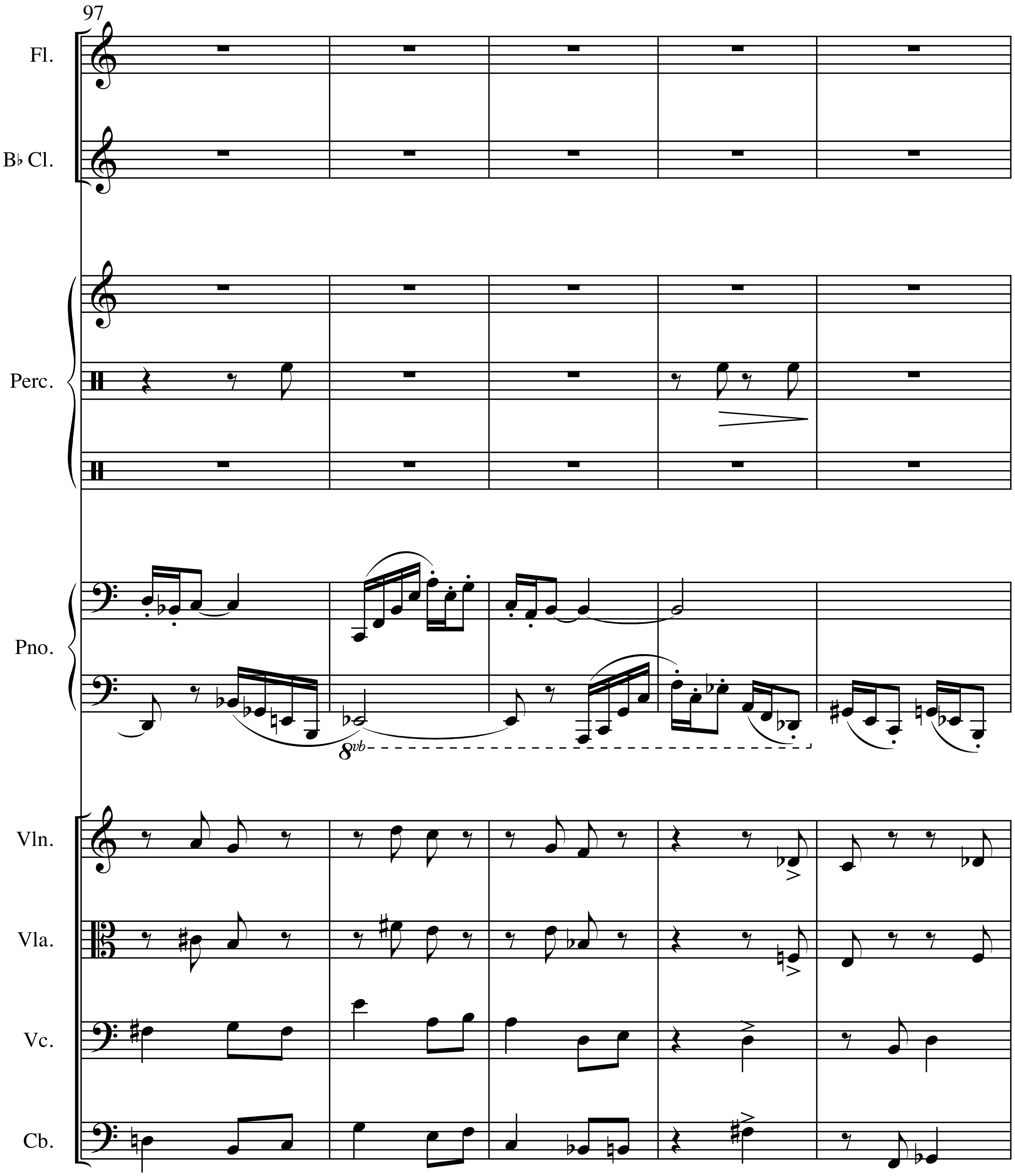

75
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
ff
p
mp
pizz.
mf
arco
3

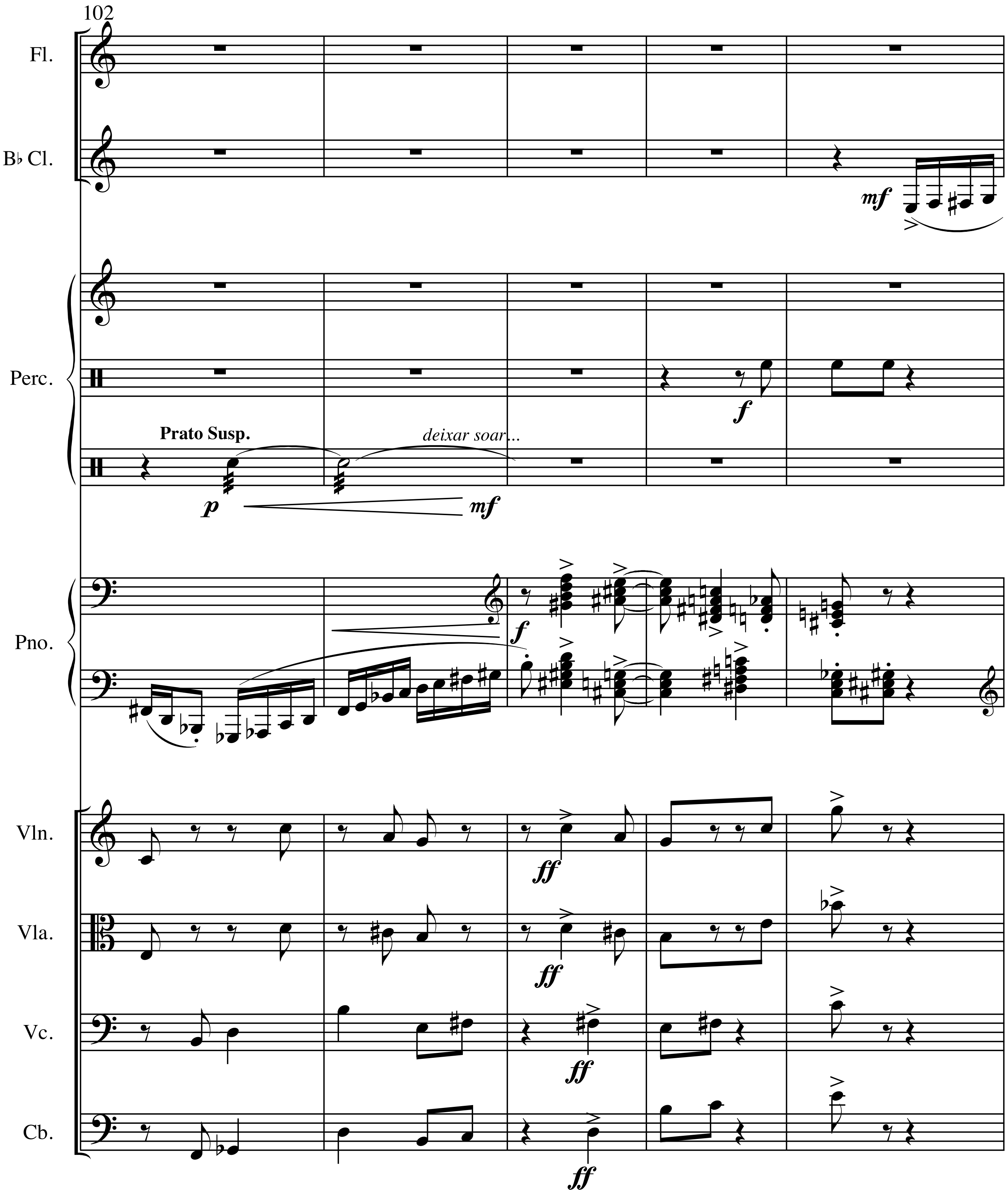

79
Fl.
B♭ Cl.
Perc.
Woodblock
Pno.
Vln.
Vla.
Vc.
Cb.
pizz.
arco

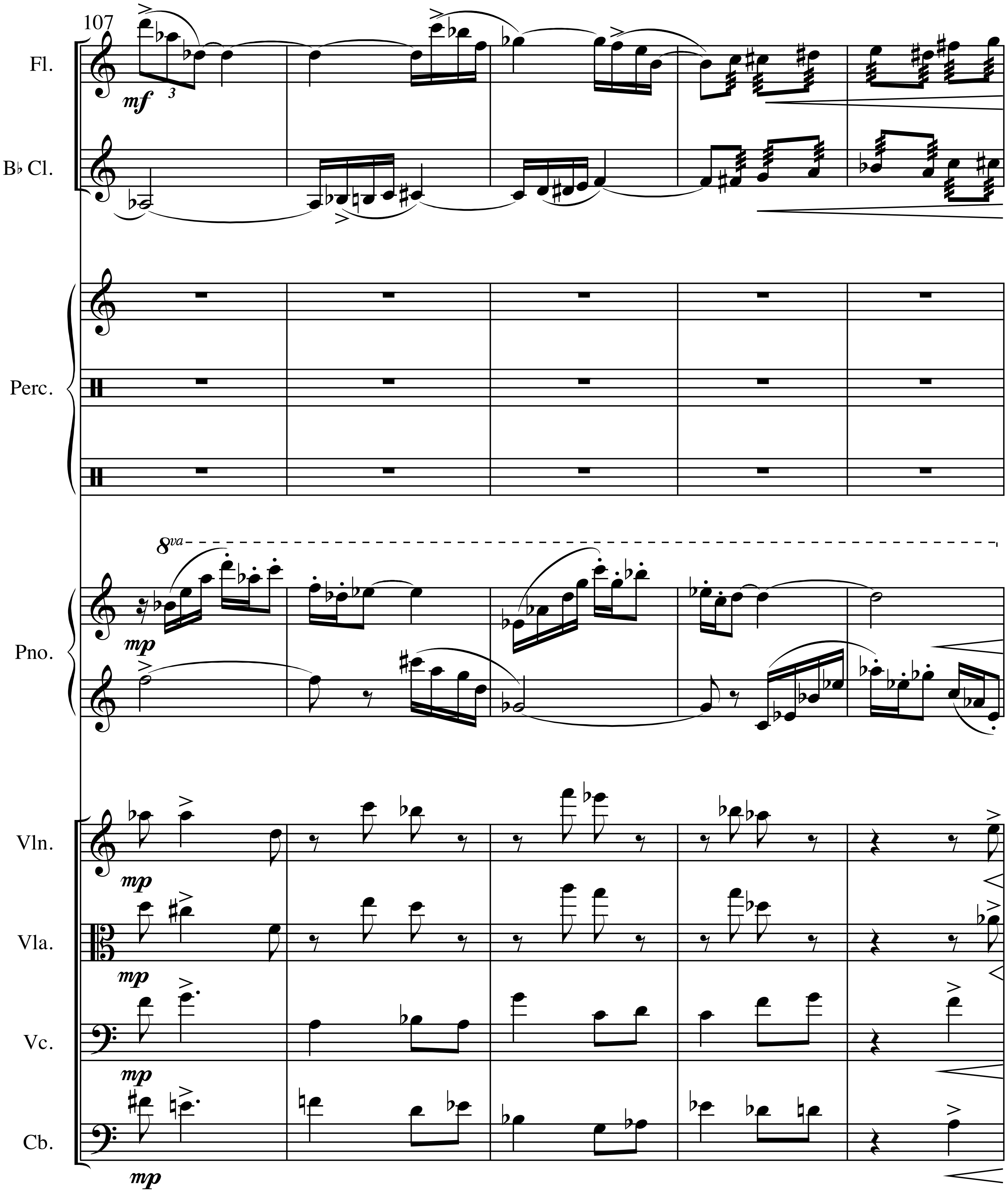

83
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
mf
ff

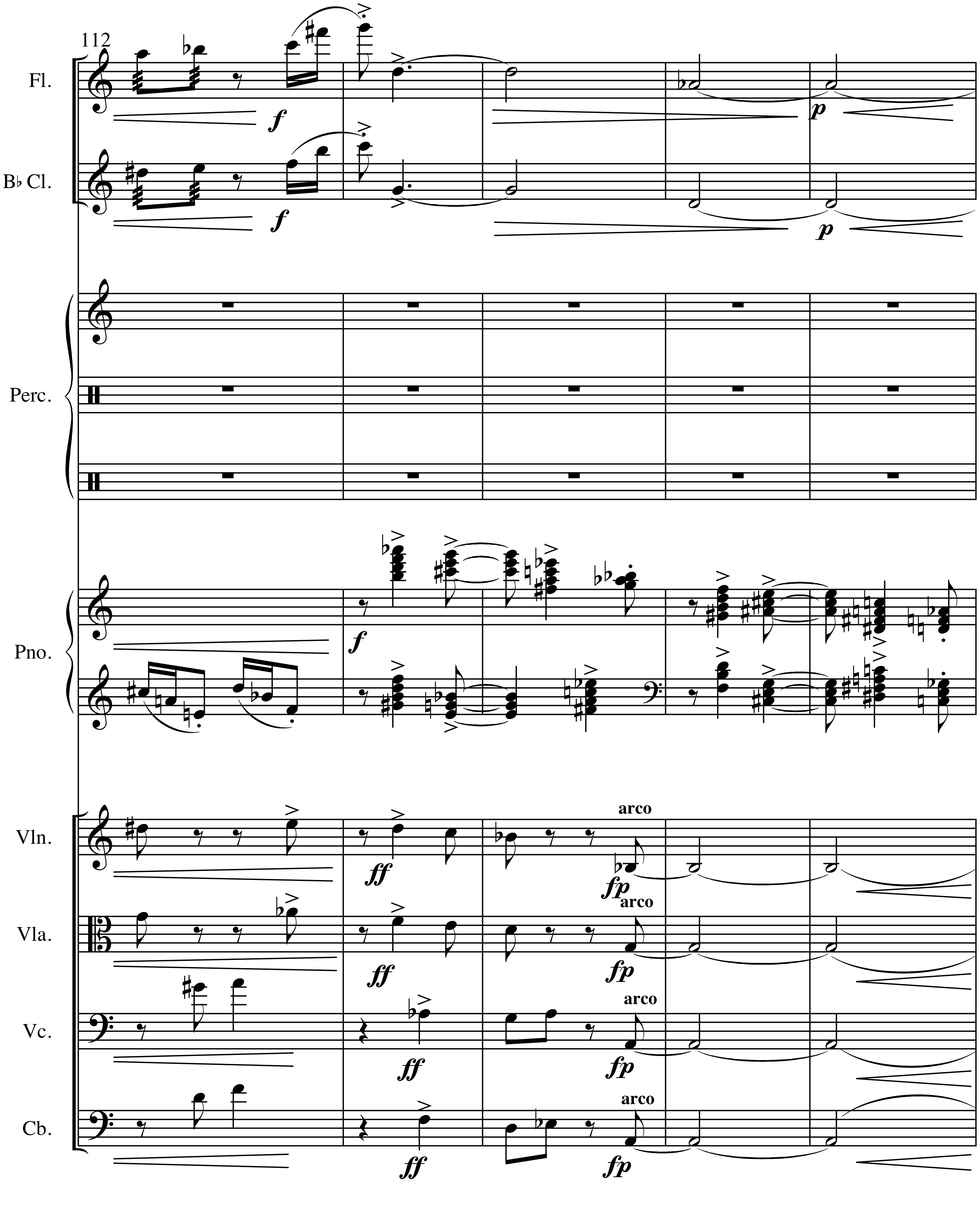

88
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
ff
p
mp
pizz.
mf
arco
3

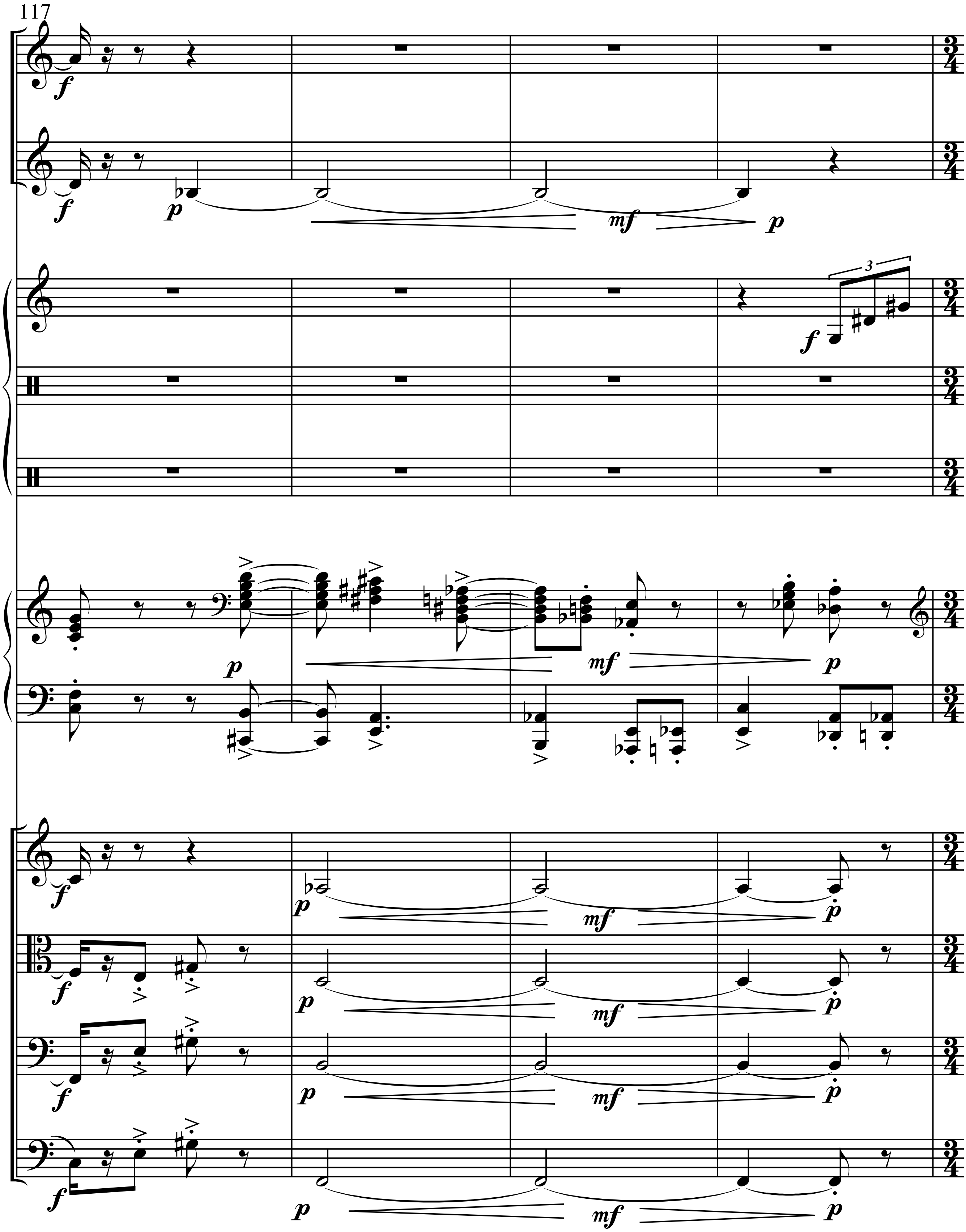

93
Fl.
B♭ Cl.
Perc.
Woodblock
Pno.
Vln.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
pizz.

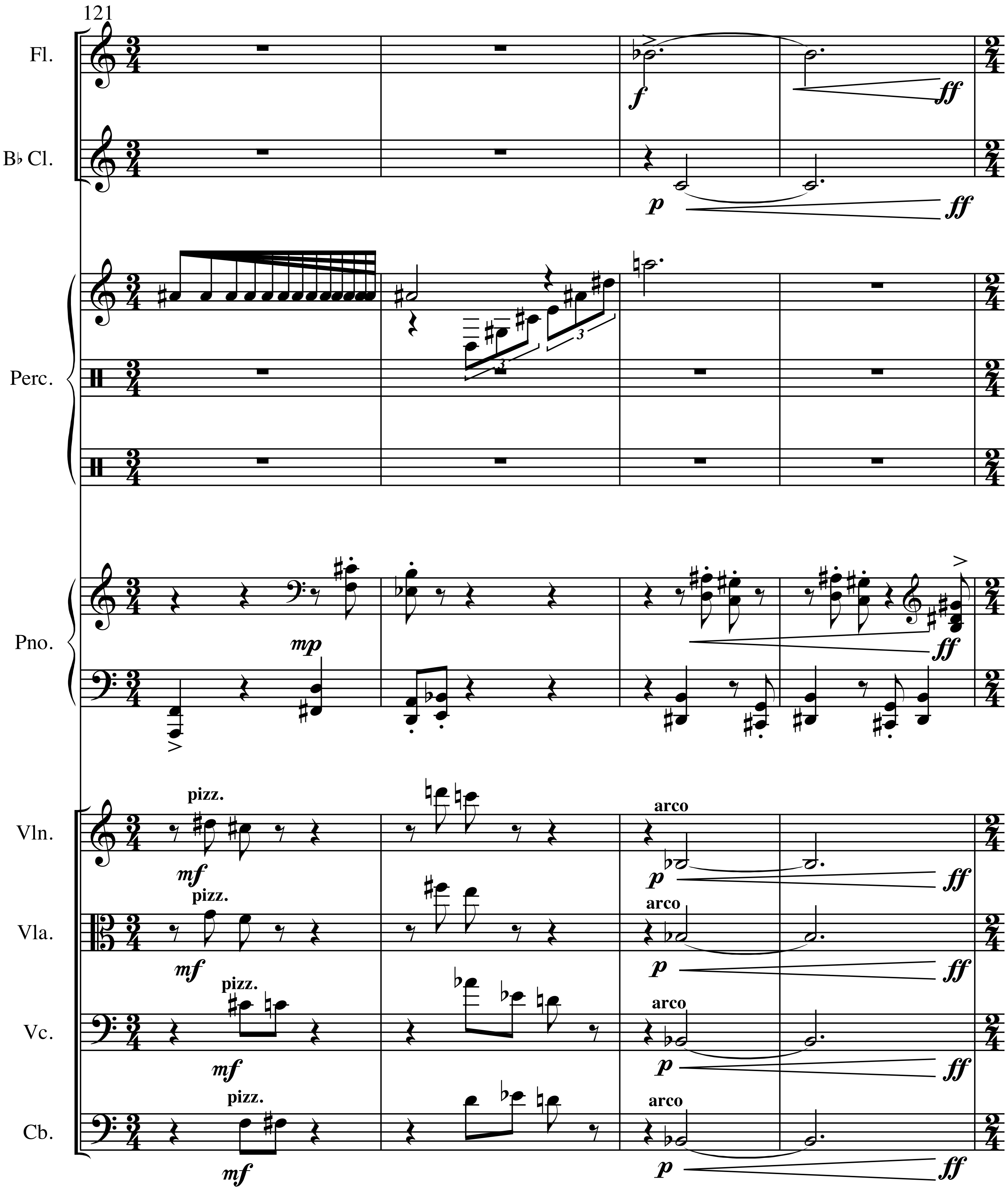

97
Fl.
B♭ Cl.
Perc.
Pno.
8vb
Vln.
Vla.
Vc.
Cb.

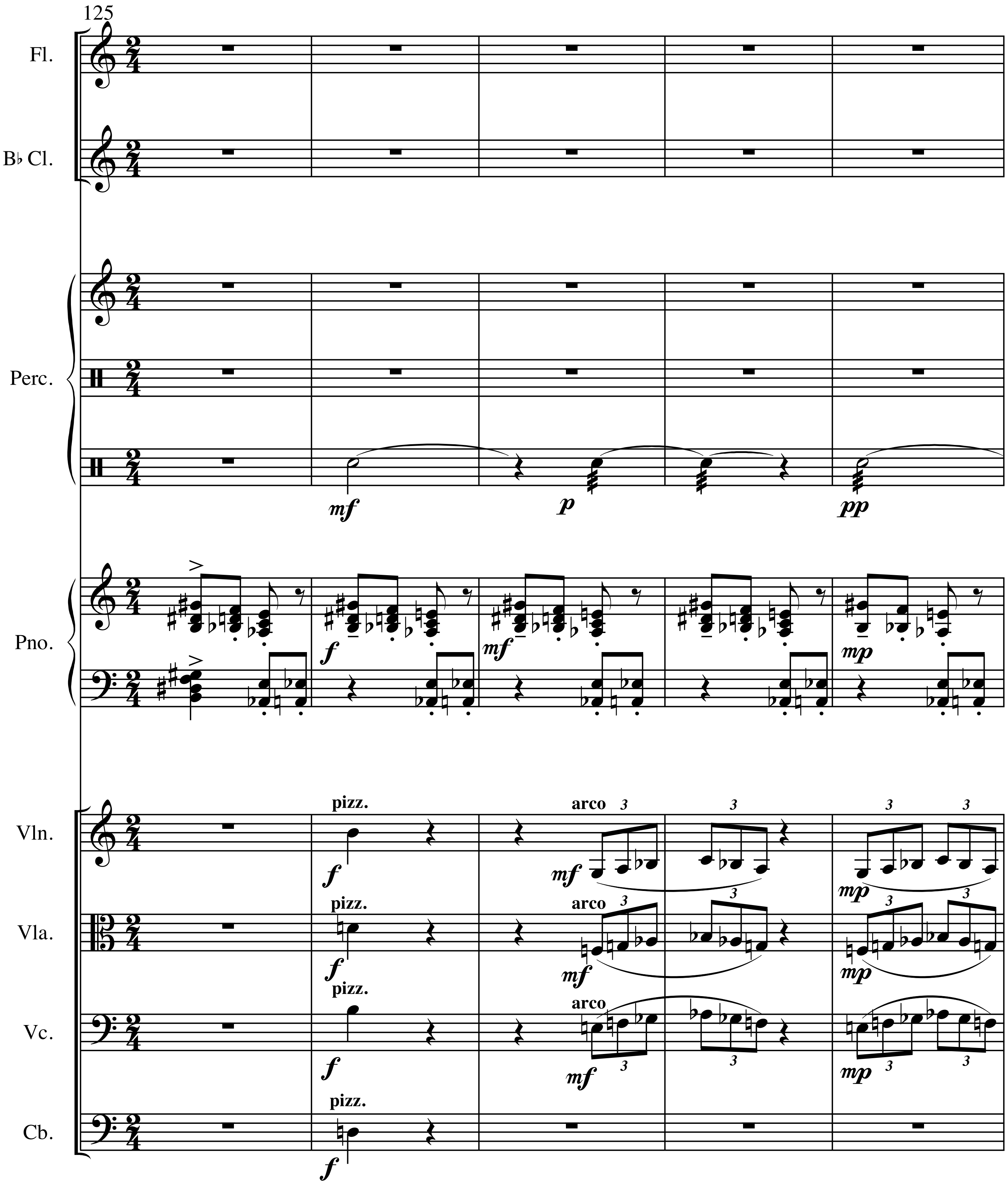

102
Fl.
B♭ Cl.
mf
Perc.
f
Prato Susp.
deixar soar...
p
mf
Pno.
f
Vln.
ff
Vla.
ff
Vc.
ff
Cb.
ff

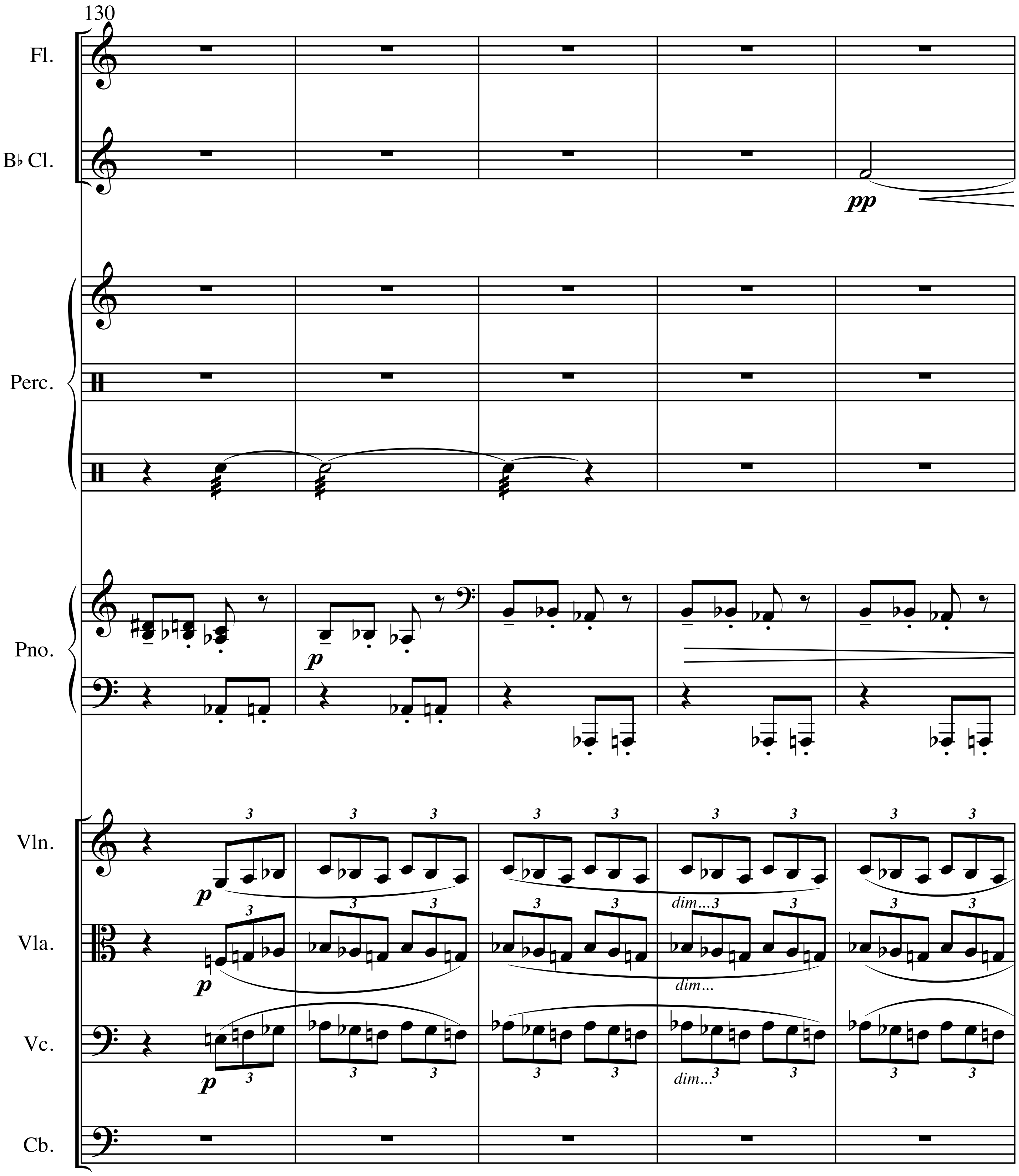

107
Fl.
B♭ Cl.
Perc.
Pno.
8va
Vln.
Vla.
Vc.
Cb.
mf
mp

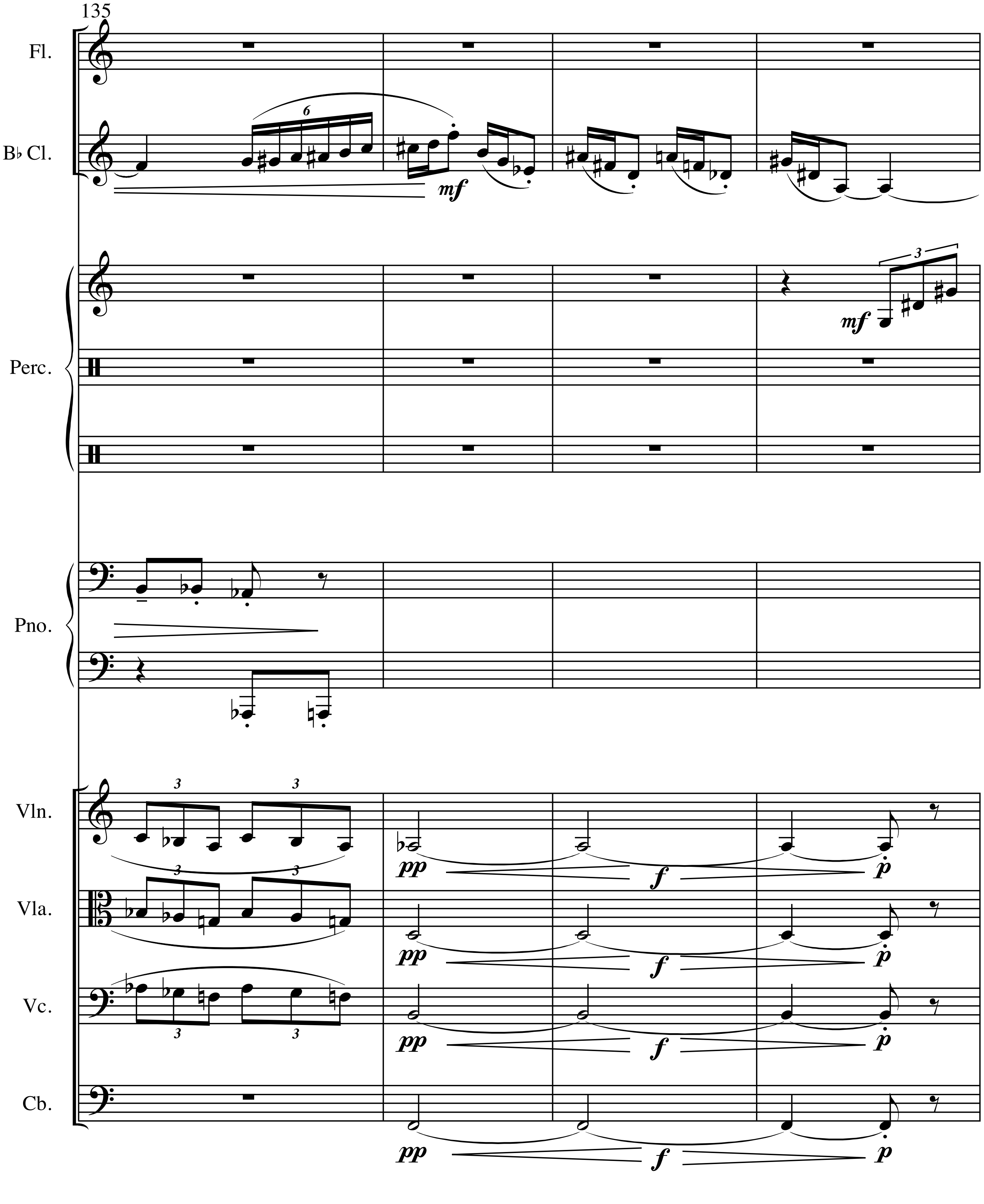

112
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
f
p
p
f
ff
ff
ff
ff
fp
fp
fp
fp
arco
arco
arco
arco

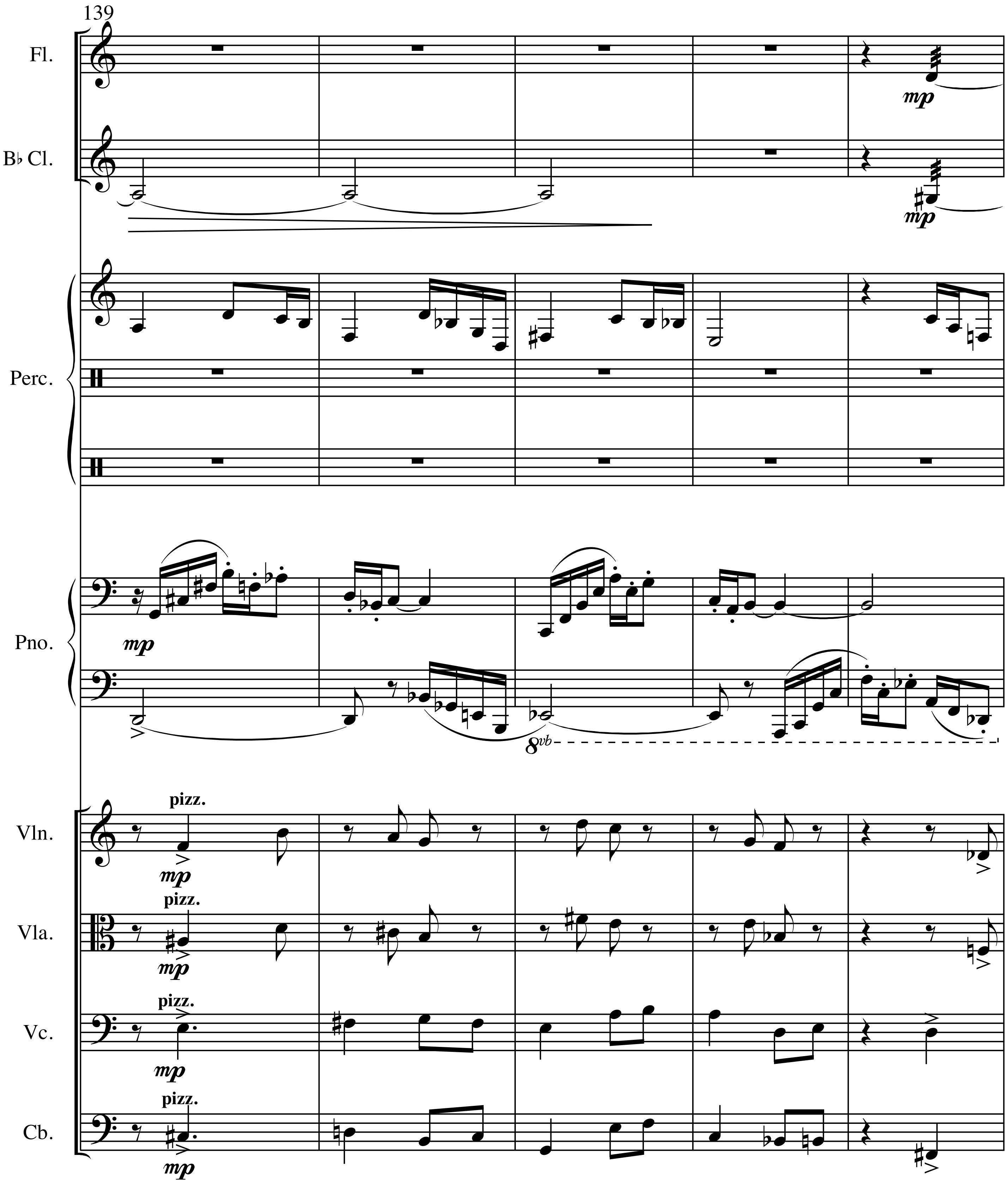

117
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
p
mf
3

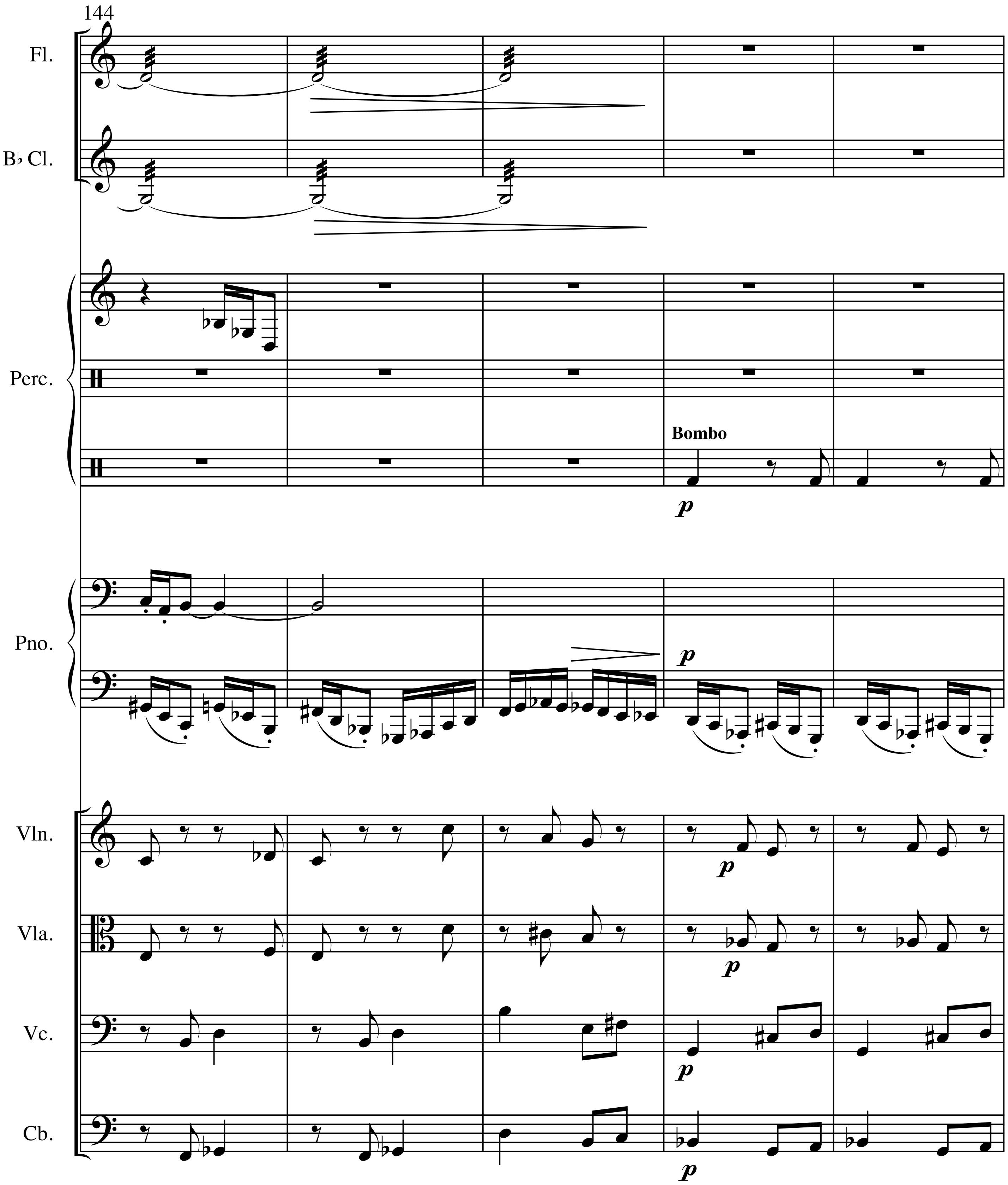

121
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
ff
p
mp
pizz.
mf
arco

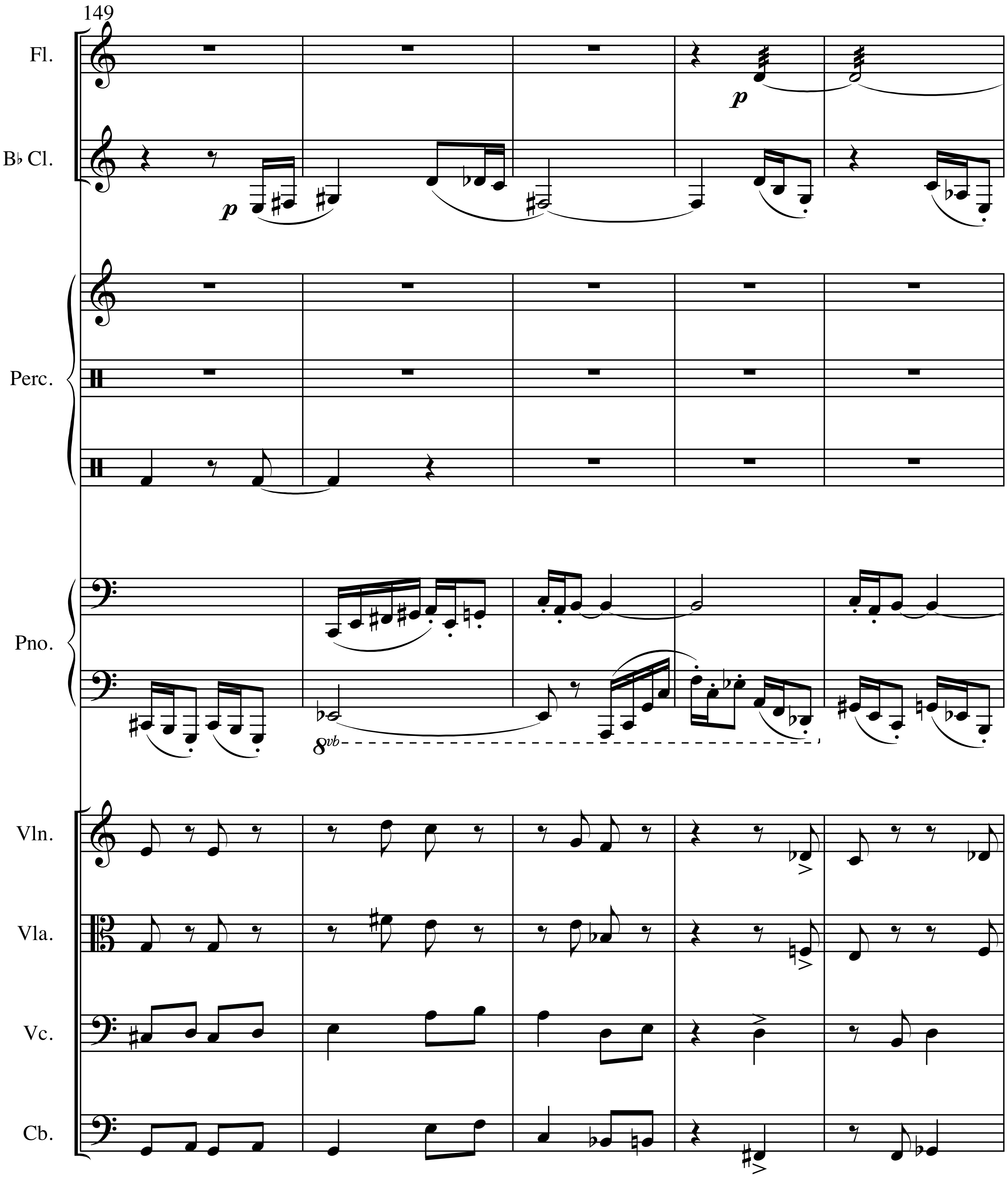

125
Fl.
B♭ Cl.
Perc.
mf
p
pp
Pno.
f
mf
mp
Vln.
Vla.
Vc.
Cb.
pizz.
arco
3

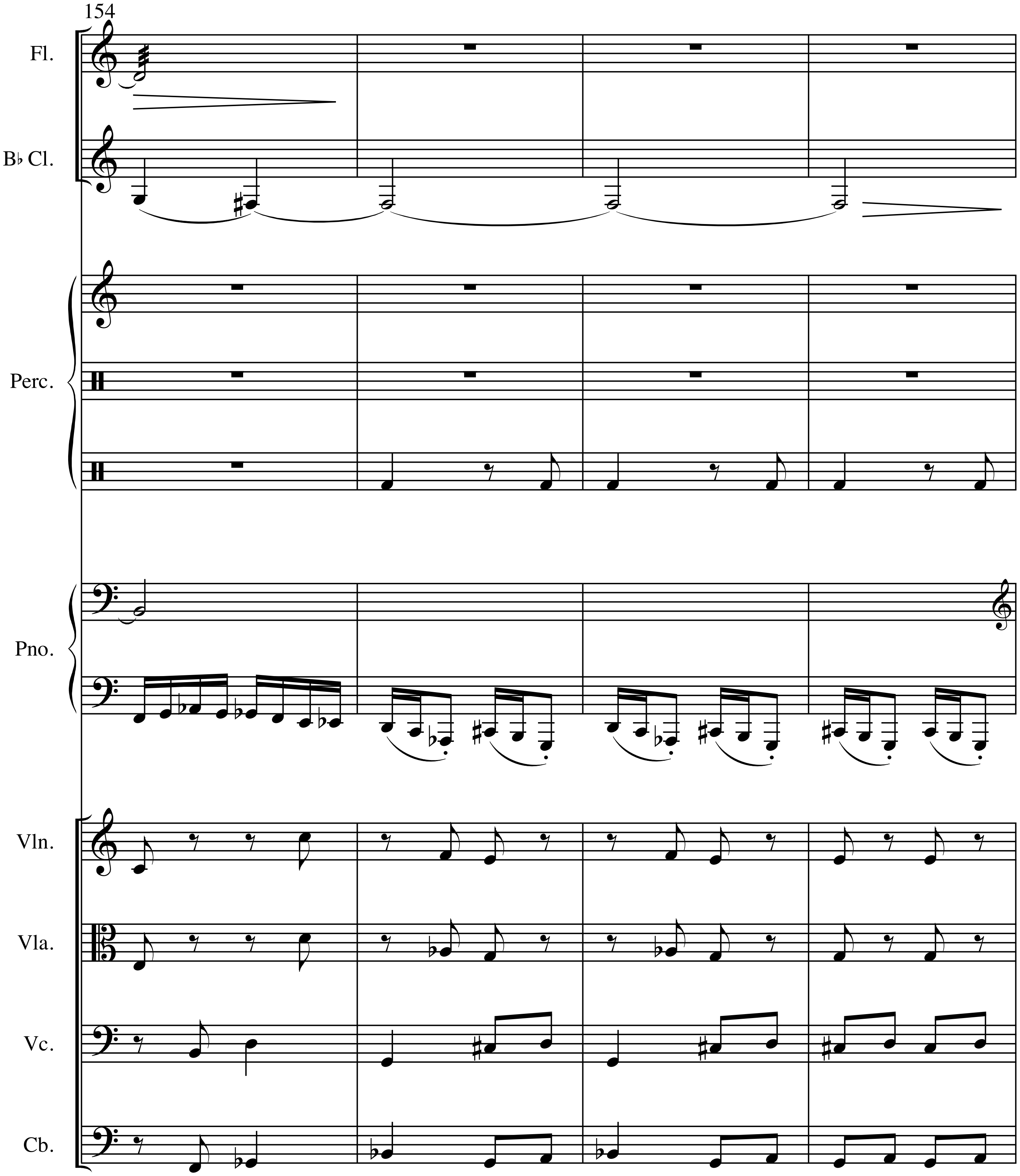

130
Fl.
B♭ Cl.
pp
Perc.
Pno.
p
Vln.
p
dim...
Vla.
p
dim...
Vc.
p
dim...
Cb.

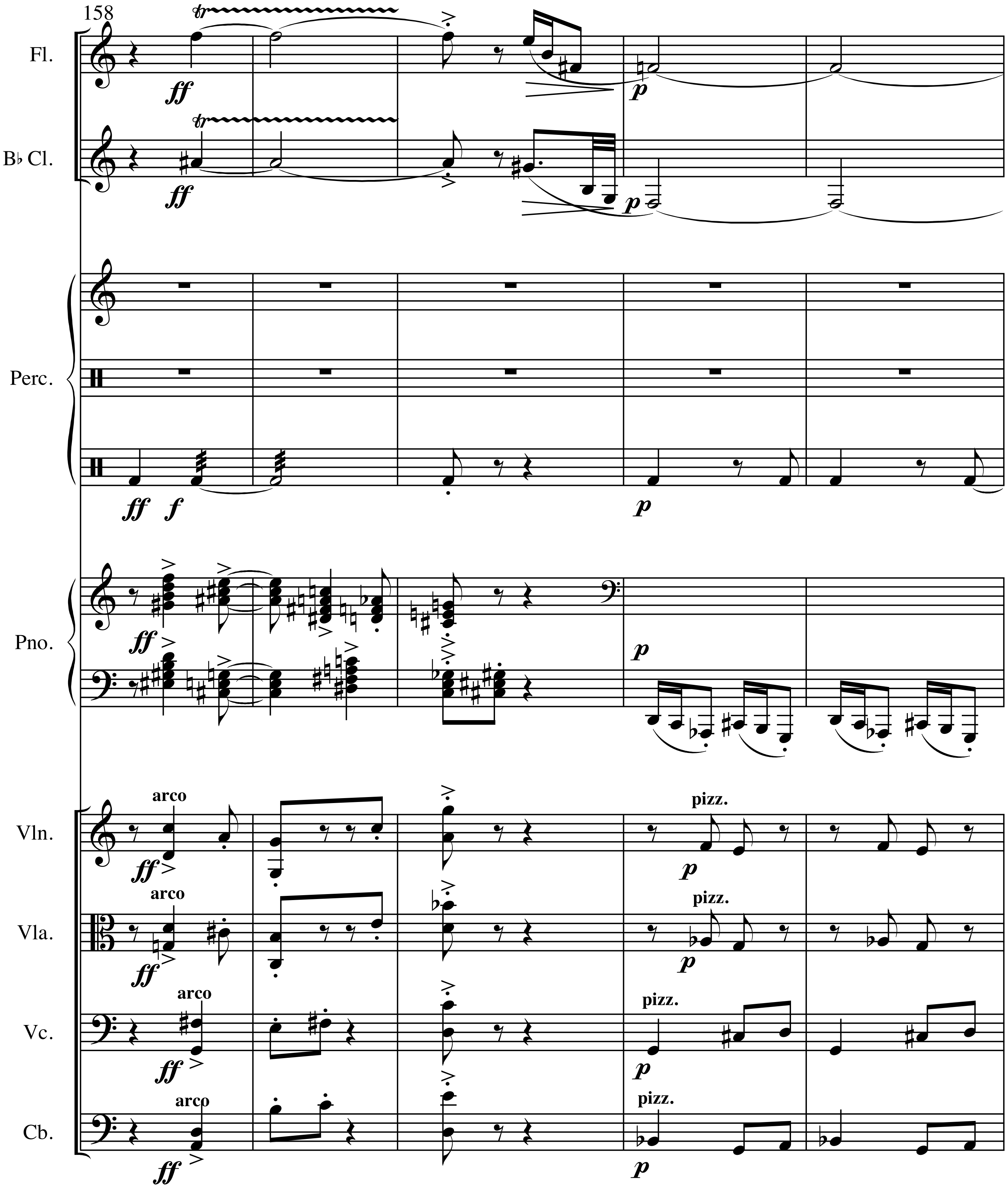

135
Fl.
B♭ Cl.
6
mf
Perc.
3
mf
Pno.
Vln.
Vla.
Vc.
Cb.
pp
f
p

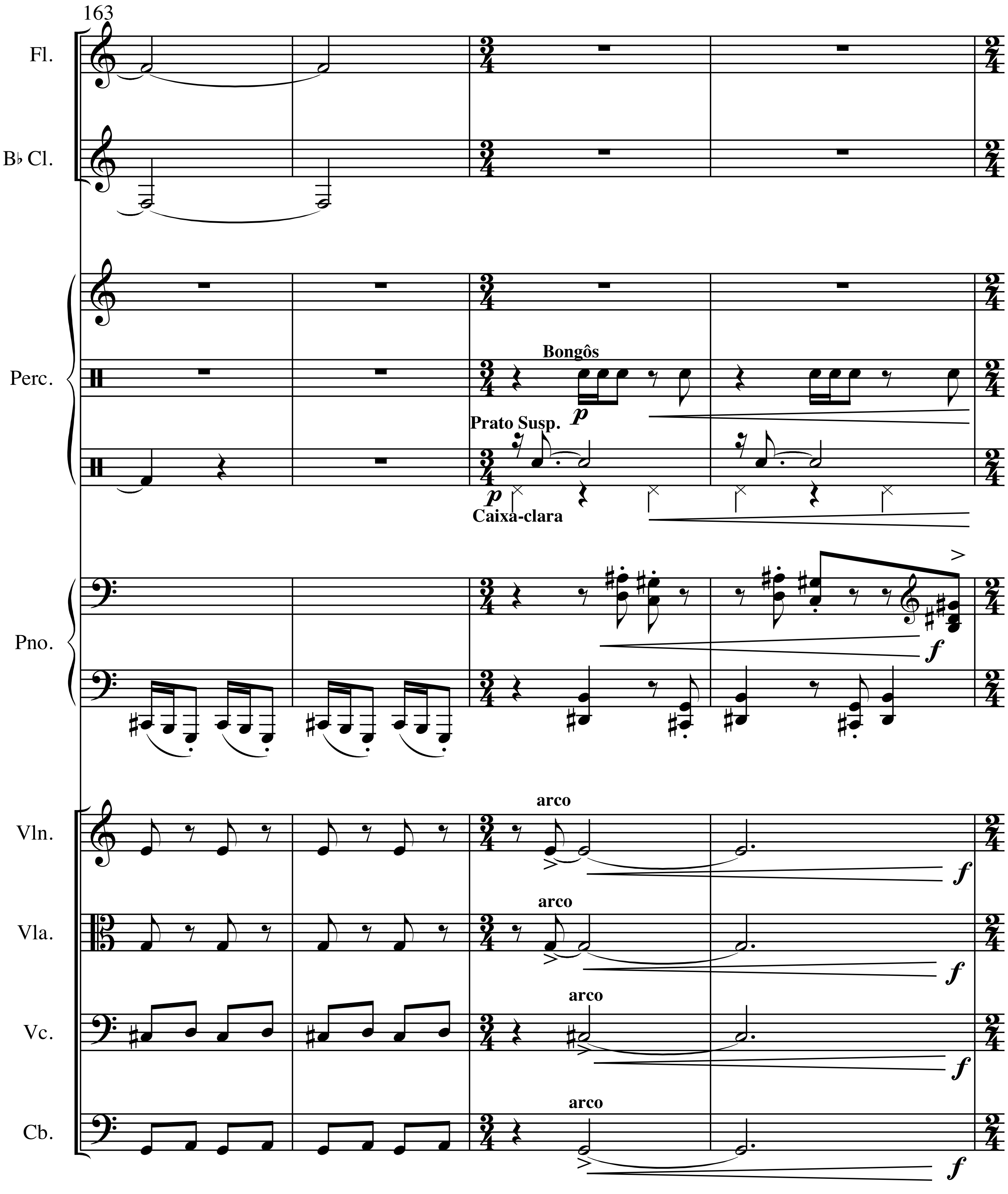

139
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
mp
pizz.
8vb

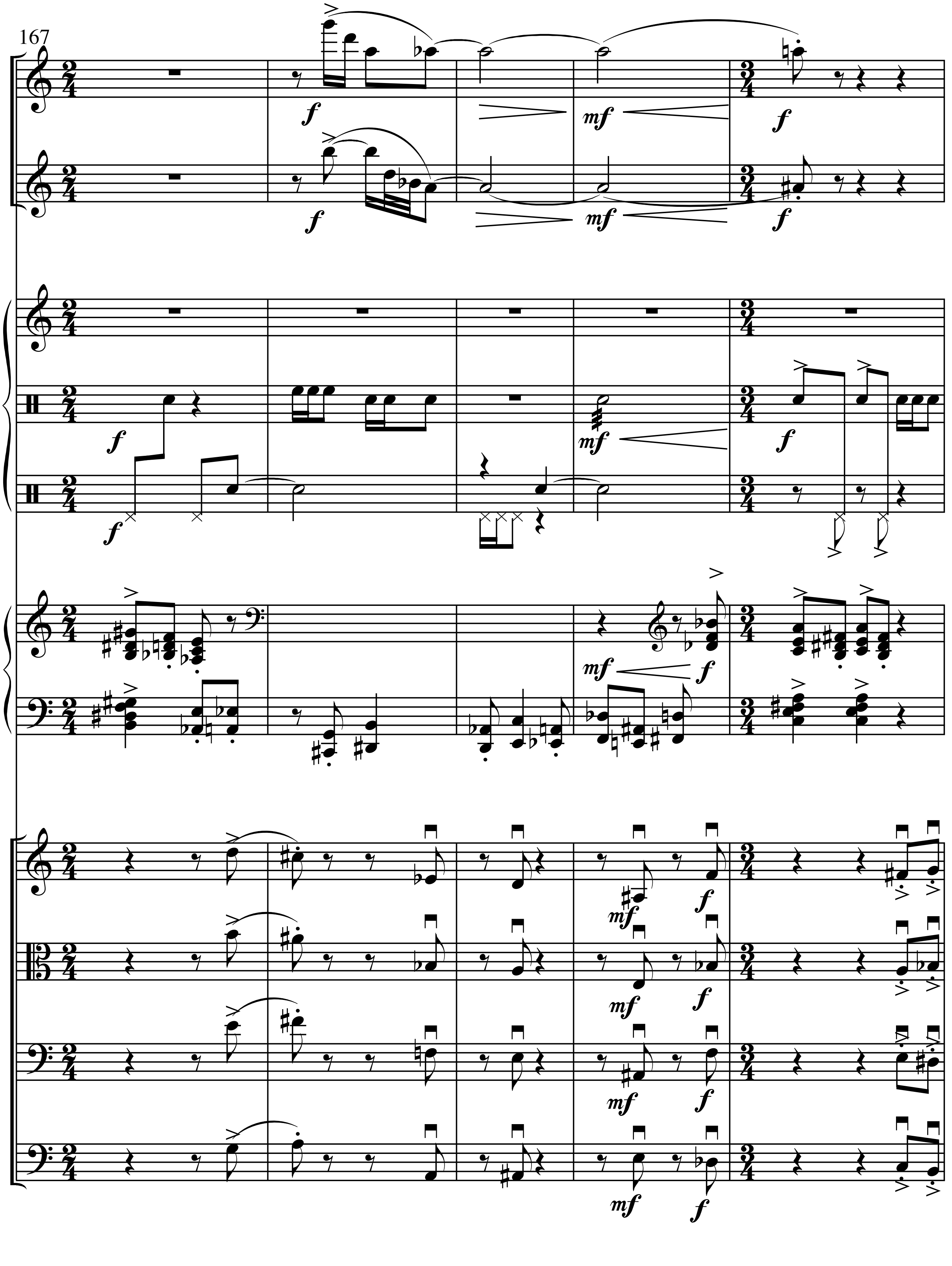

144
Fl.
B♭ Cl.
Perc.
Bombo
p
Pno.
p
Vln.
p
Vla.
p
Vc.
p
Cb.
p

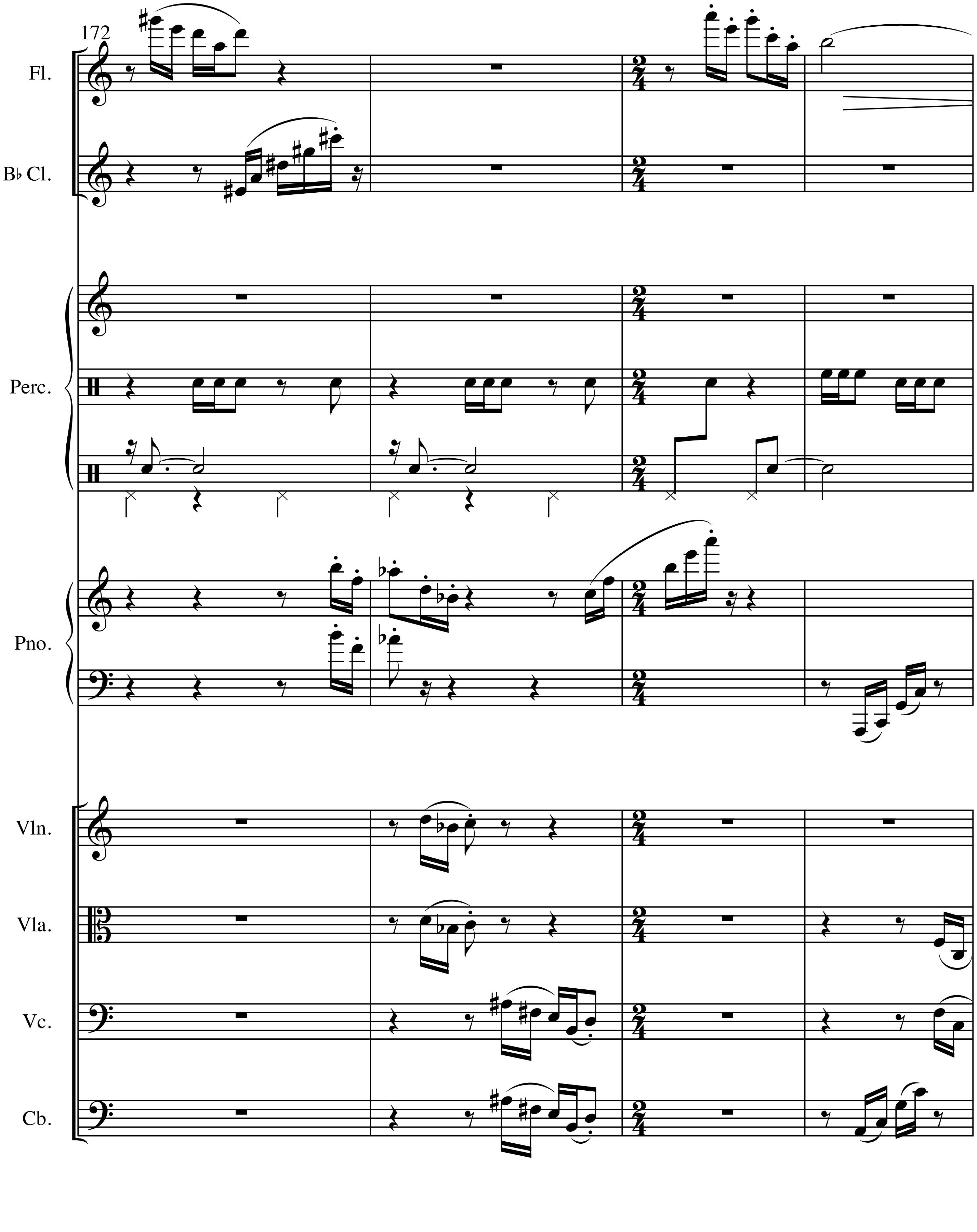

149
Fl.
p
B♭ Cl.
p
Perc.
Pno.
8vb
Vln.
Vla.
Vc.
Cb.

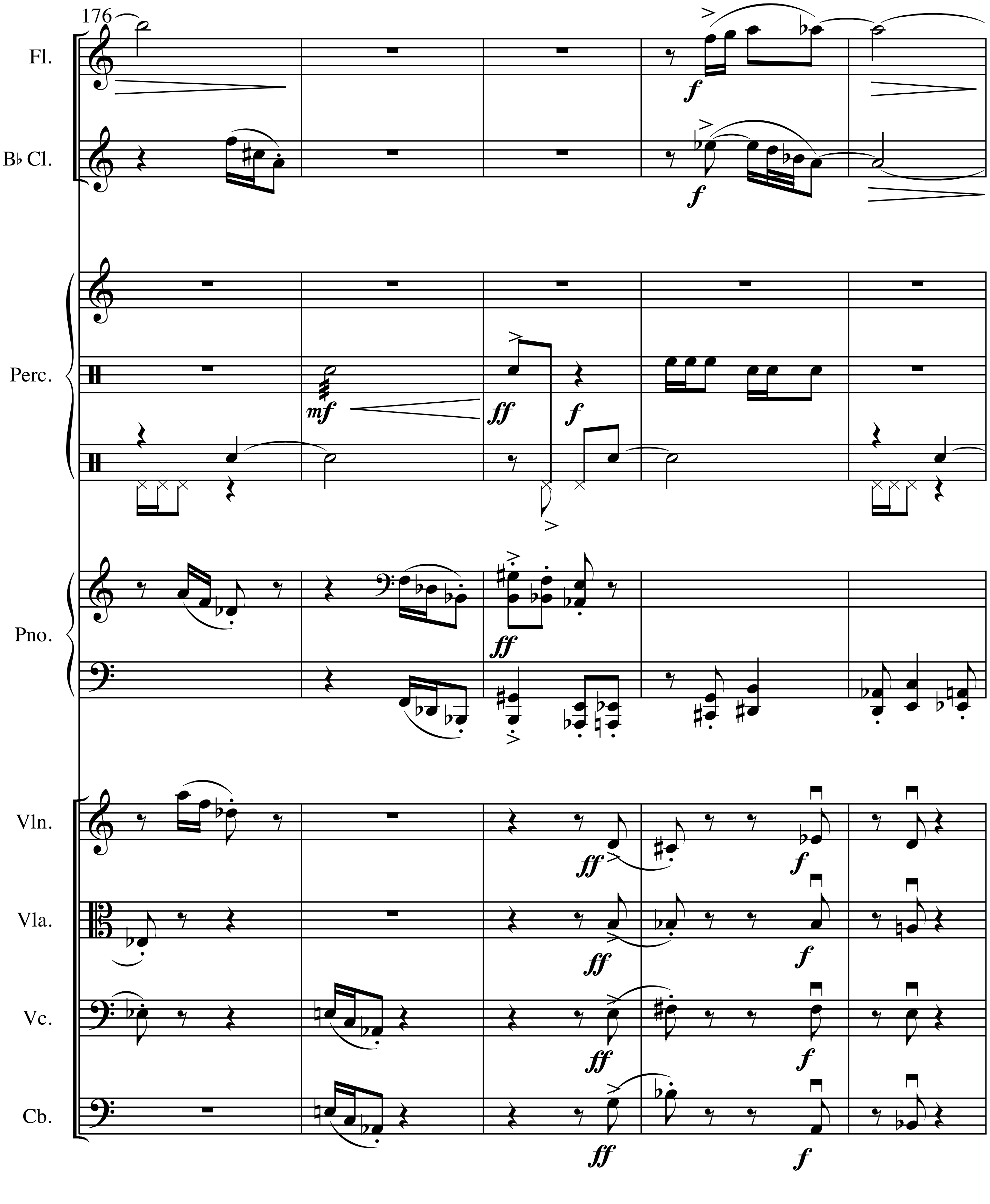

154
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

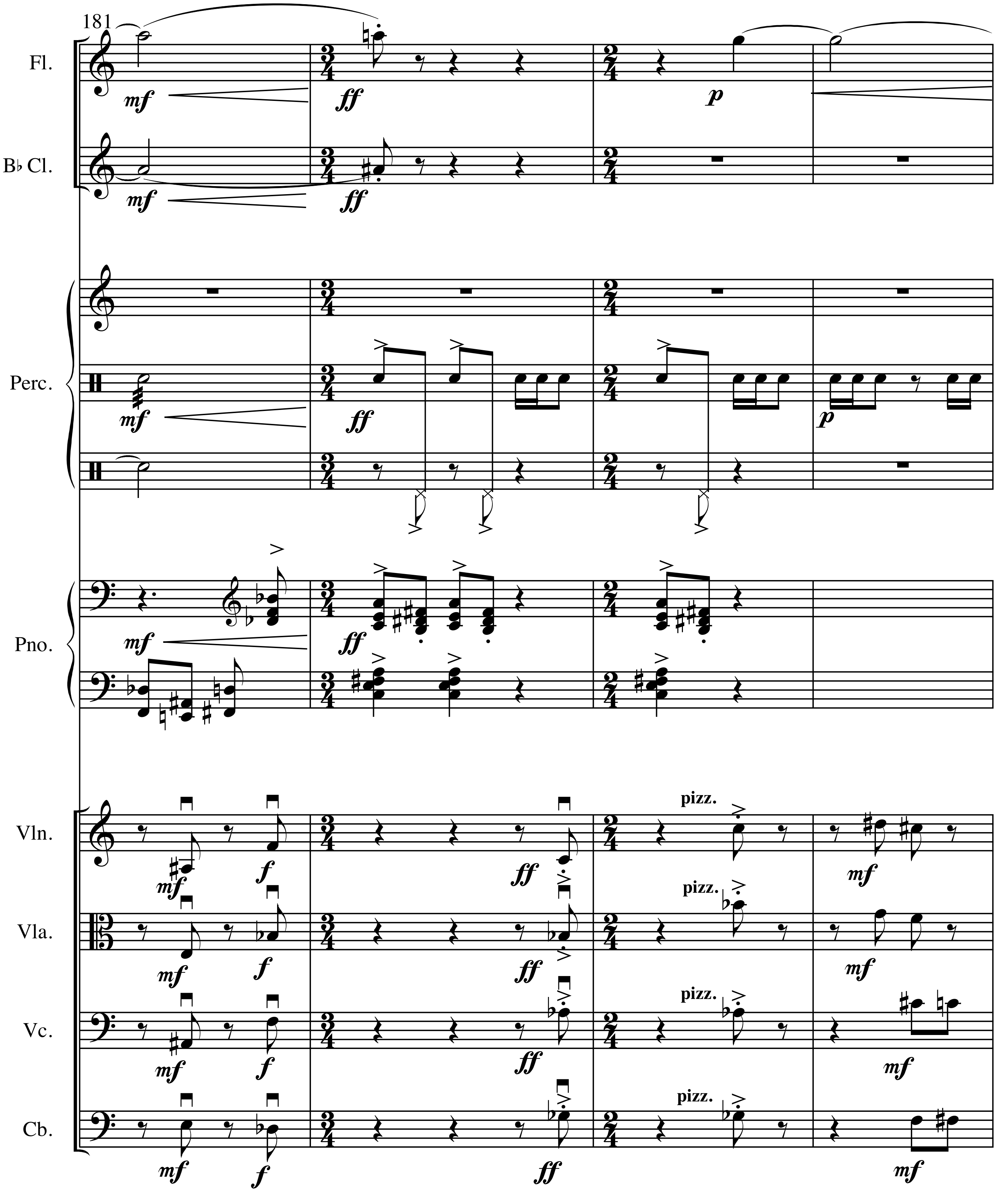

158
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
f
p
arco
pizz.

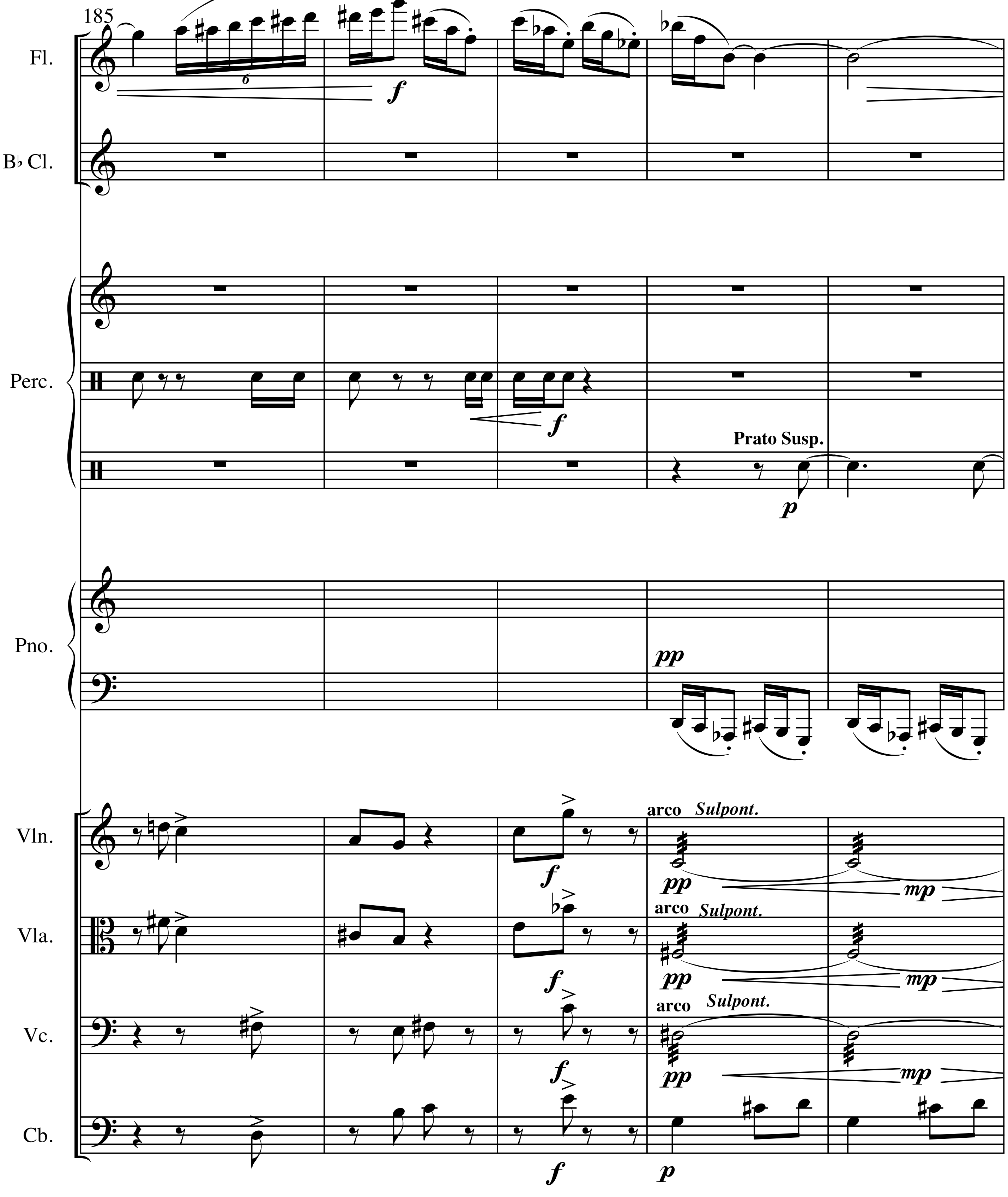

163
Fl.
B♭ Cl.
Perc.
Bongôs
Prato Susp.
p
Caixa-clara
Pno.
f
Vln.
arco
Vla.
arco
Vc.
arco
Cb.
arco
f

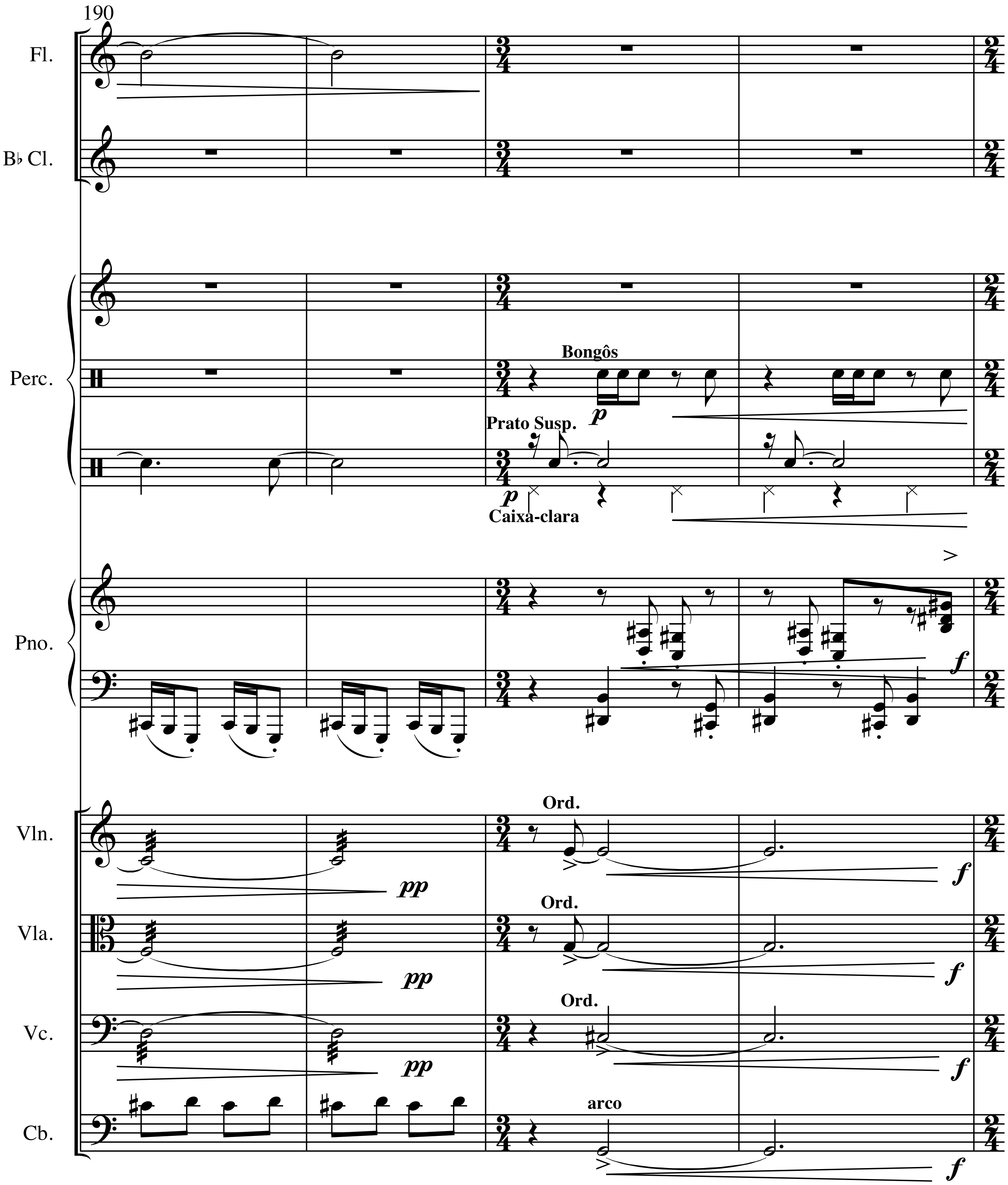

167
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

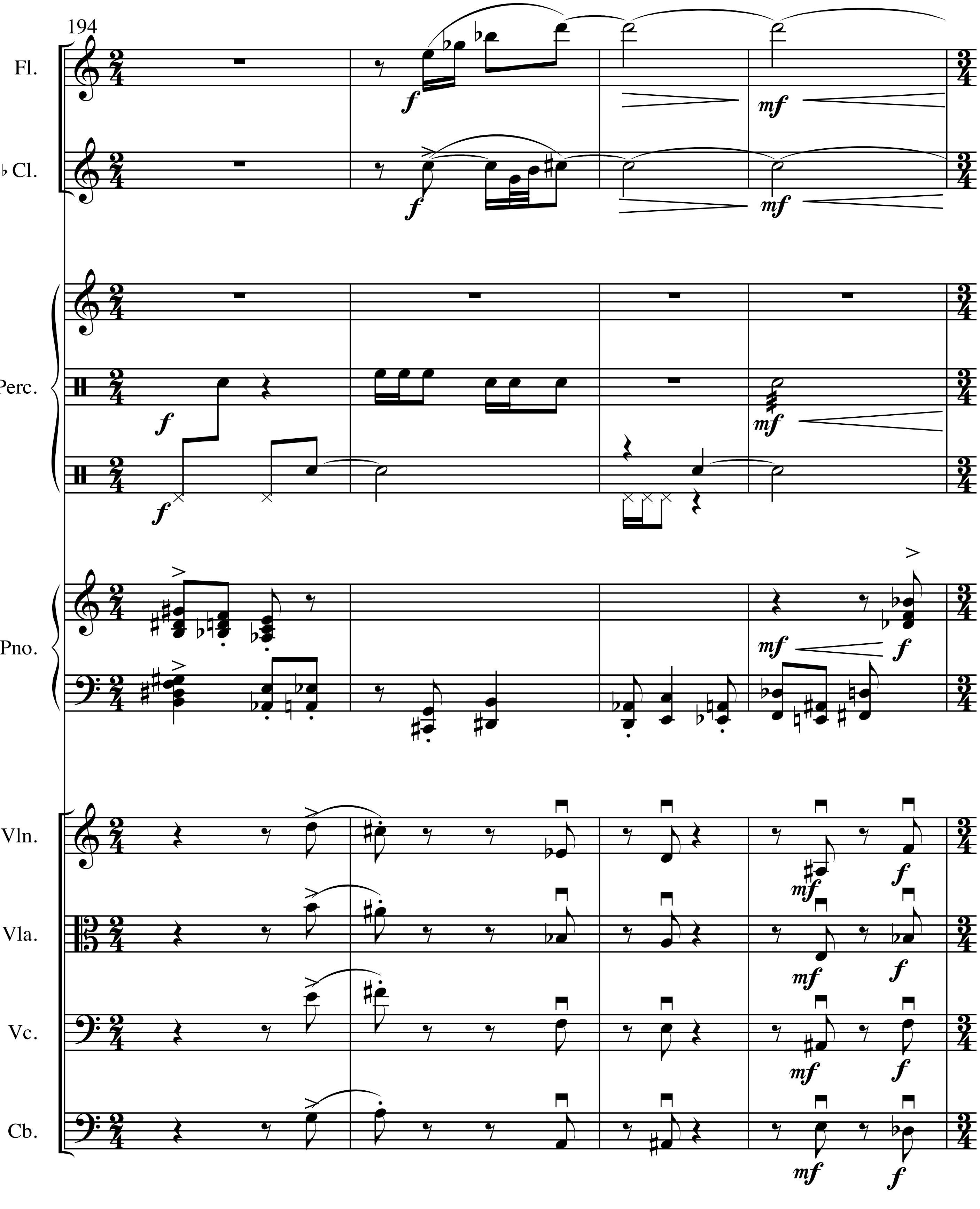

172
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

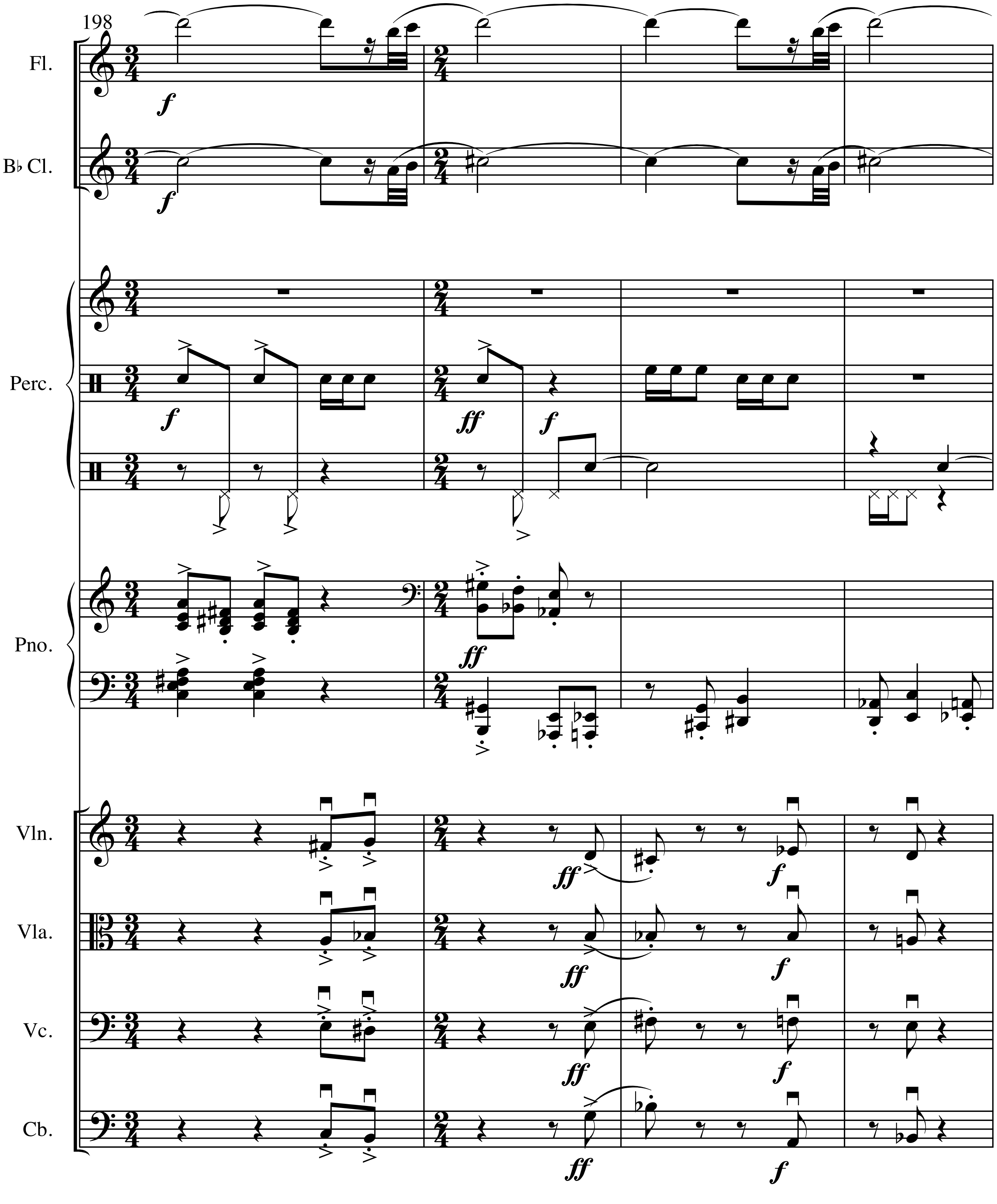

176
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
mf
ff

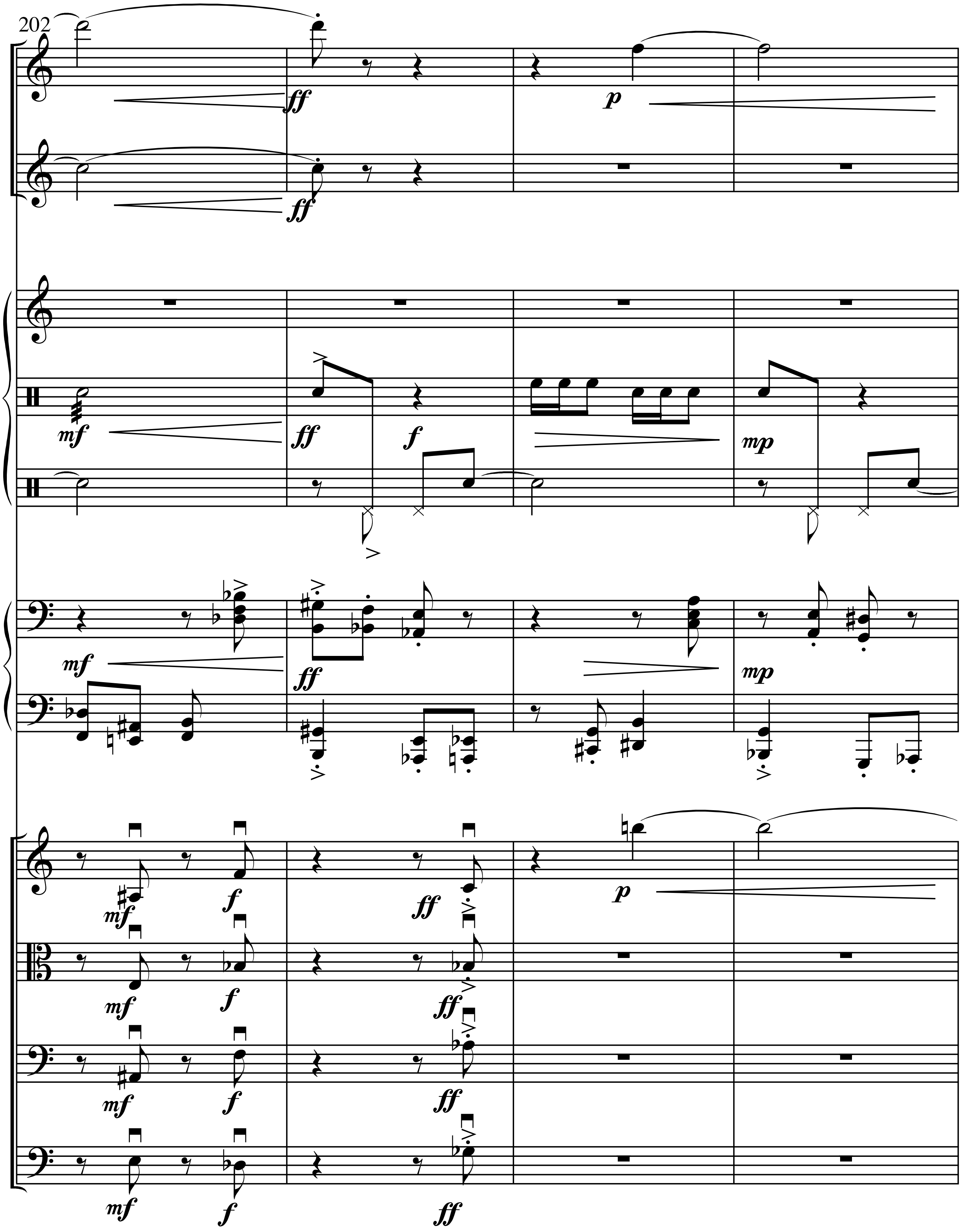

181
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
pizz.

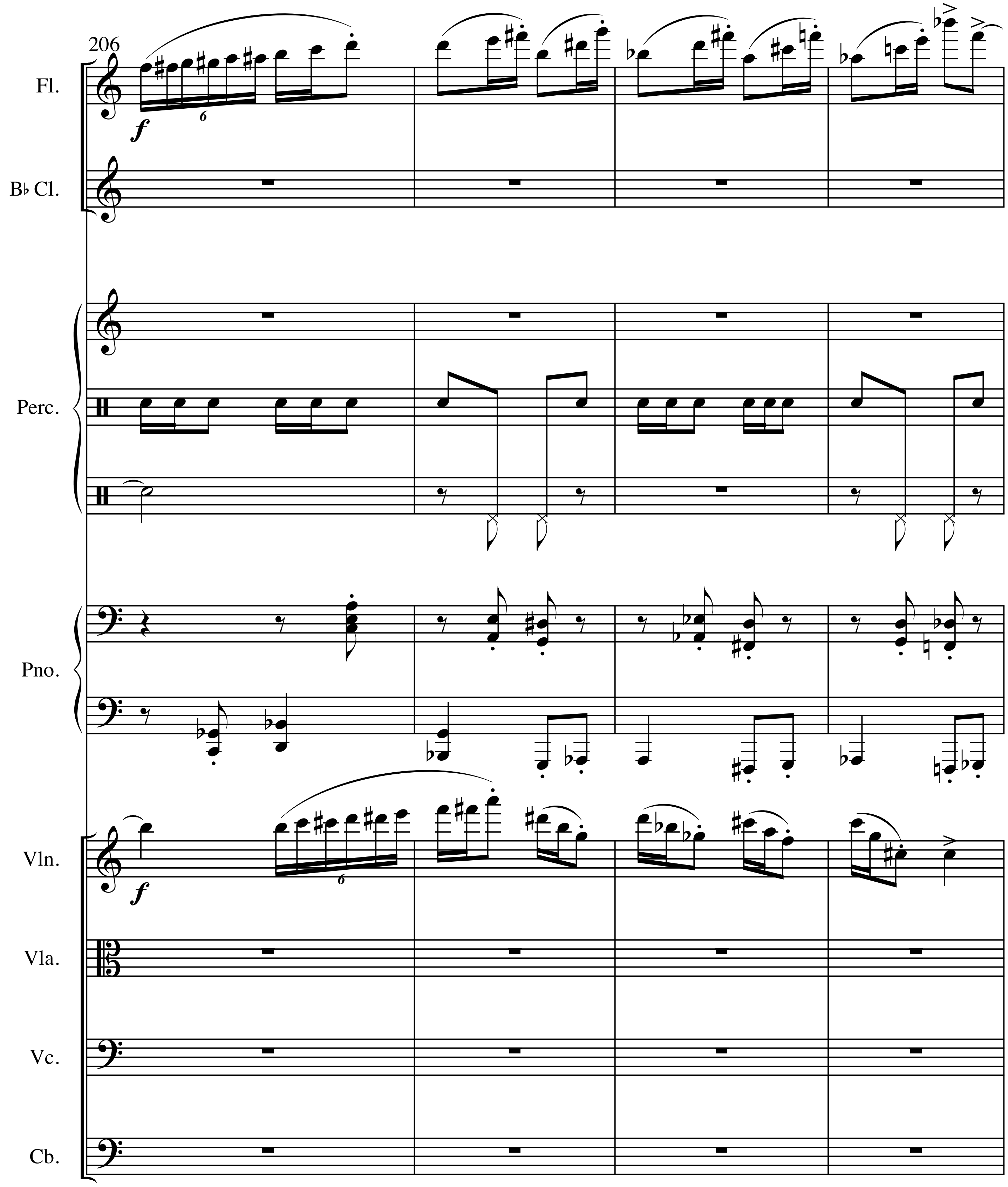

185
Fl.
B♭ Cl.
Perc.
Prato Susp.
Pno.
Vln.
Vla.
Vc.
Cb.
arco
Sulpont.
arco
Sulpont.
arco
Sulpont.

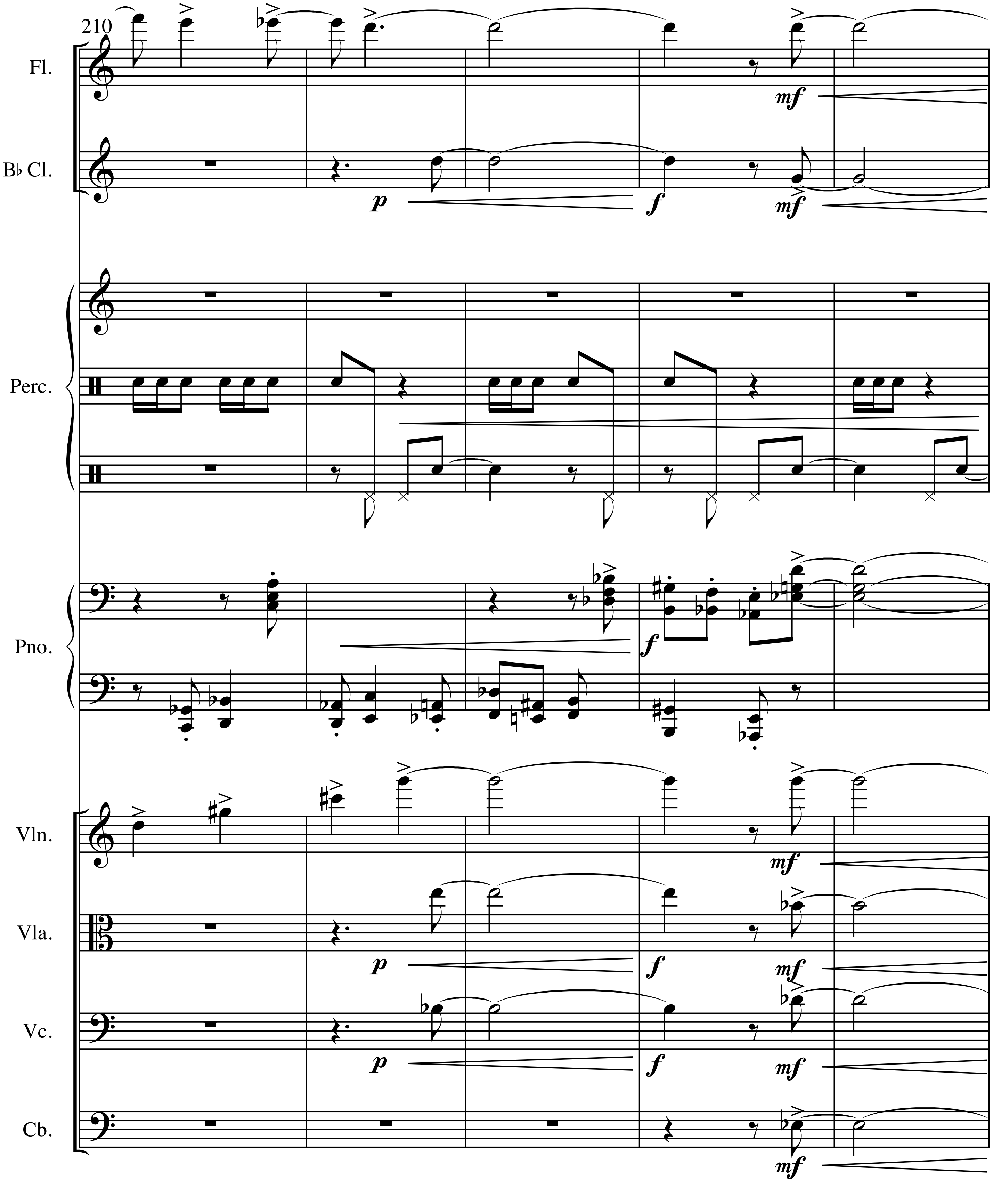

190
Fl.
B♭ Cl.
Perc.
Bongôs
p
Prato Susp.
p
Caixa-clara
Pno.
f
Vln.
pp
Ord.
f
Vla.
pp
Ord.
f
Vc.
pp
Ord.
f
Cb.
arco
f

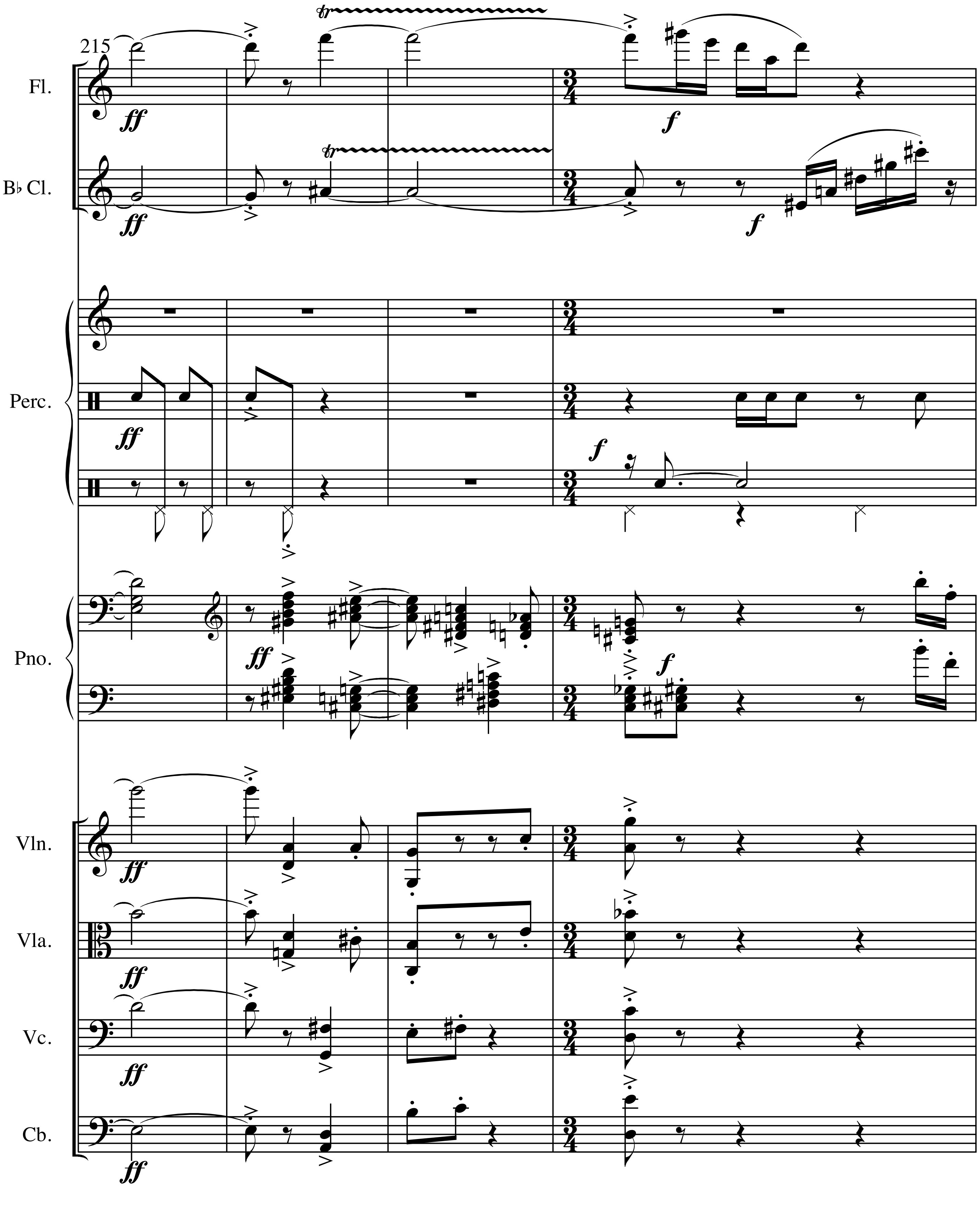

194
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

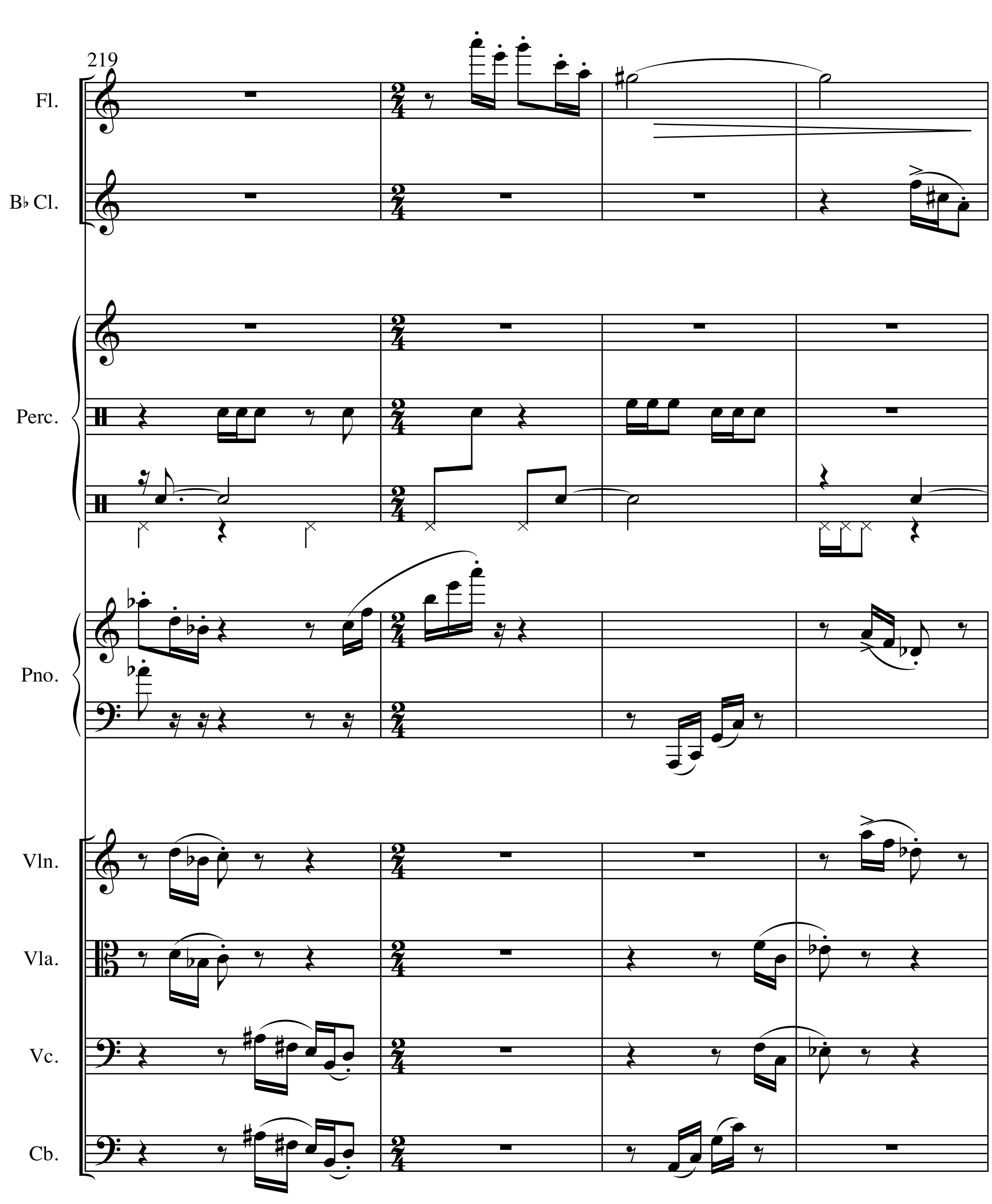

198
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

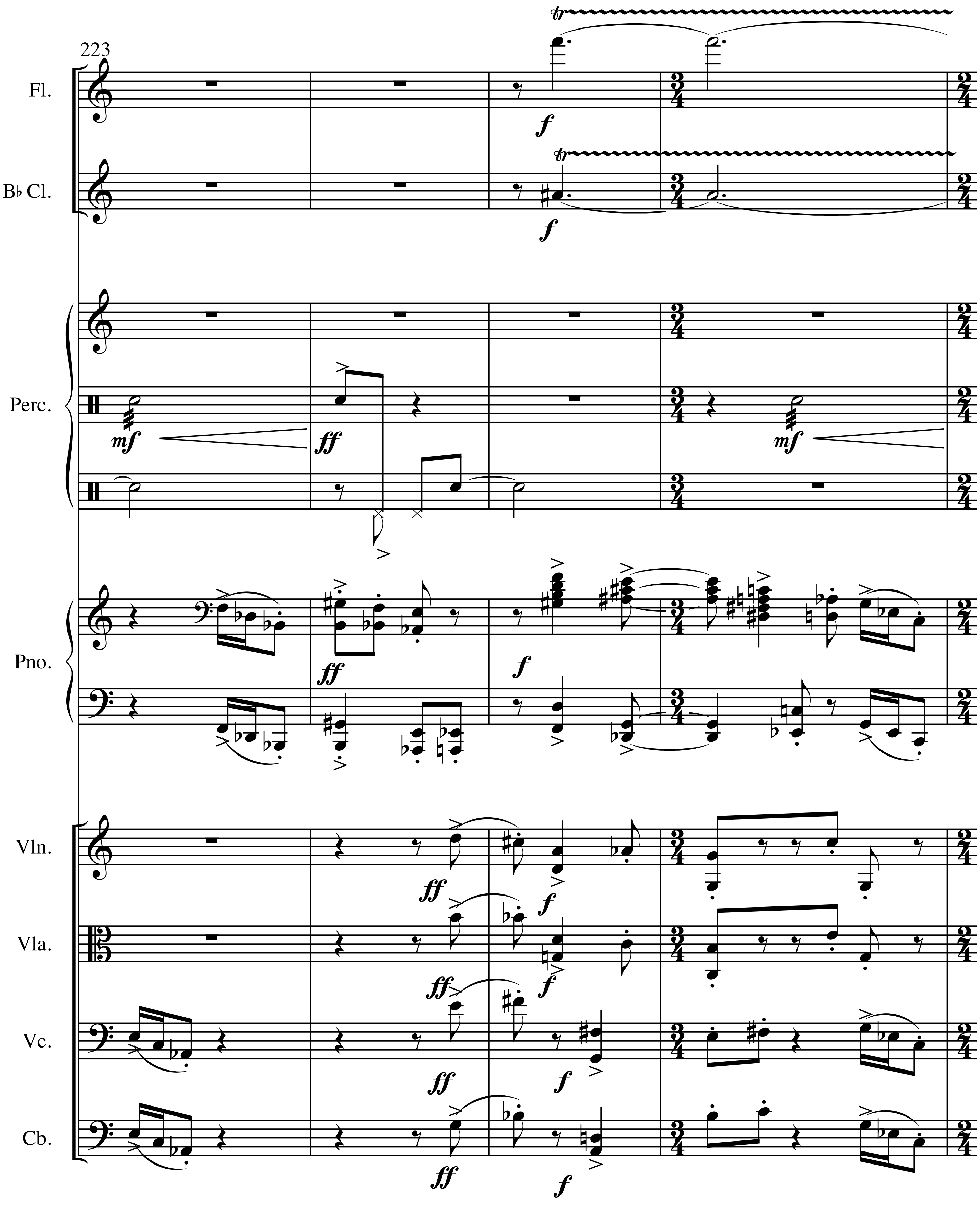

202
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
p
mf
f
mp


206
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

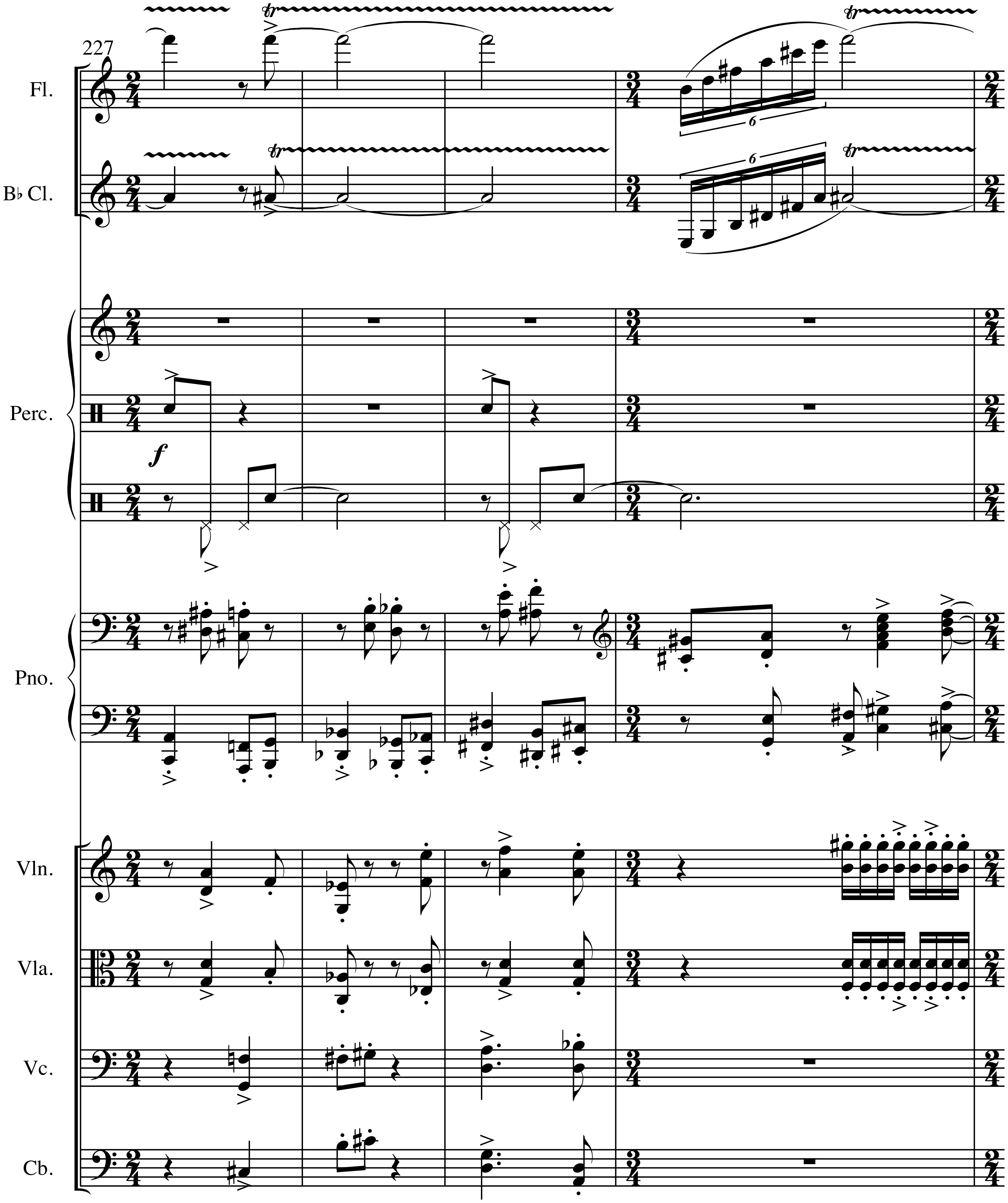

210
Fl.
mf
B♭ Cl.
p
f
mf
Perc.
Pno.
f
Vln.
mf
Vla.
p
f
mf
Vc.
p
f
mf
Cb.
mf

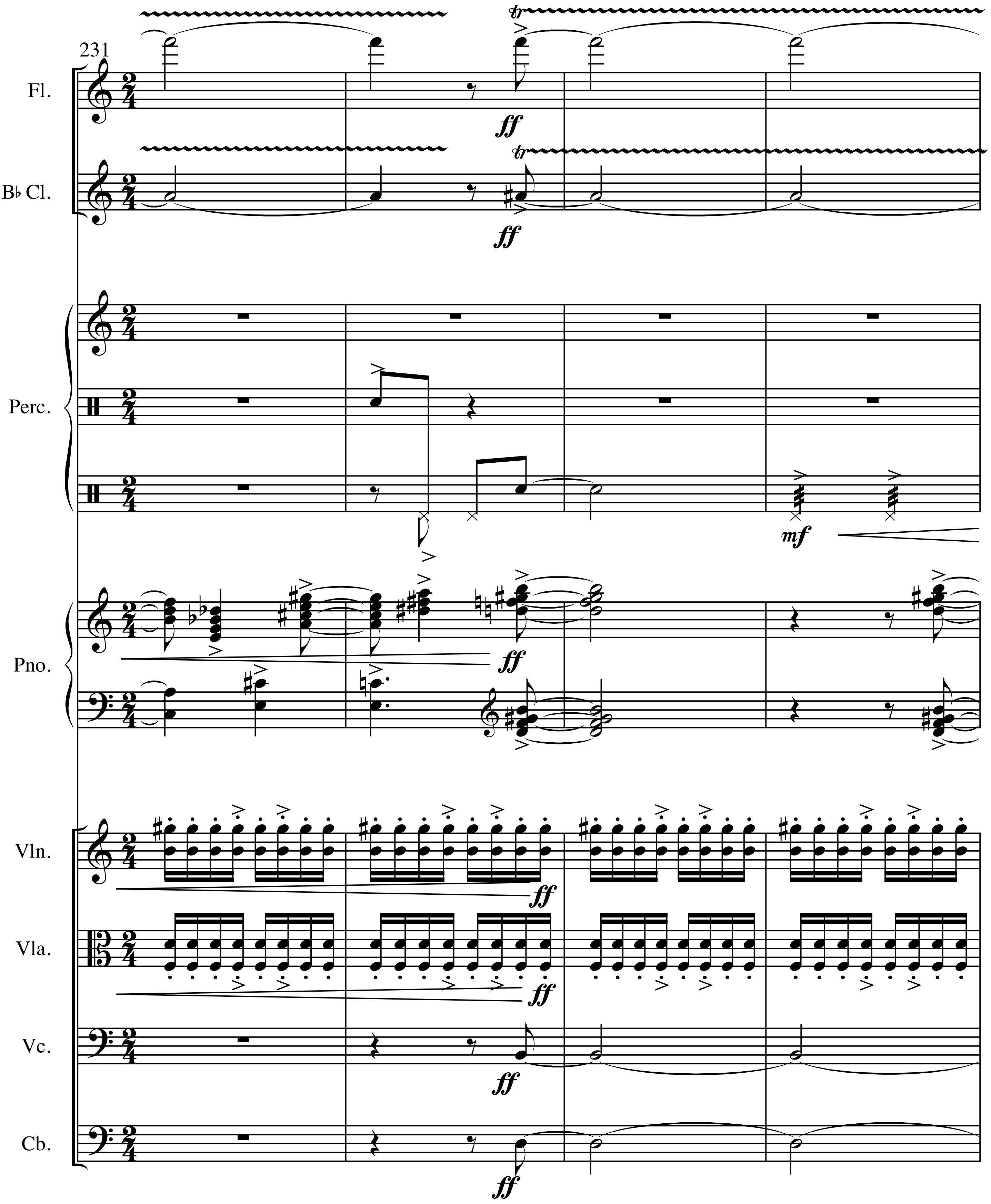

215
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
f
tr

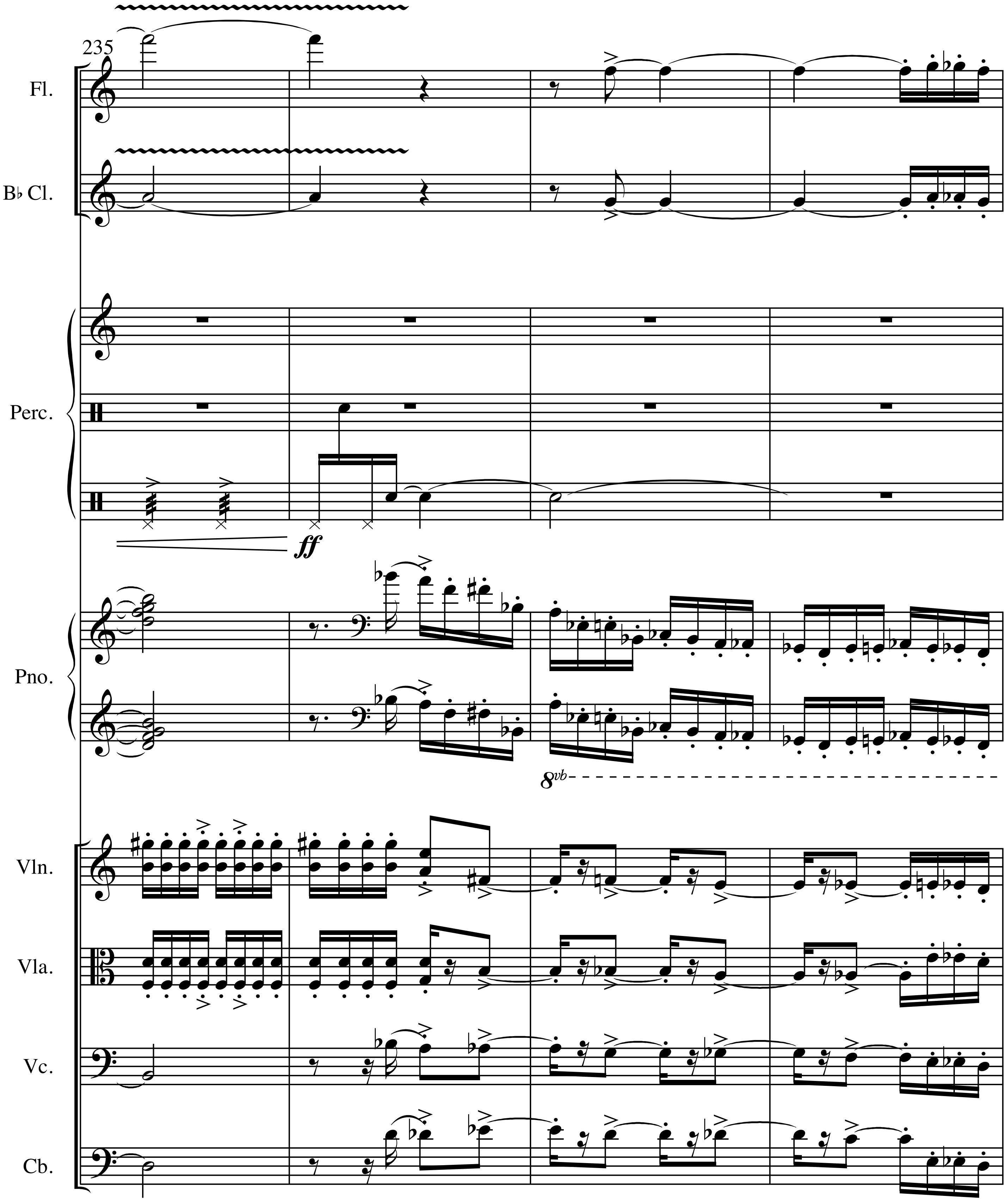

219
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

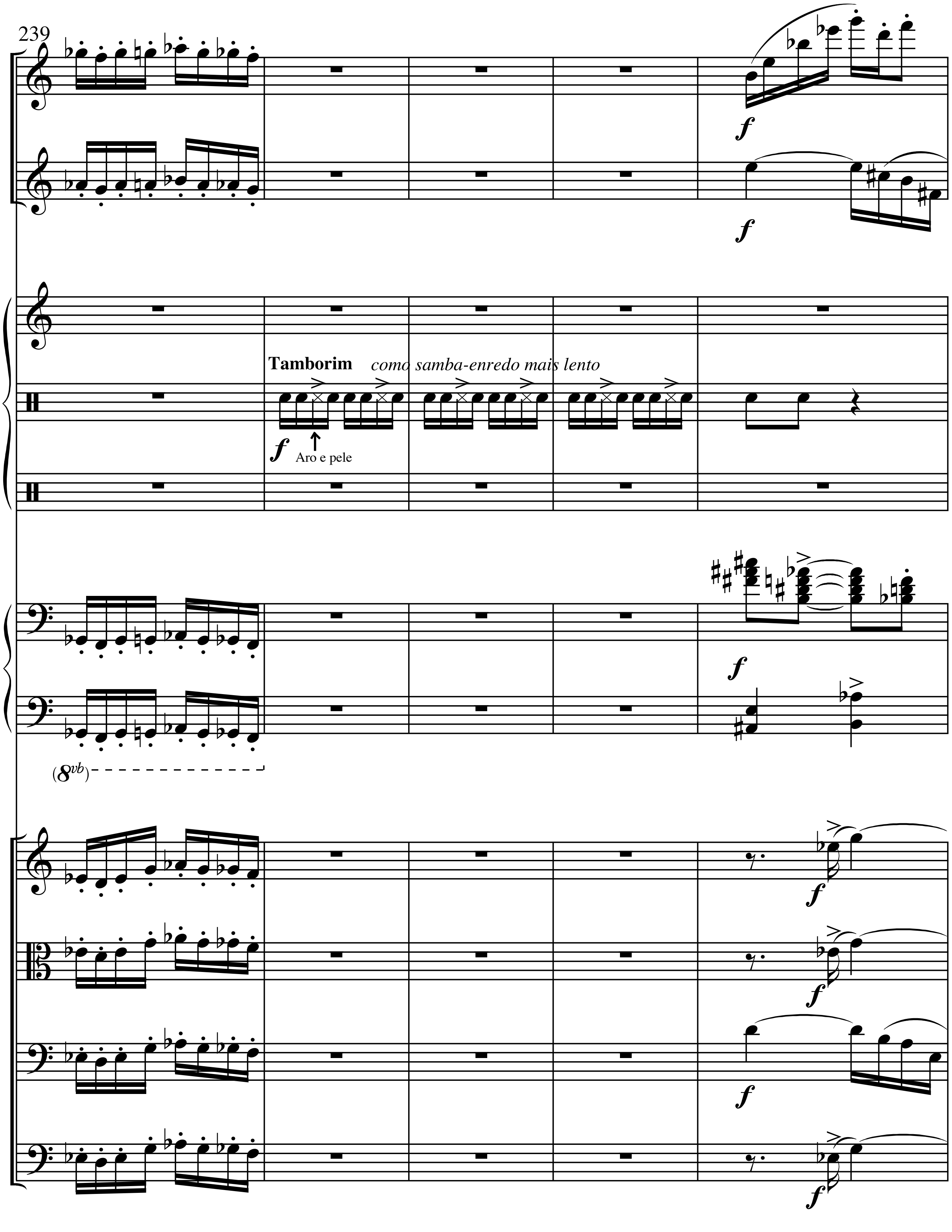


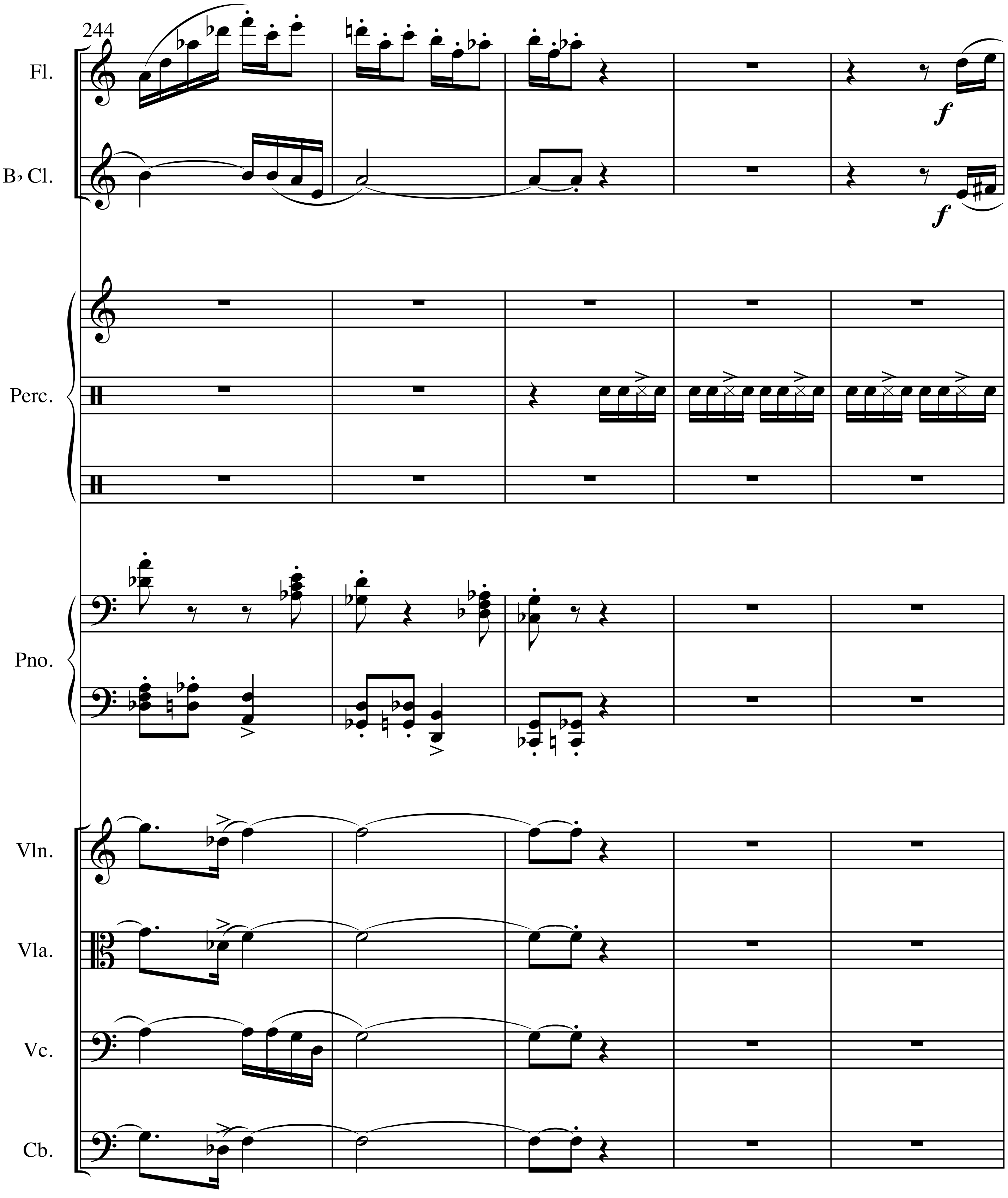
223
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

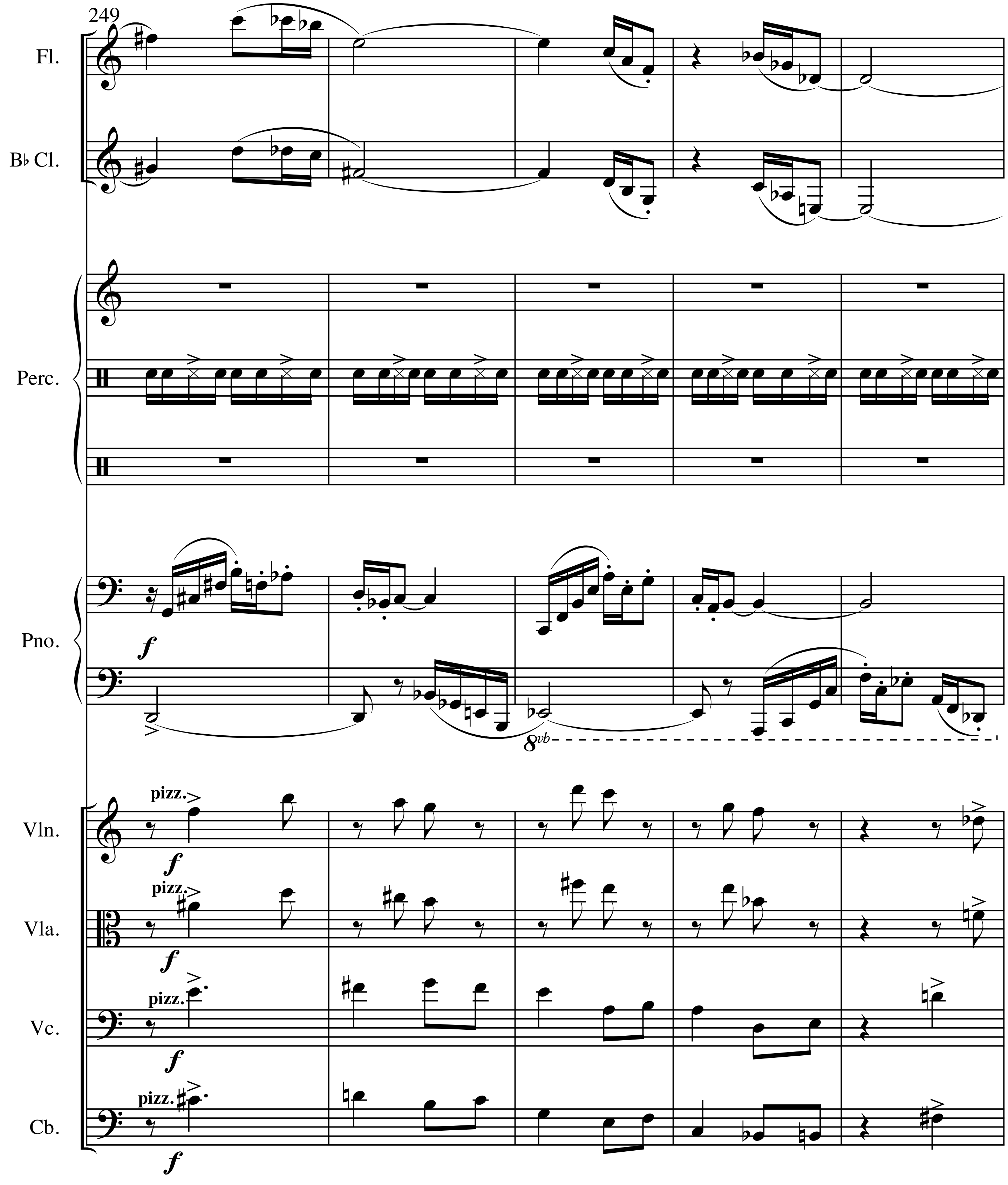

227
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

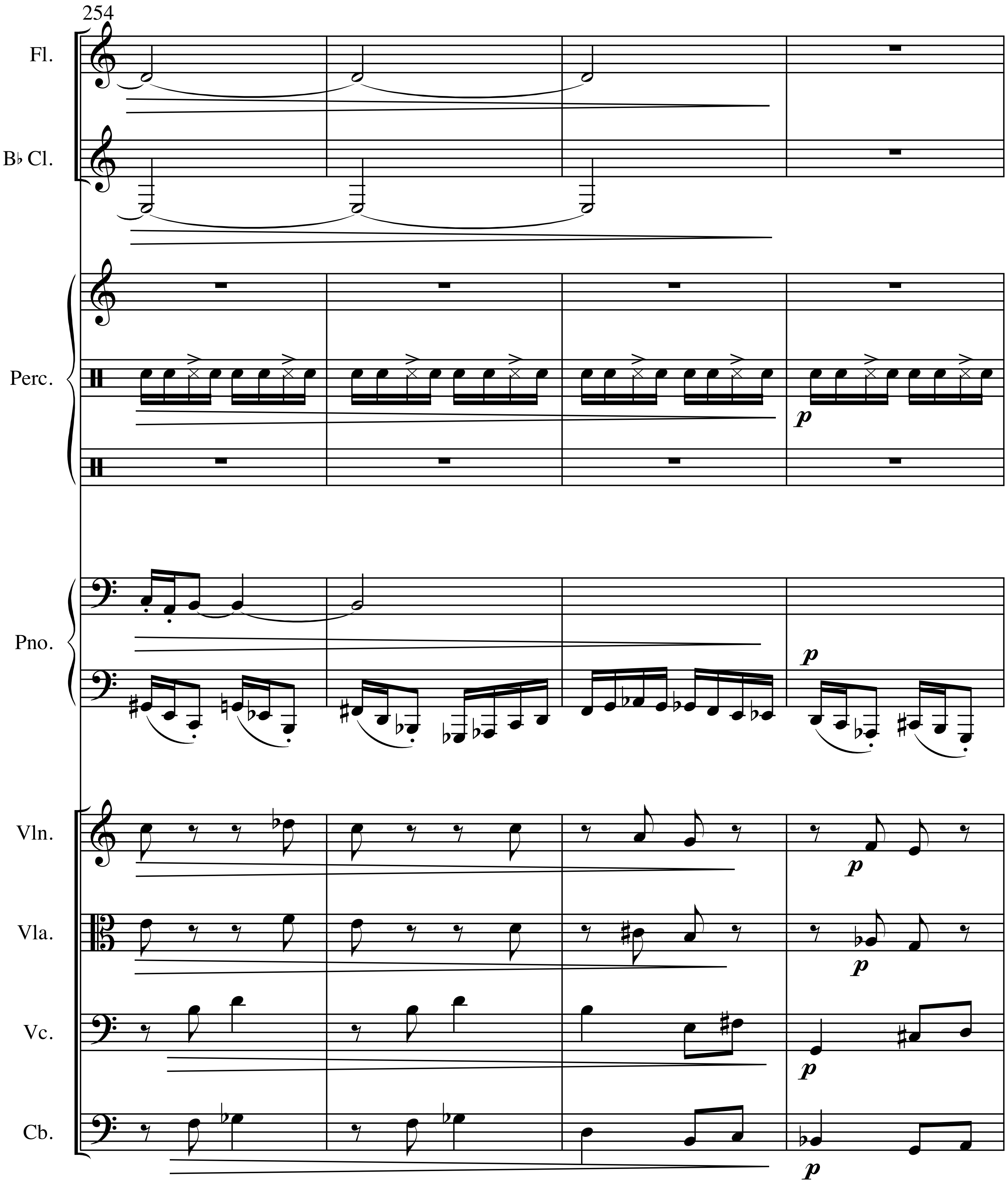

231
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
tr
ff
mf

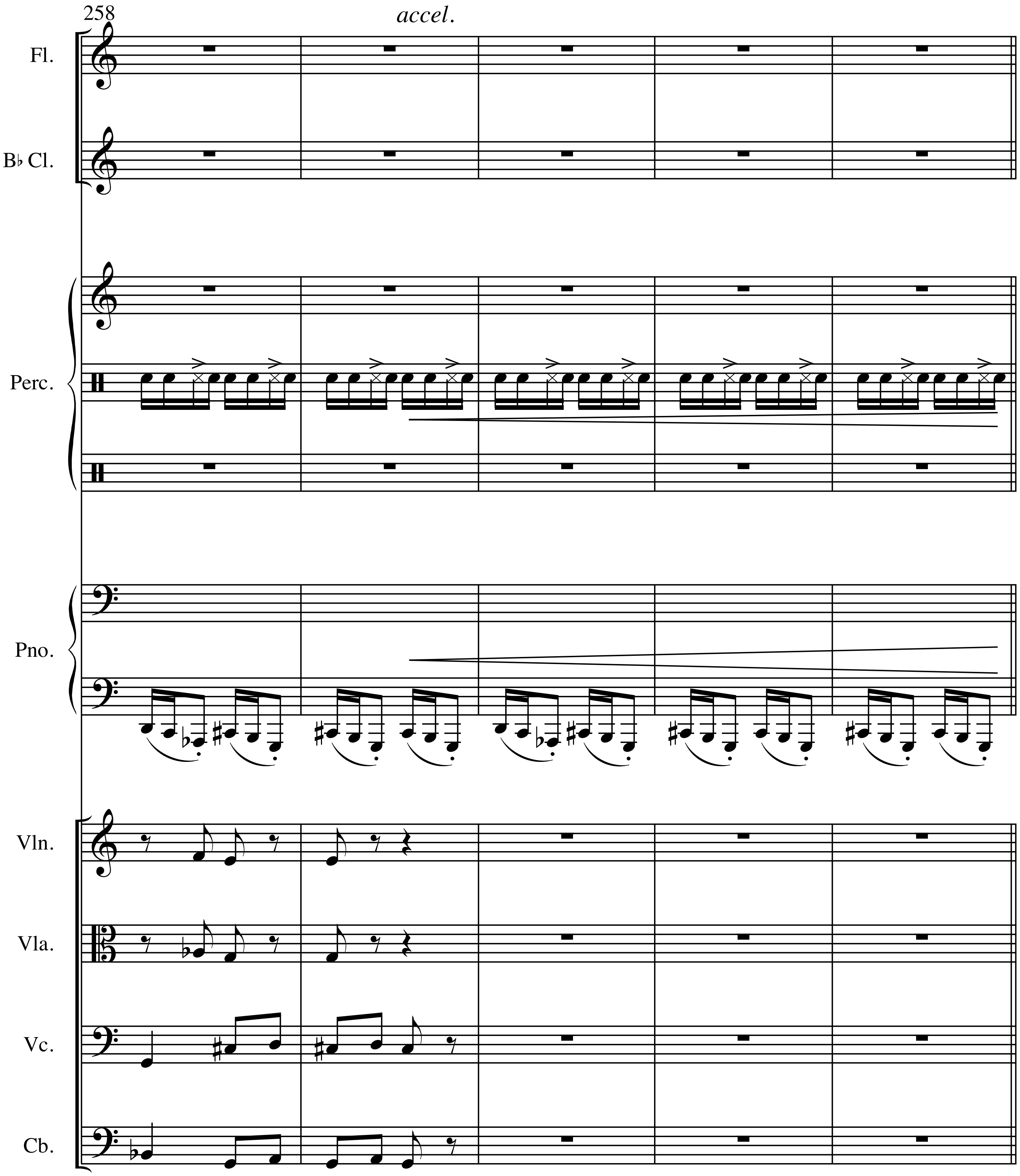

235
Fl.
B♭ Cl.
Perc.
ff
Pno.
8vb
Vln.
Vla.
Vc.
Cb.

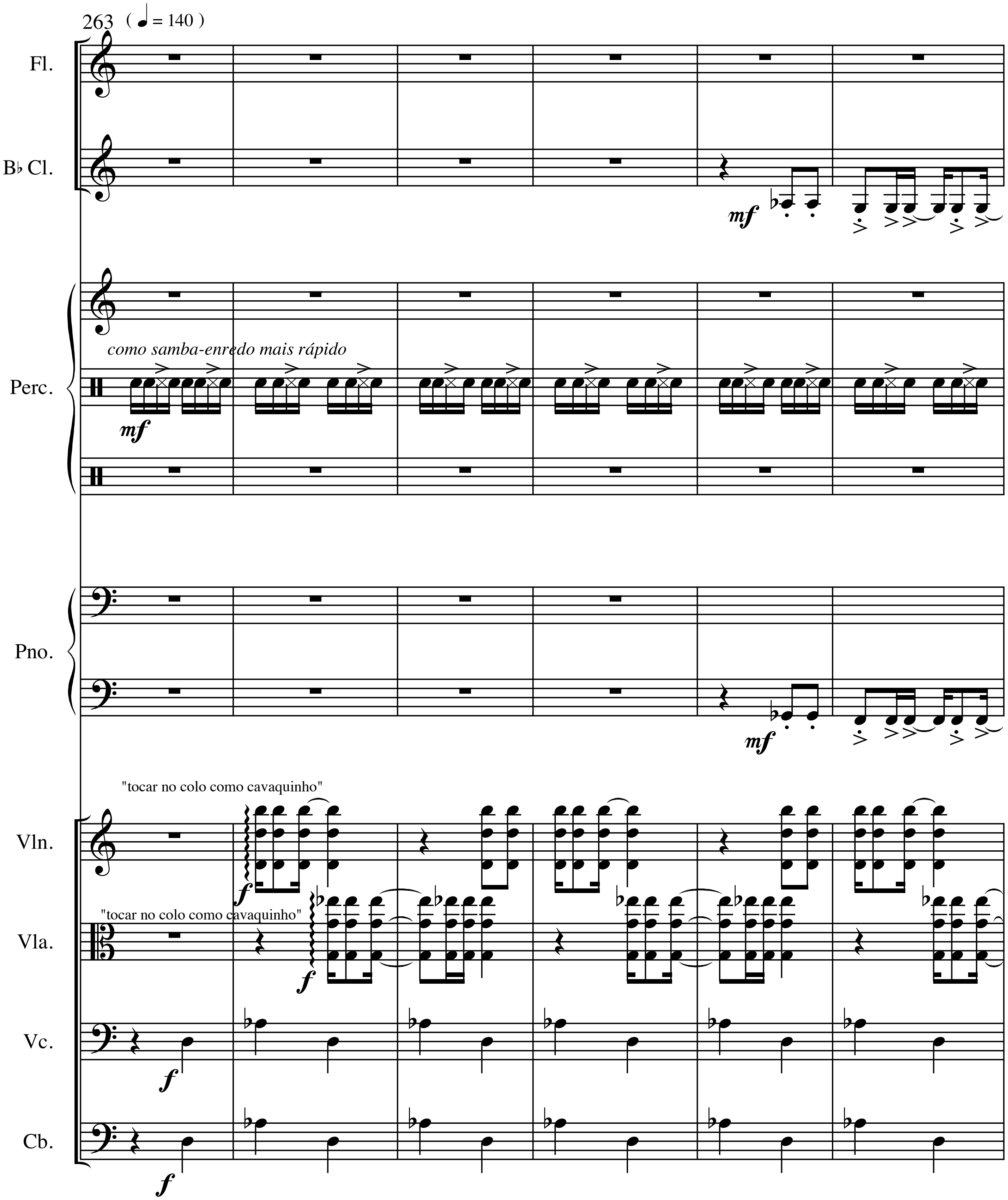

239
Fl.
B♭ Cl.
Perc.
Tamborim
como samba-enredo mais lento
Aro e pele
Pno.
(8vb)
Vln.
Vla.
Vc.
Cb.

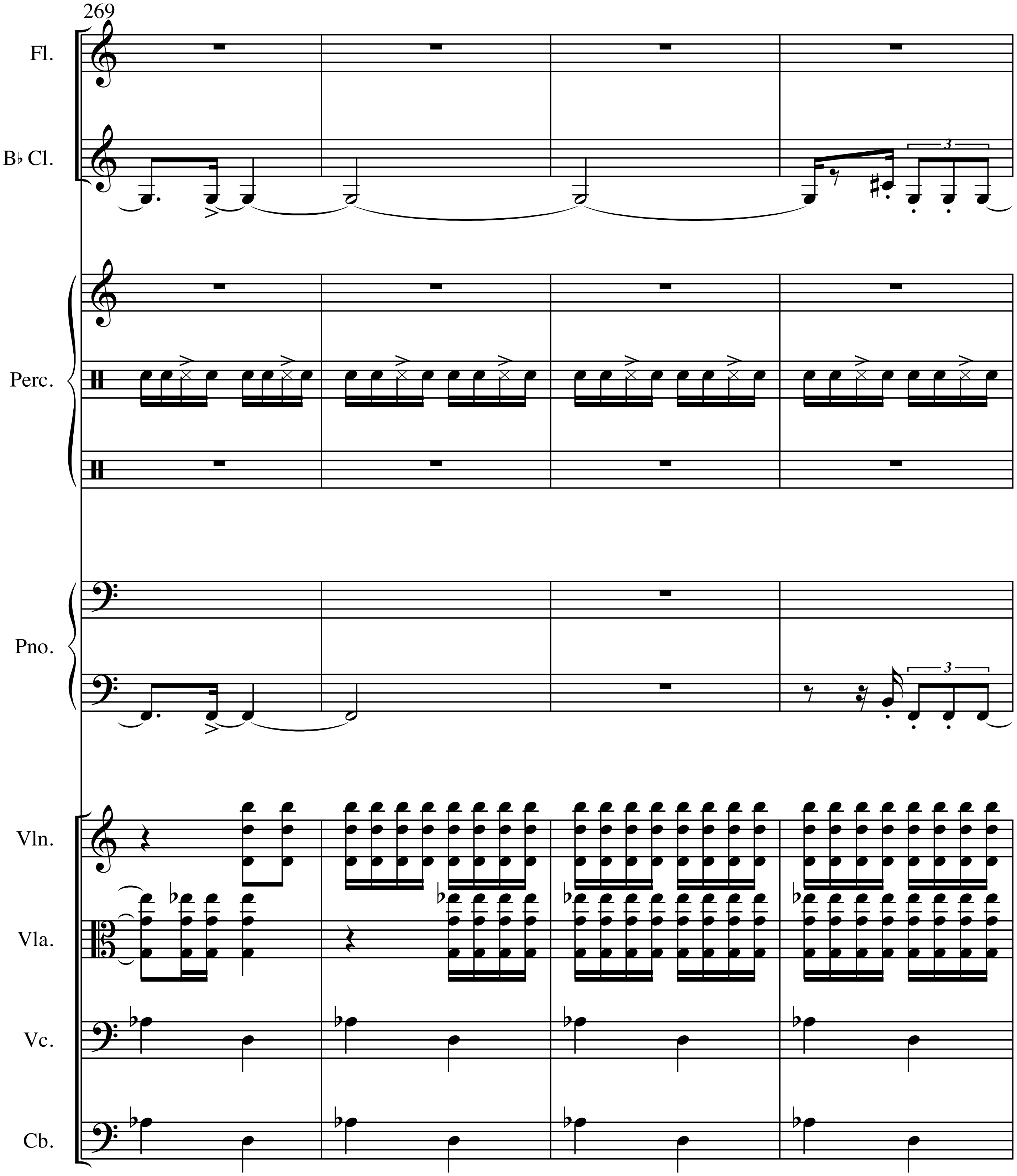

244
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
f

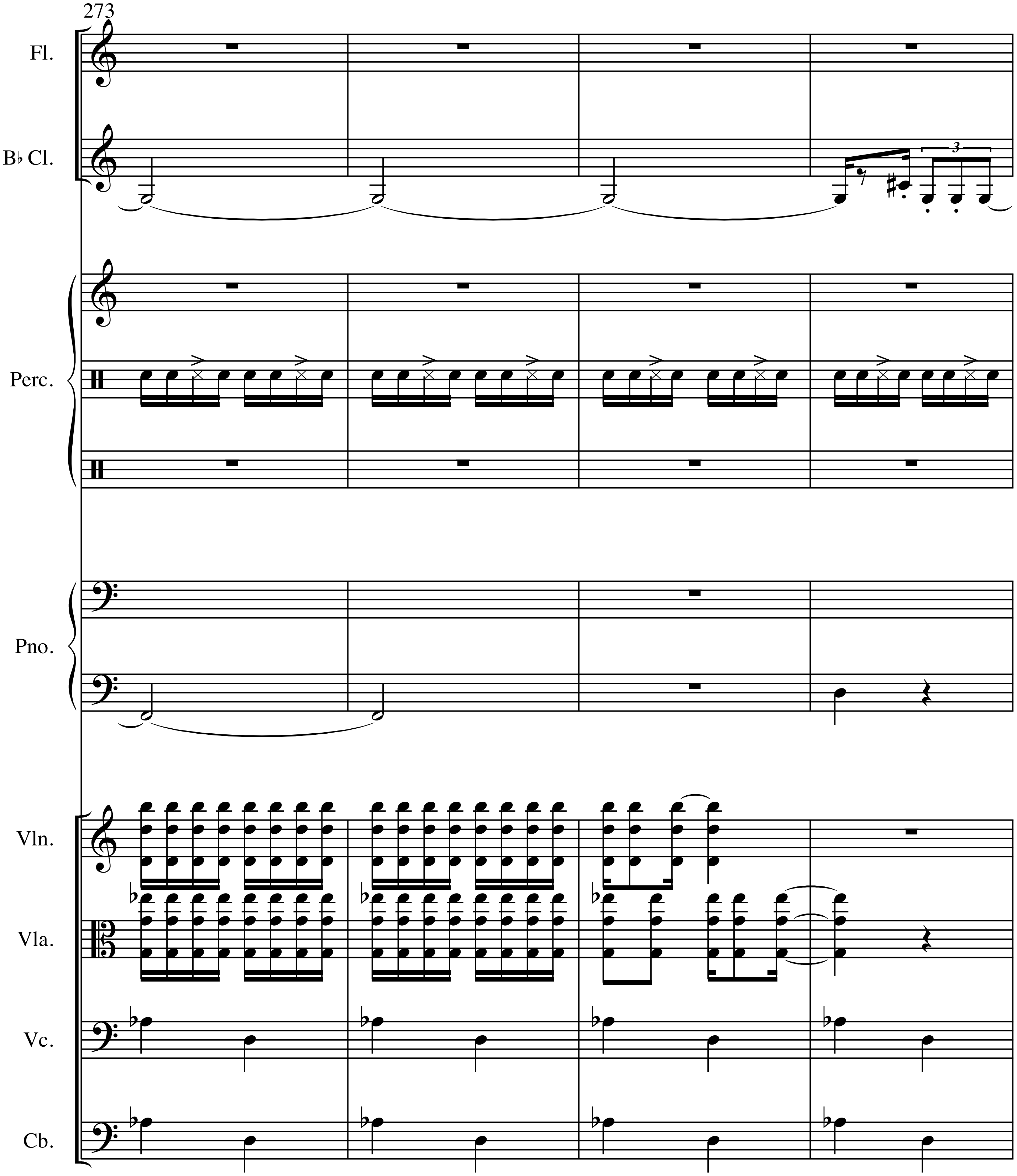

249
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
pizz.
f
f
f
f
f
8vb

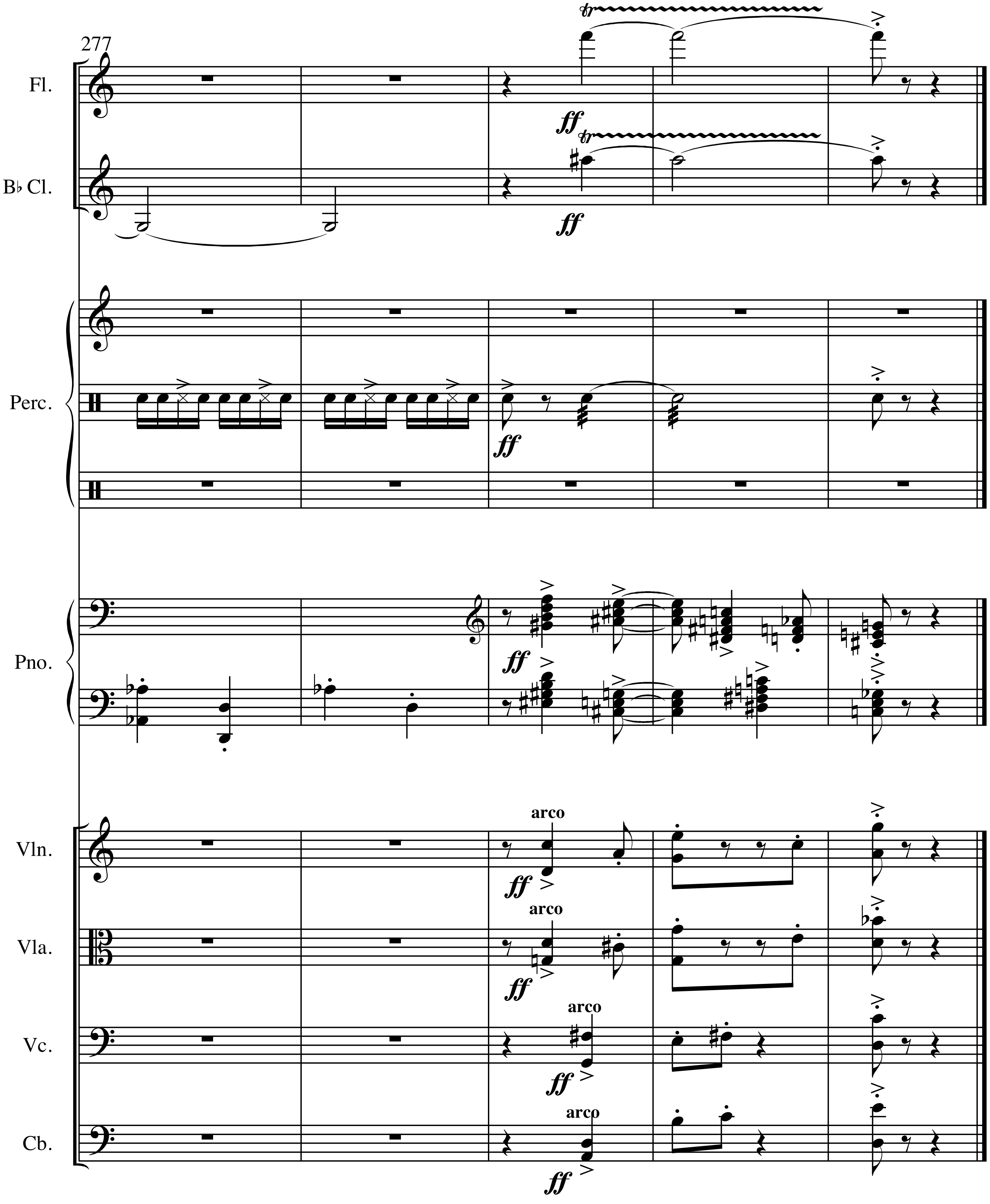

254
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
p


258
accel.
Fl.
B♭ Cl.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.


263
(♩ = 140)
Fl.
B♭ Cl.
mf
Perc.
como samba-enredo mais rápido
mf
Pno.
mf
"tocar no colo como cavaquinho"
Vln.
f
"tocar no colo como cavaquinho"
Vla.
f
Vc.
f
Cb.
f


269
Fl.
B♭ Cl.
3
Perc.
Pno.
3
Vln.
Vla.
Vc.
Cb.

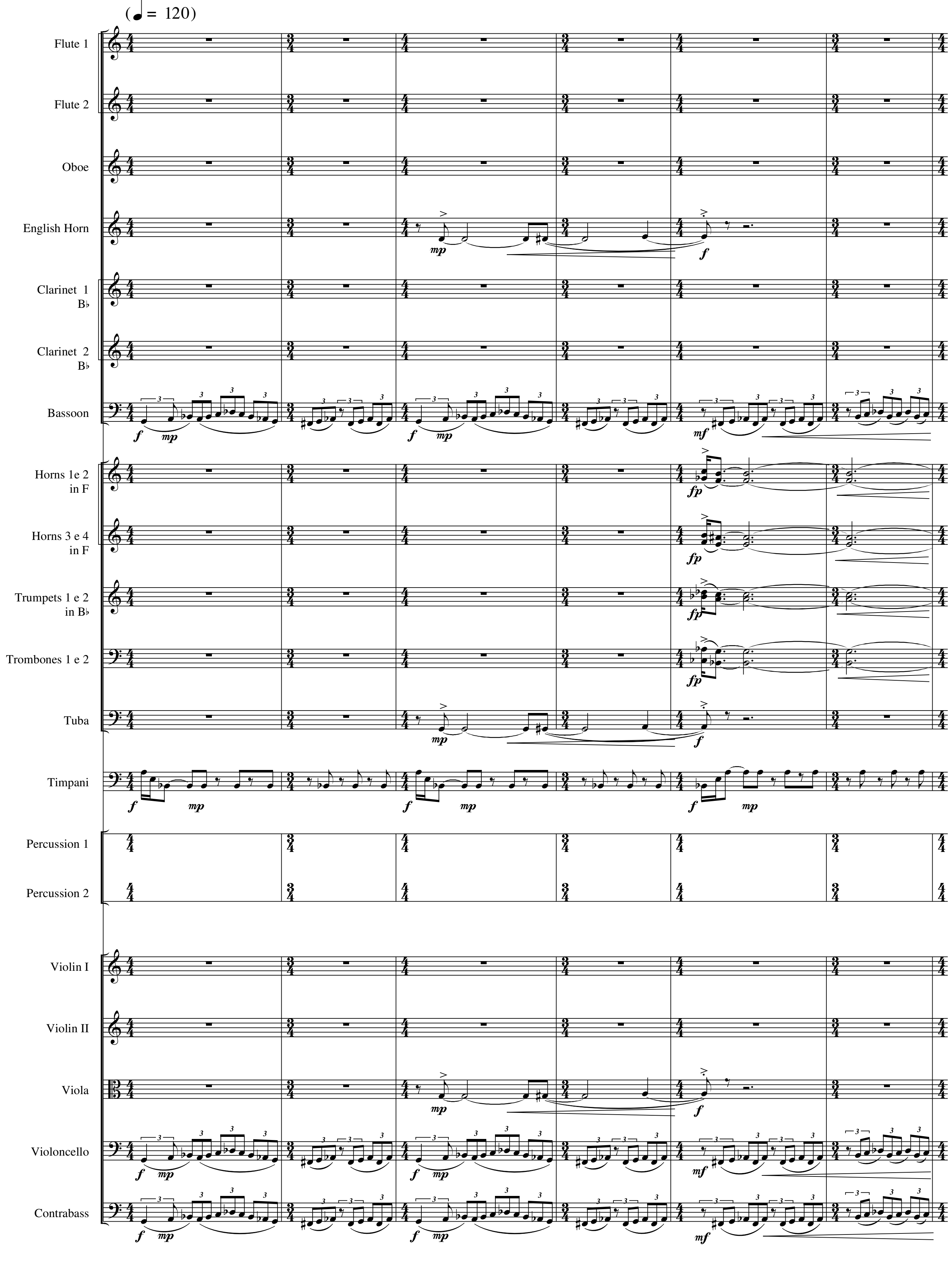

273
Fl.
B♭ Cl.
3
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

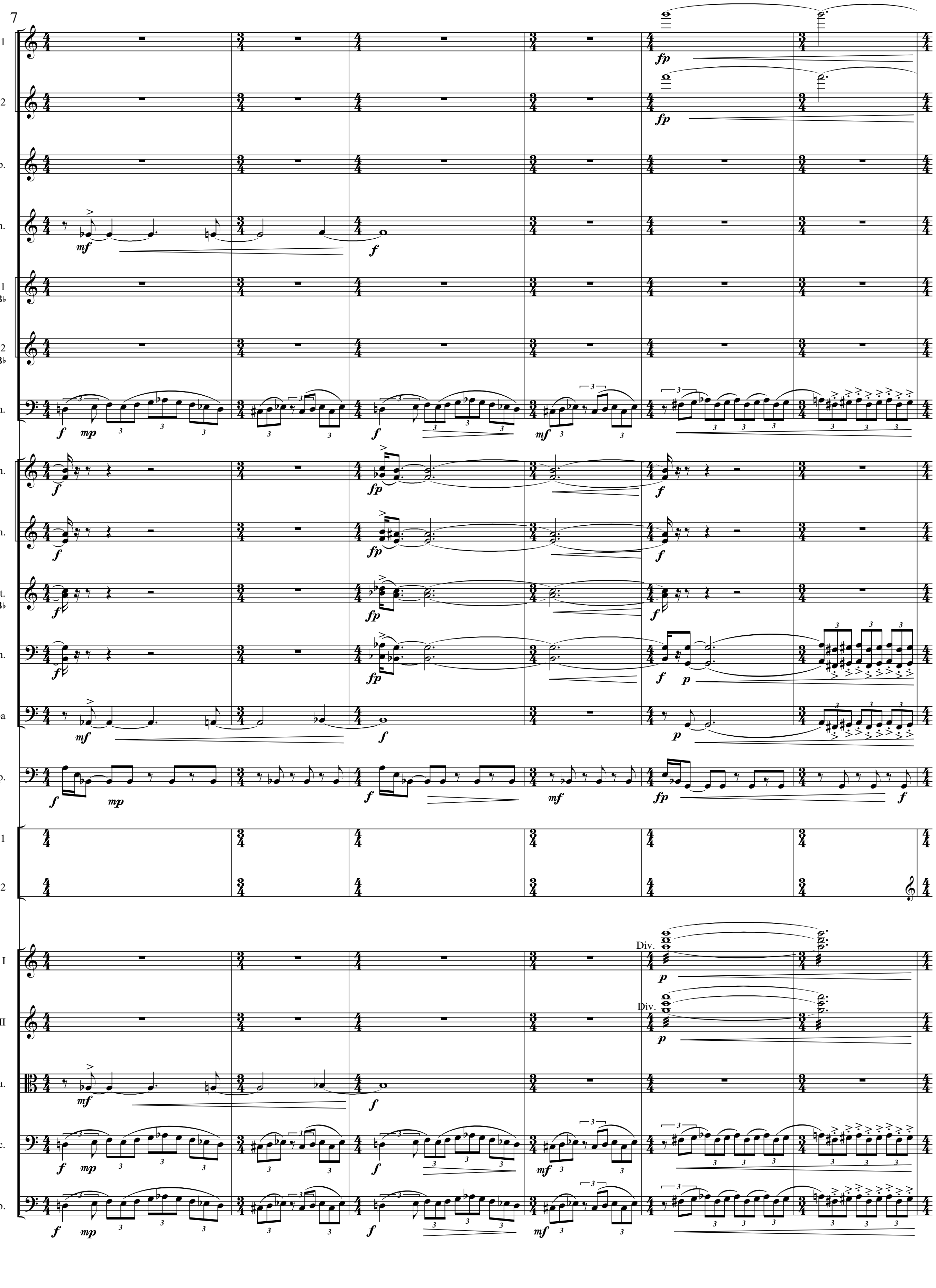


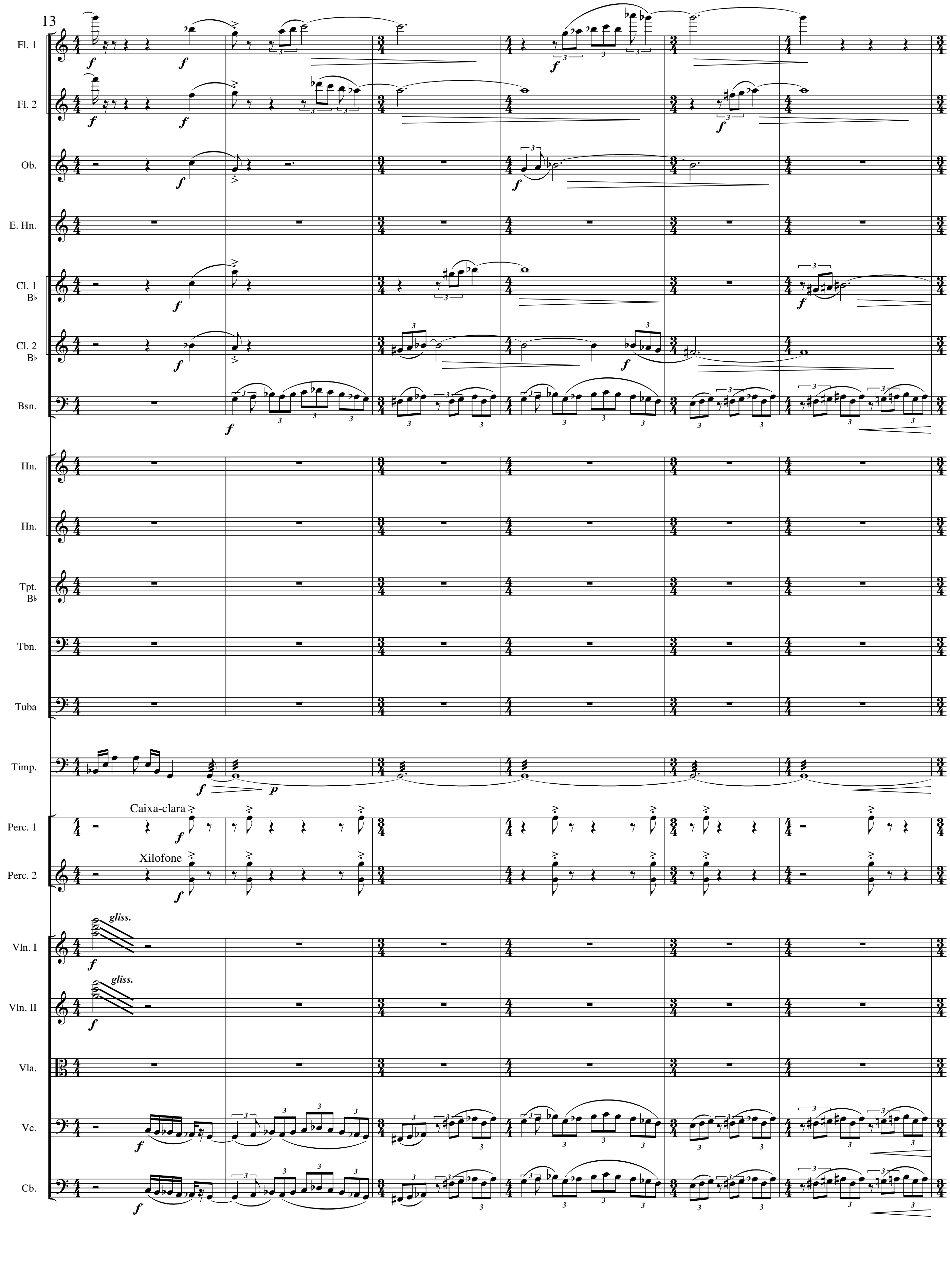
Dur: 6'30"

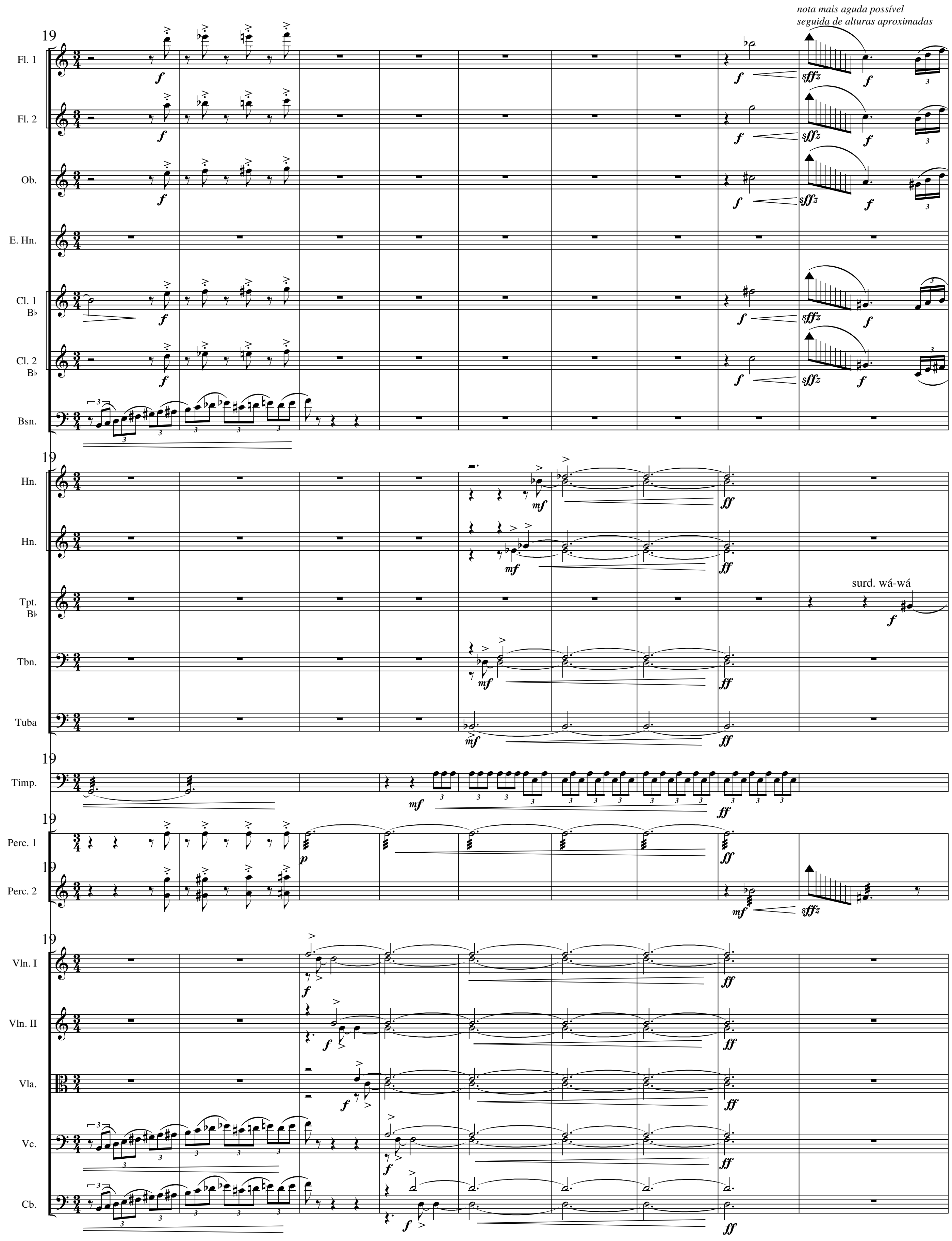
Retalhos

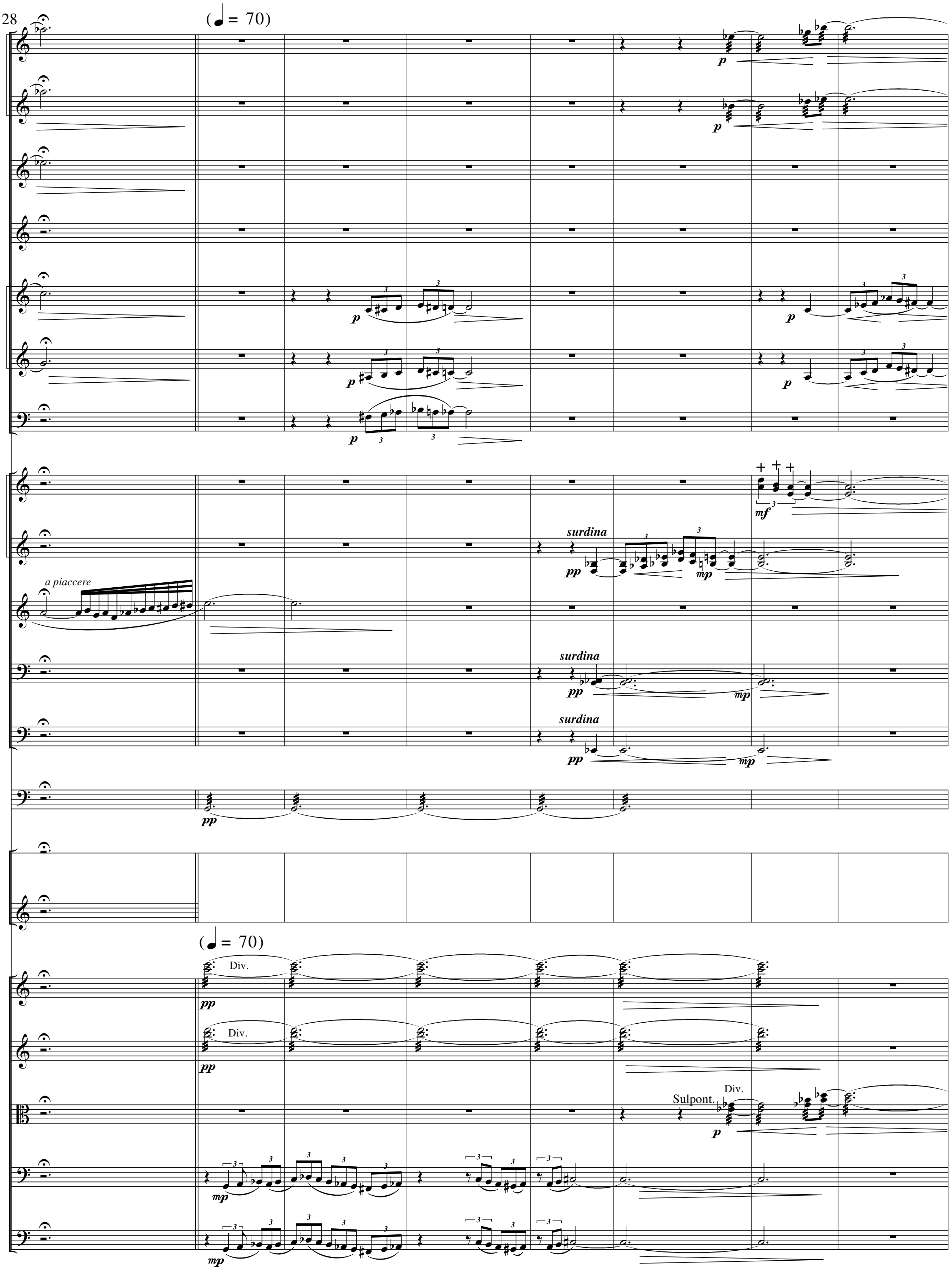
Wellington Gomes
(2004)

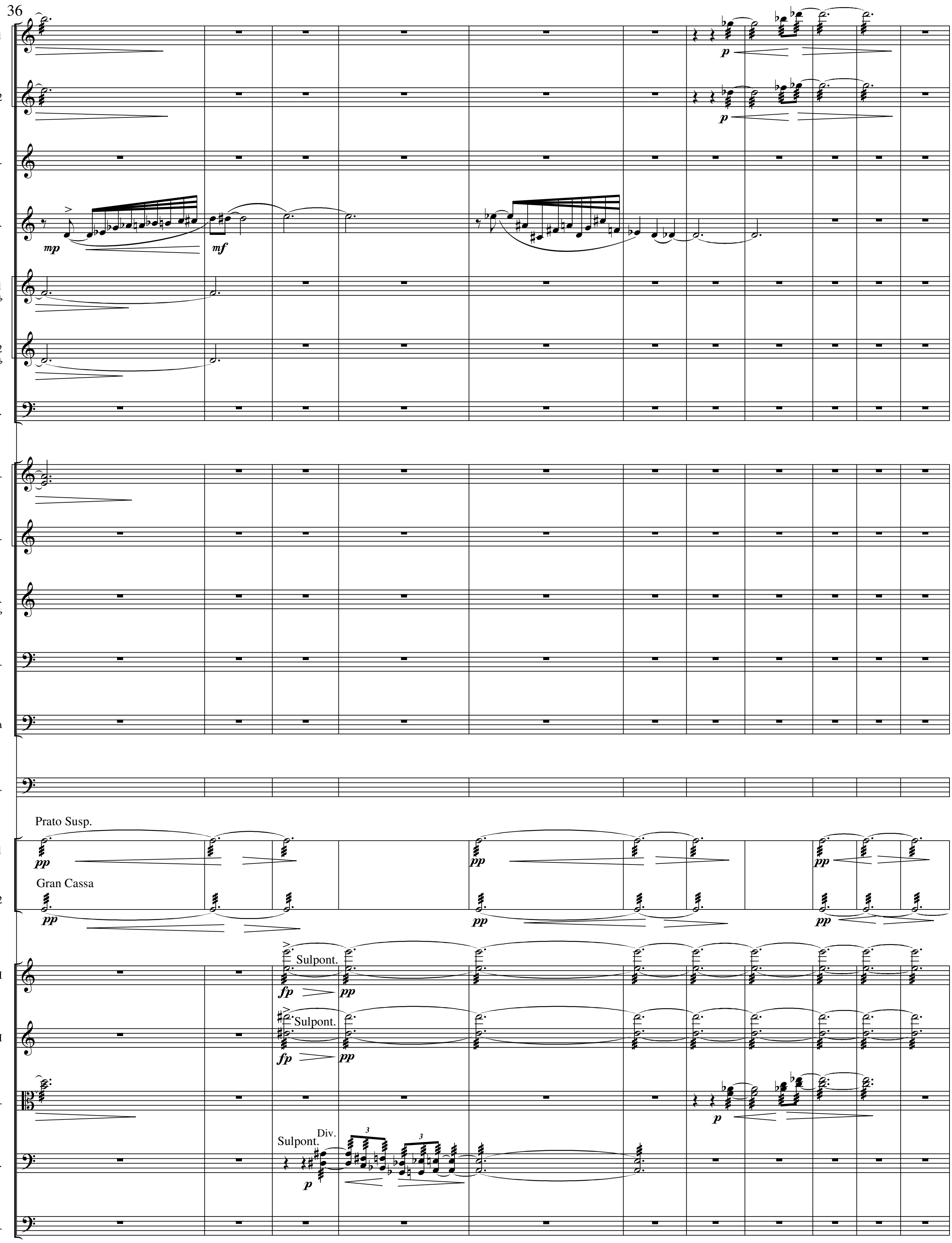


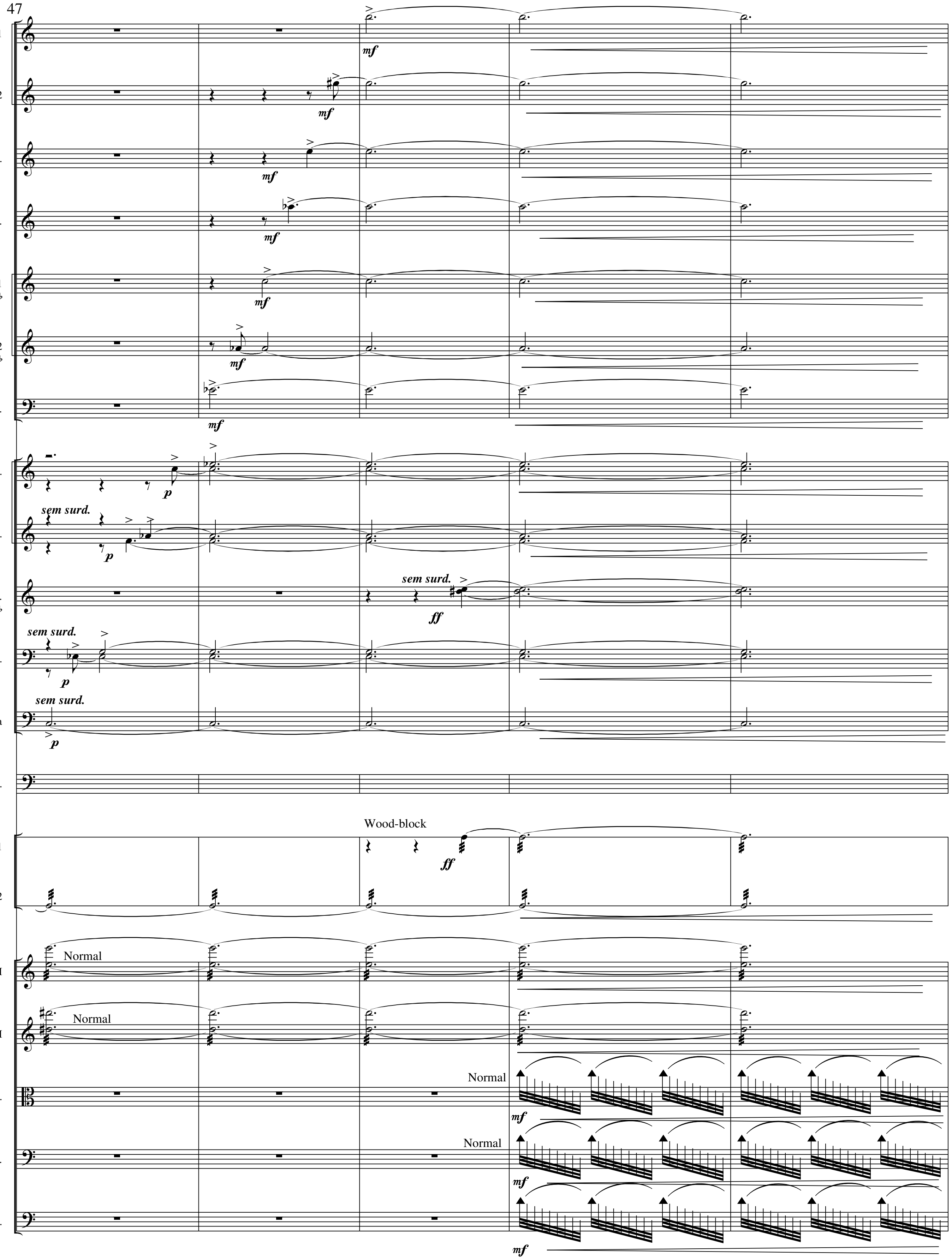

7
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Div.
Div.
fp
mf
f
mp
p

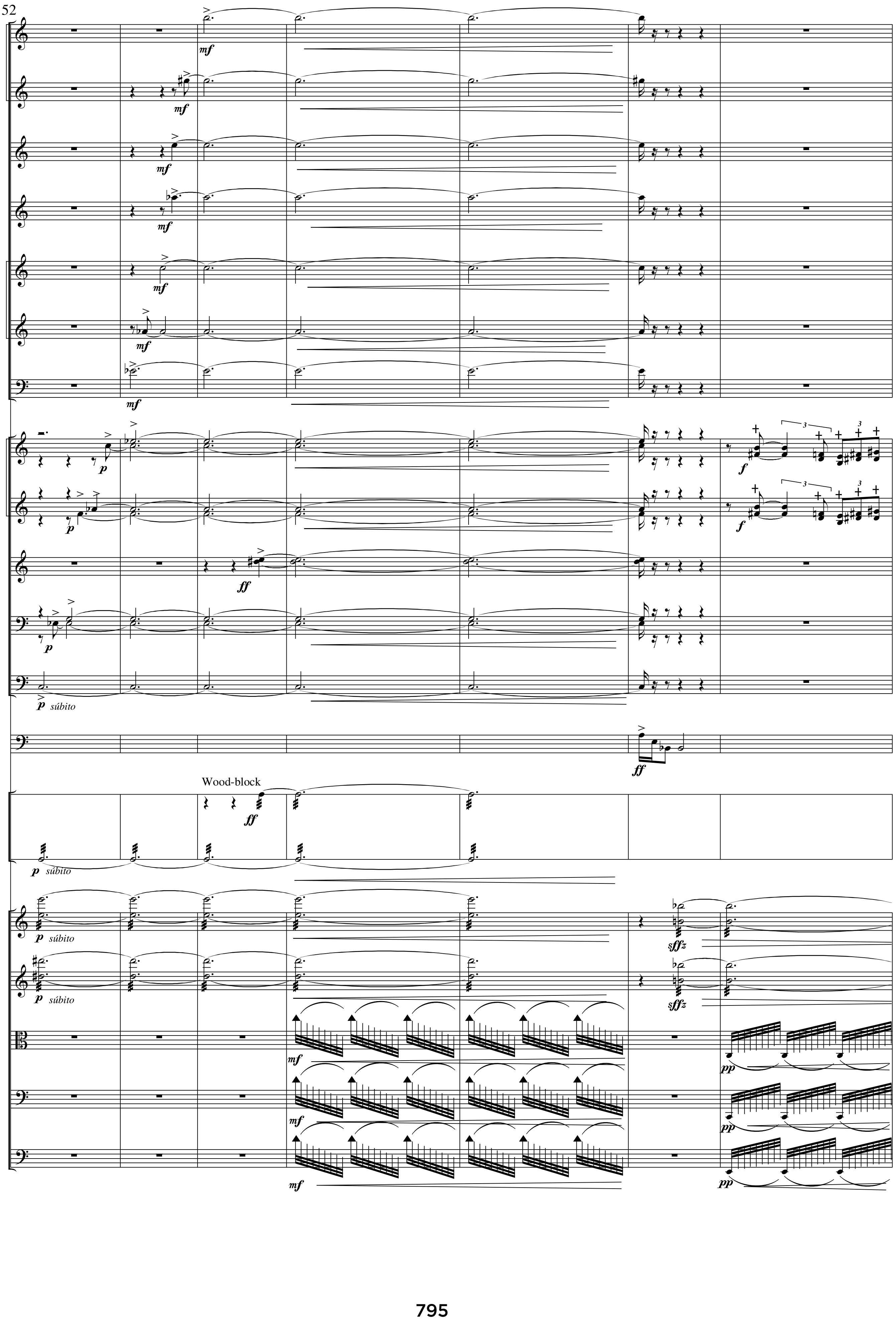

13
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Caixa-clara
Perc. 2
Xilofone
Vln. I
gliss.
Vln. II
gliss.
Vla.
Vc.
Cb.

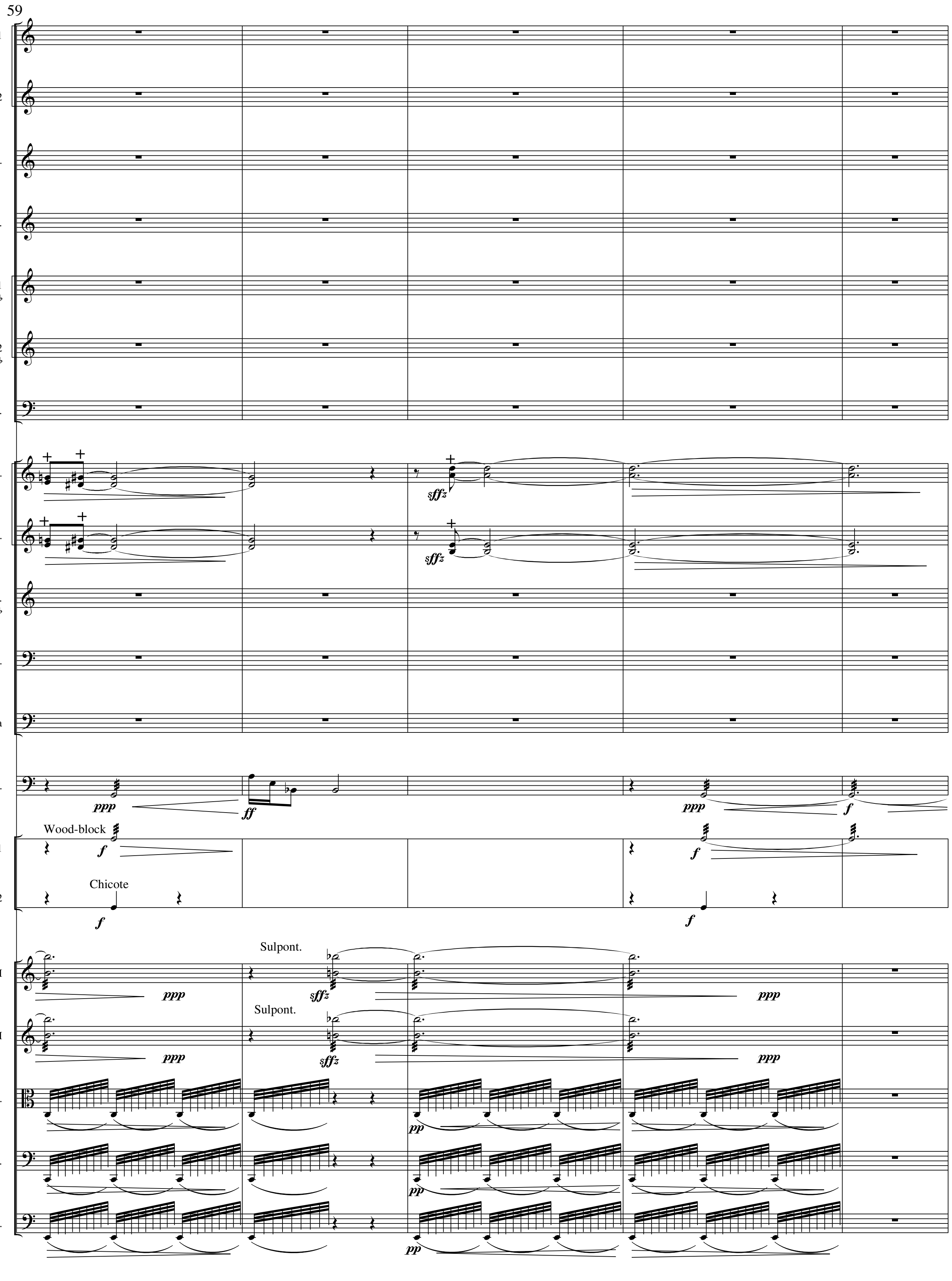

nota mais aguda possível
seguida de alturas aproximadas
19
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
surd. wá-wá
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

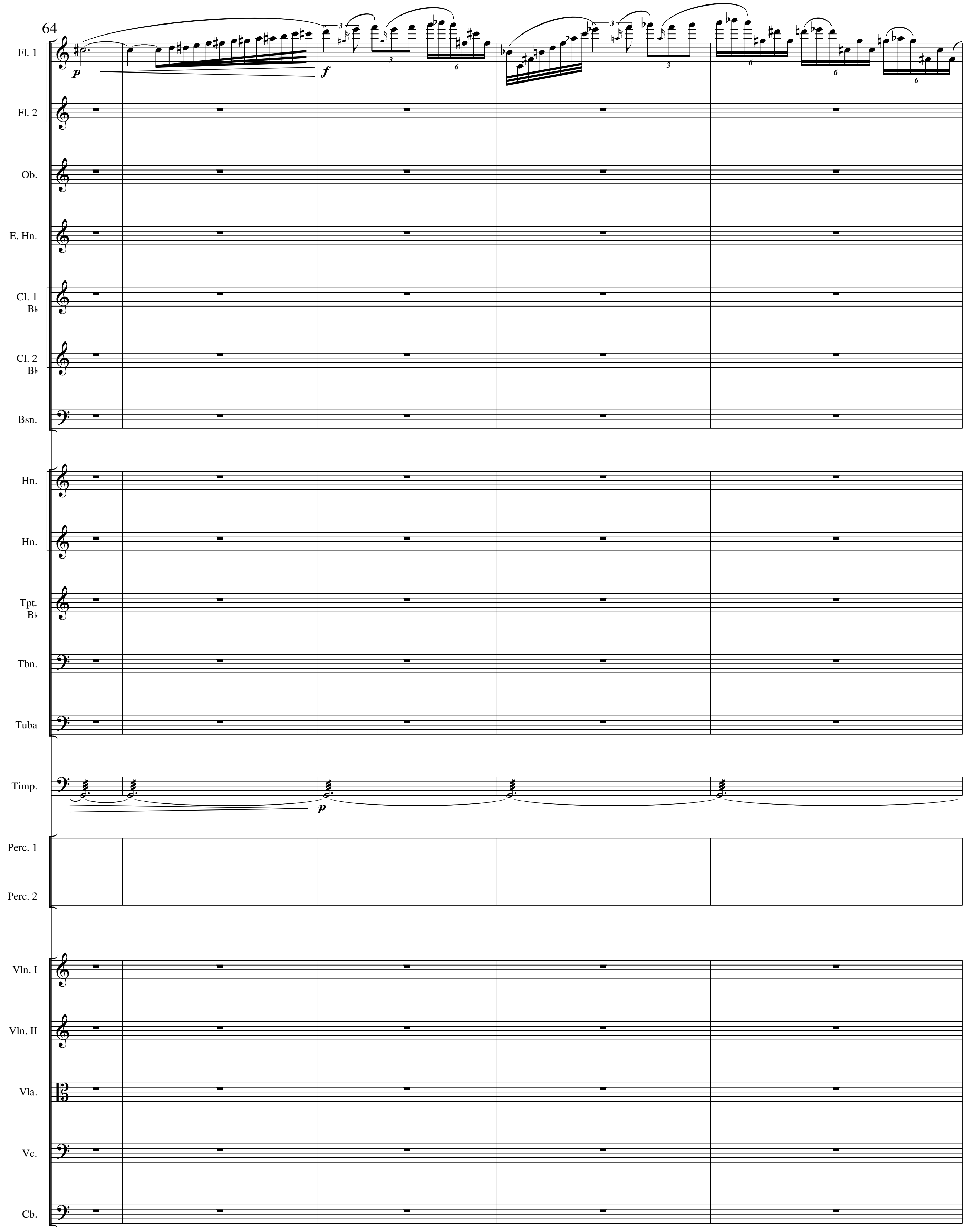

28
(♩= 70)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
surdina
a piaccere
Tpt. B♭
Tbn.
surdina
Tuba
surdina
Timp.
Perc. 1
Perc. 2
(♩= 70)
Div.
Vln. I
Div.
Vln. II
Sulpont.
Div.
Vla.
Vc.
Cb.

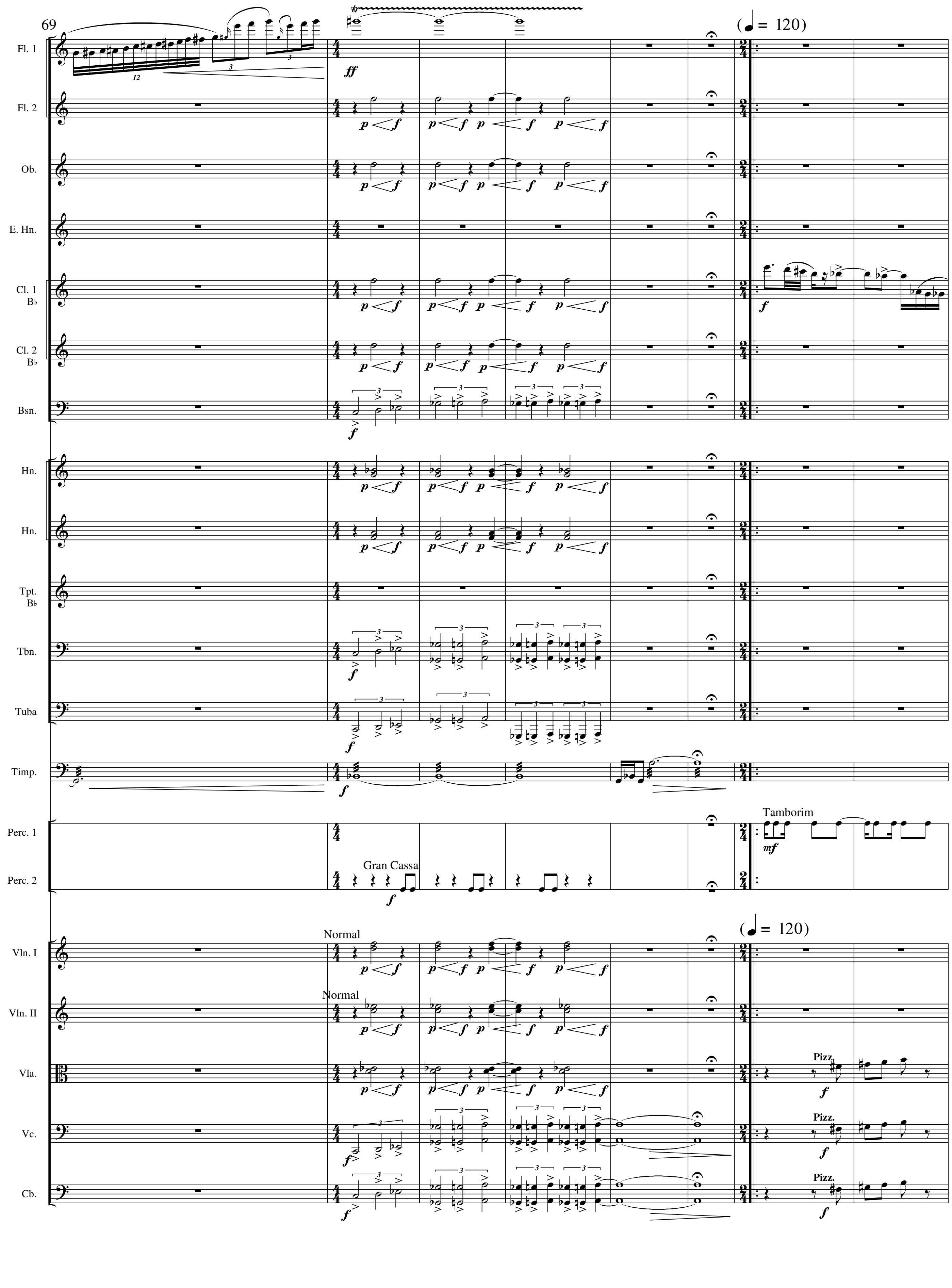

36
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
B♭
Cl. 2
B♭
Bsn.
Hn.
Hn.
Tpt.
B♭
Tbn.
Tuba
Timp.
Prato Susp.
Perc. 1
Gran Cassa
Perc. 2
Vln. I
Sulpont.
Vln. II
Sulpont.
Vla.
Sulpont.
Div.
Vc.
Cb.

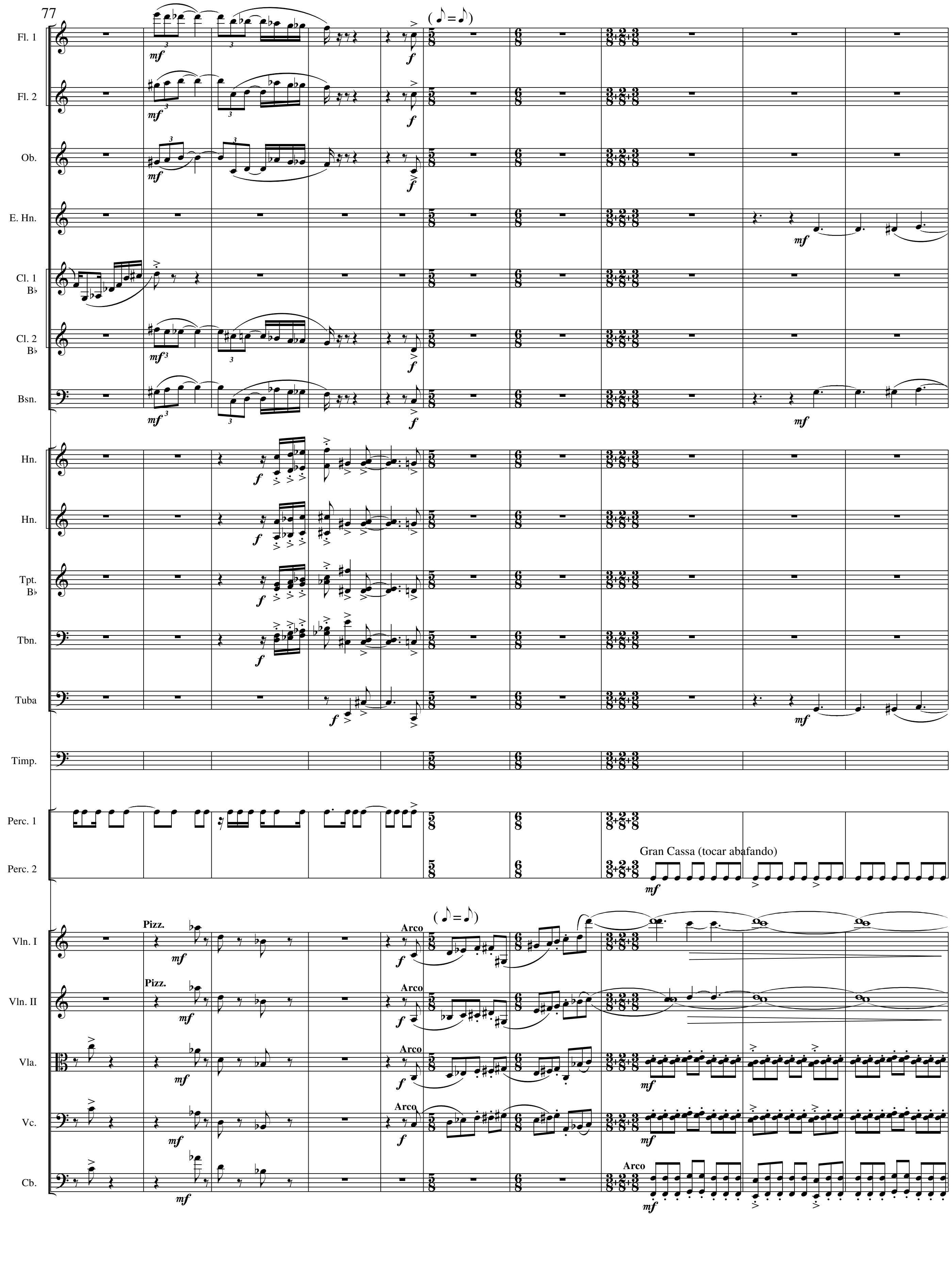

47
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
ff
sem surd.
Wood-block
Normal

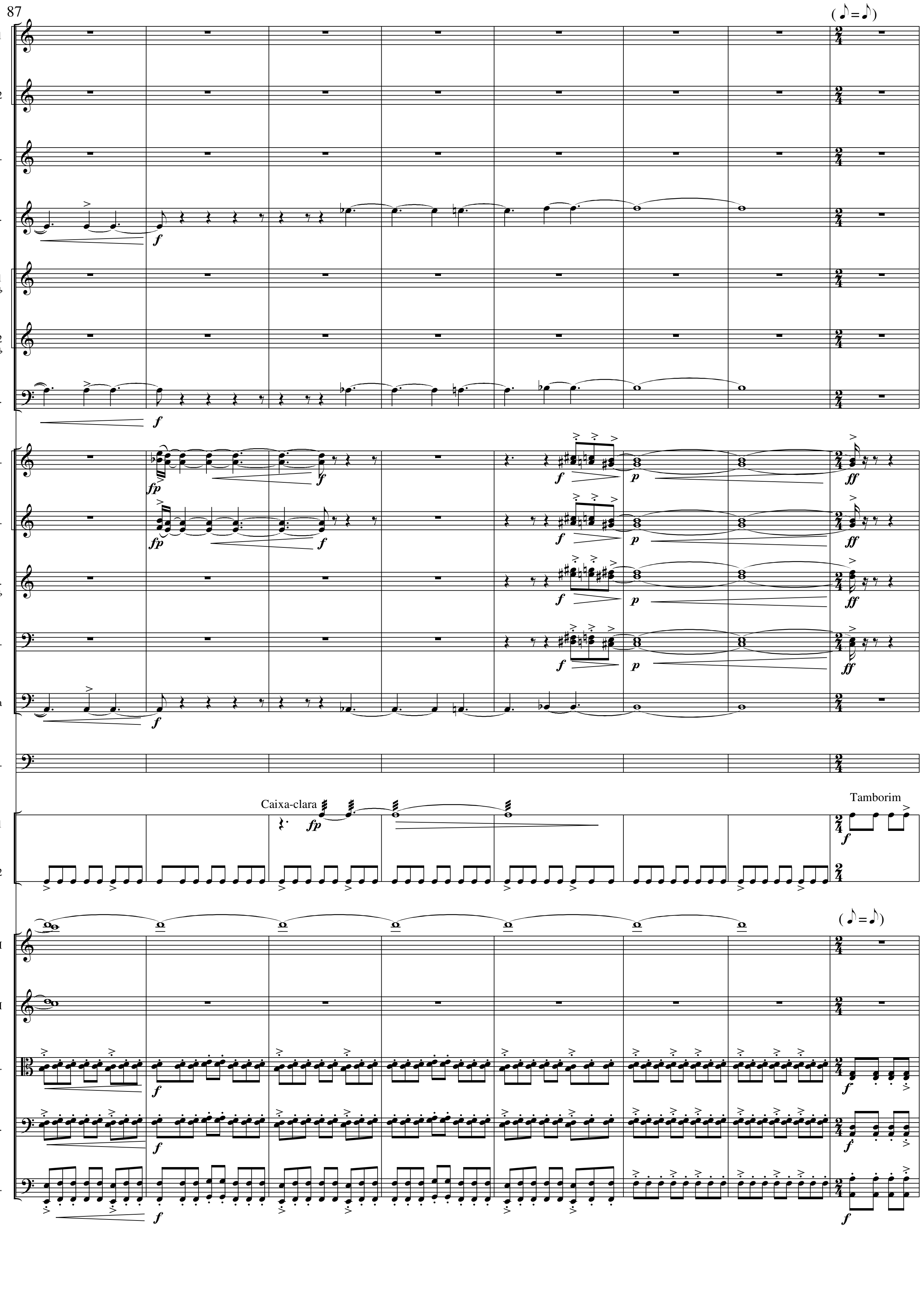

52
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Wood-block
mf
p
ff
f
p súbito
sffz
pp

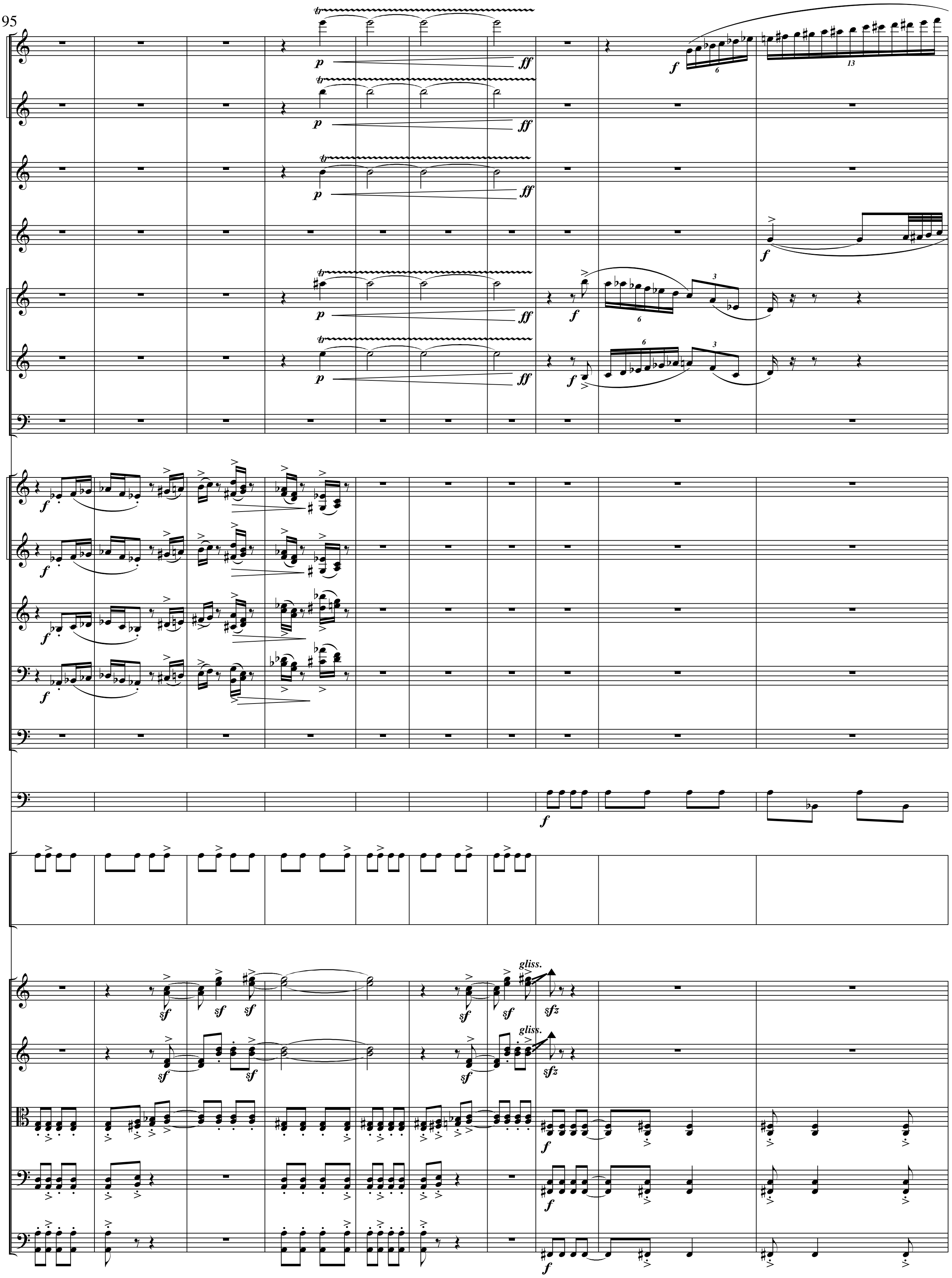

59
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
sffz
Hn.
sffz
Tpt. B♭
Tbn.
Tuba
Timp.
ppp
ff
ppp
f
Wood-block
Perc. 1
f
f
Chicote
Perc. 2
f
f
Sulpont.
Vln. I
ppp
sffz
ppp
Sulpont.
Vln. II
ppp
sffz
ppp
Vla.
pp
Vc.
pp
Cb.
pp

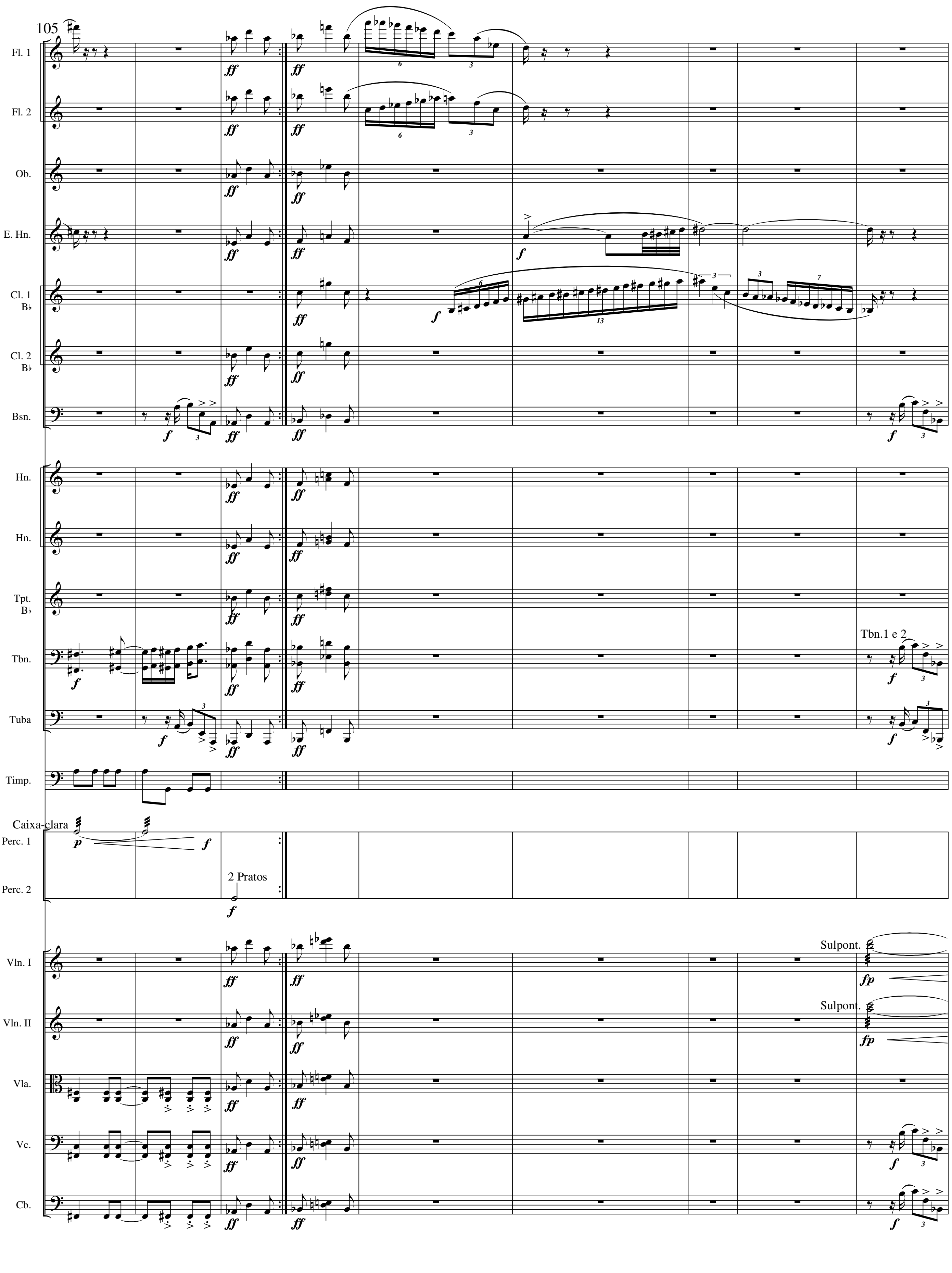

64
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
B♭
Cl. 2
B♭
Bsn.
Hn.
Hn.
Tpt.
B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

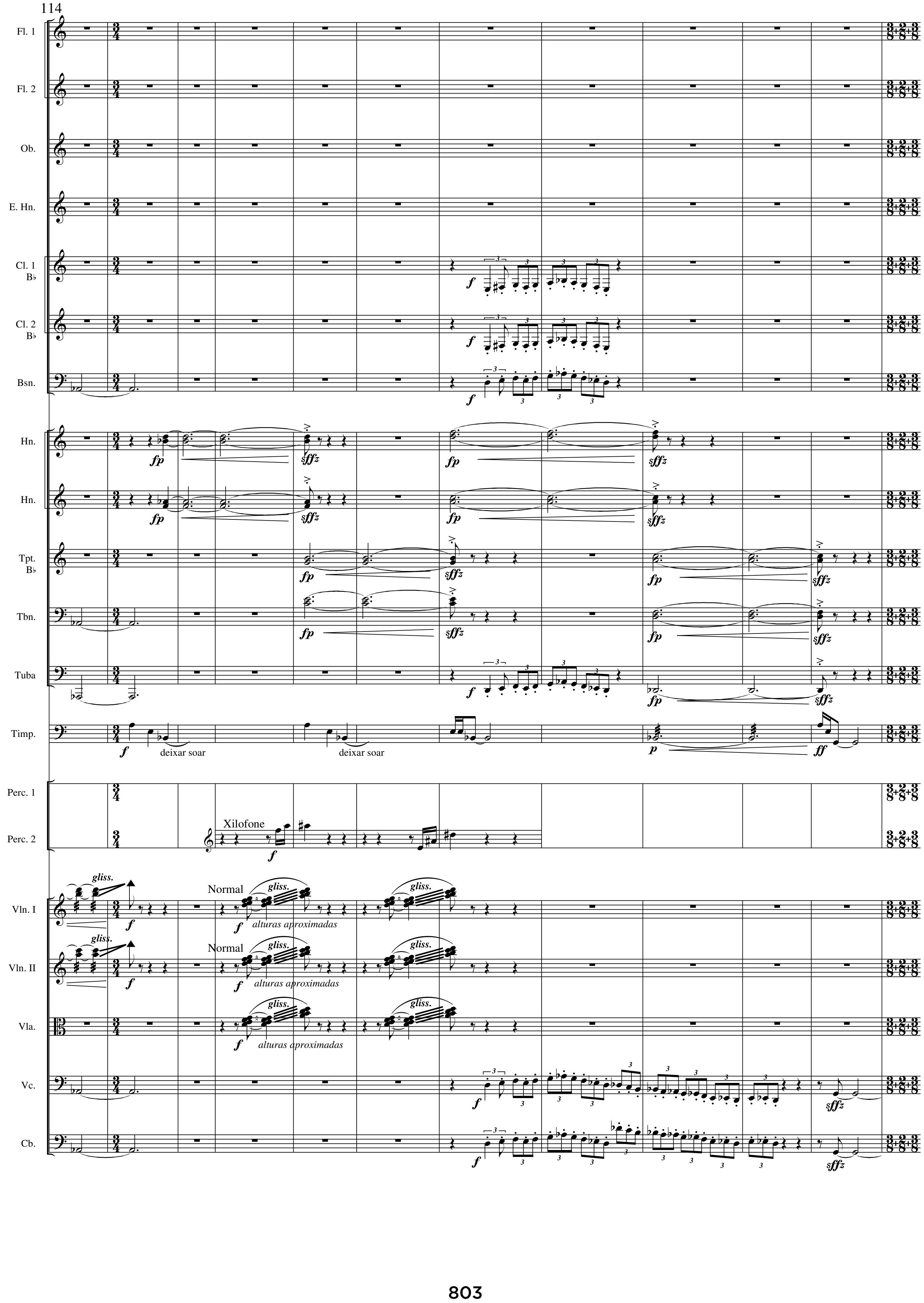

69
(♩= 120)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Tamborim
Gran Cassa
Normal
Normal
Pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.

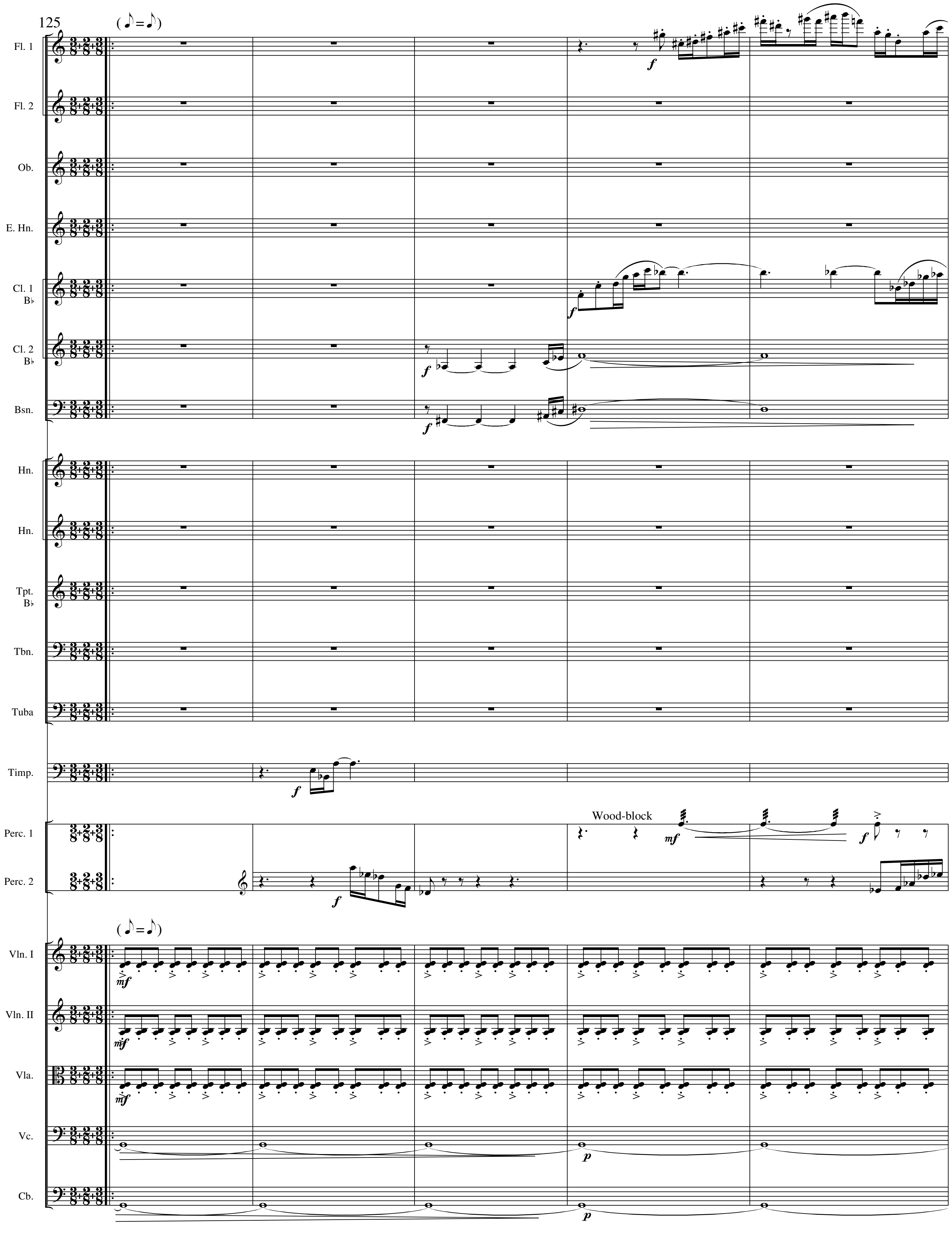

77
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Gran Cassa (tocar abafando)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pizz.
Arco
mf
f

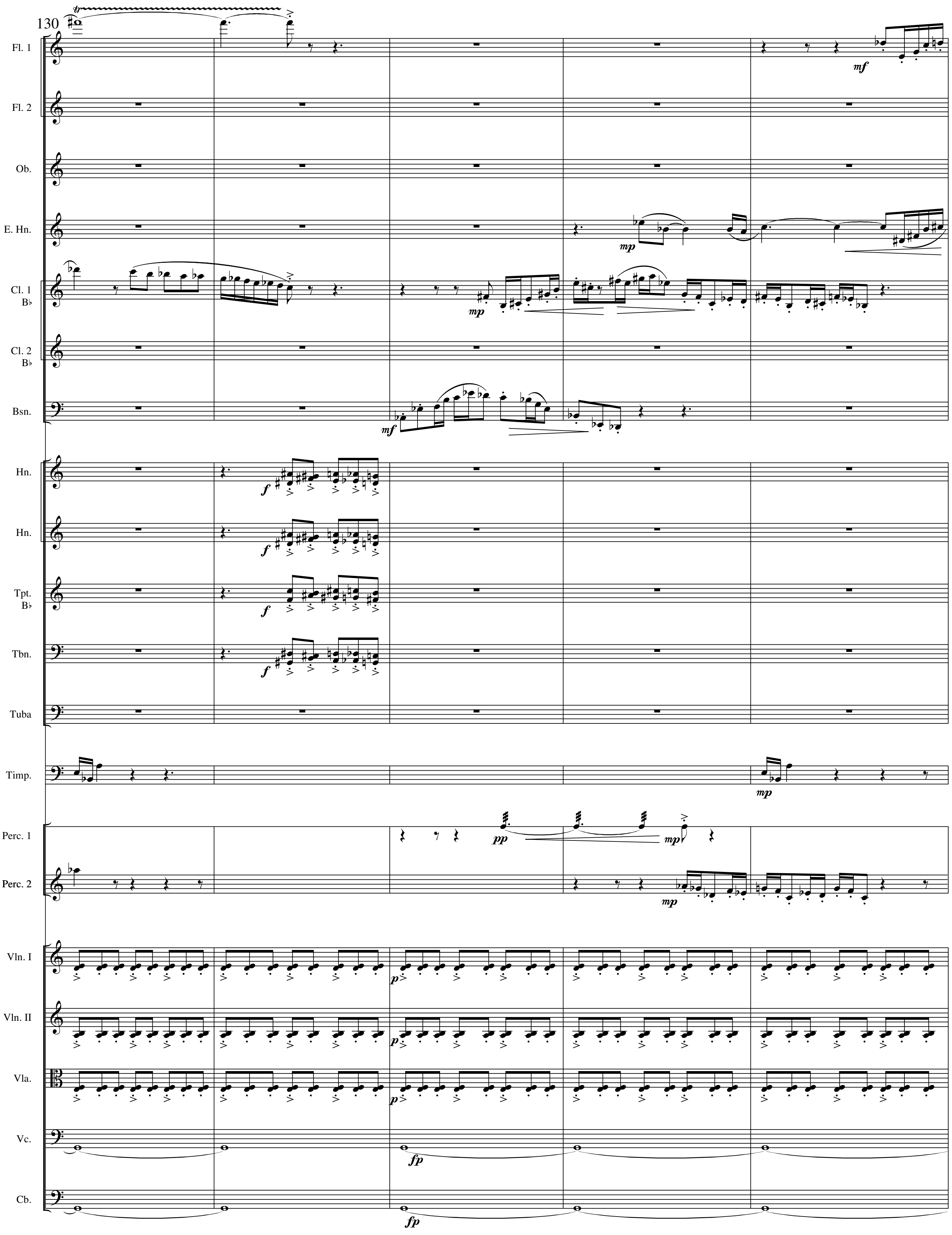

87
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Caixa-clara
Tamborim
Vln. I
Vln. II
Vla.
Vc.
Cb.

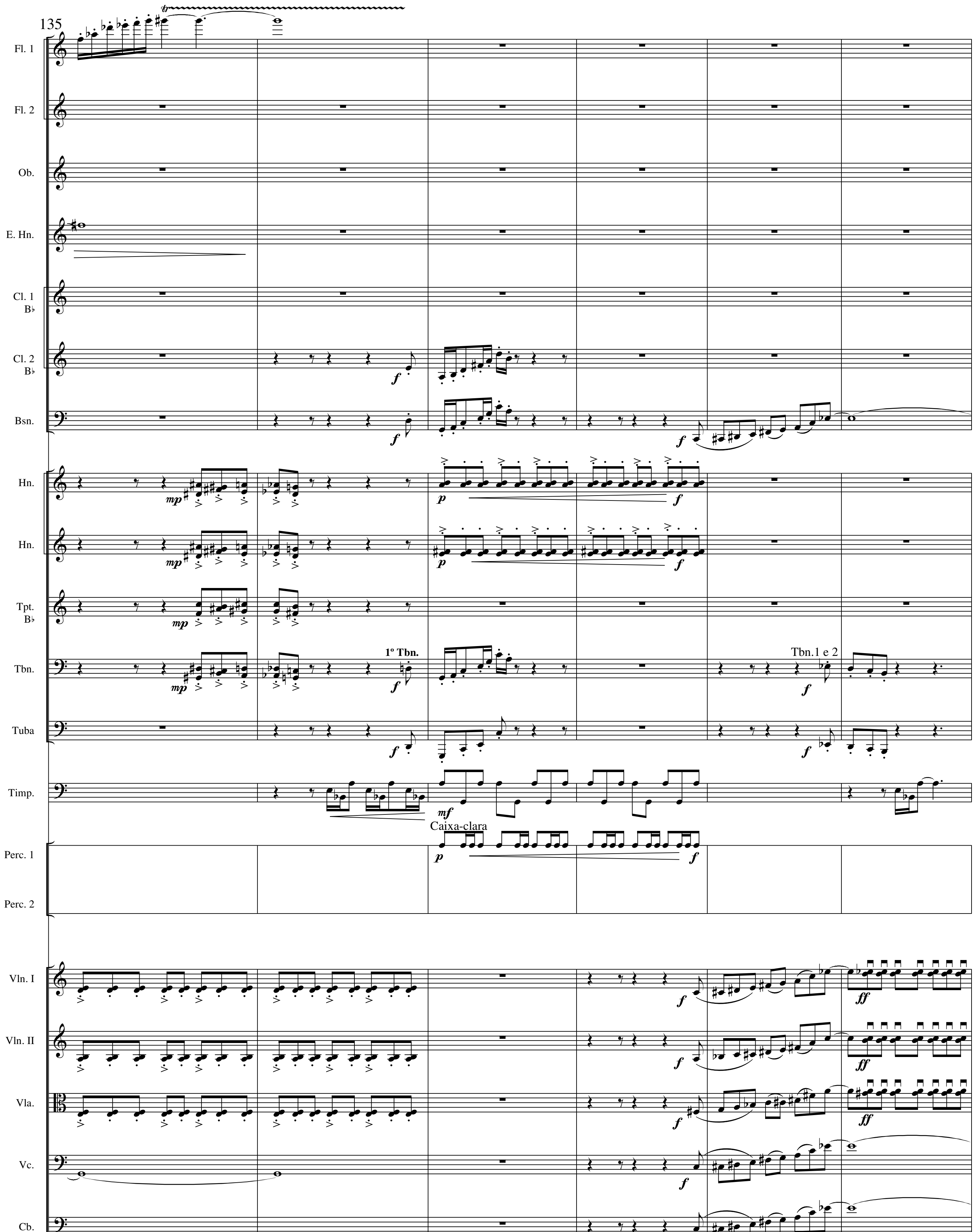

95
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
f
sf
sfz
gliss.

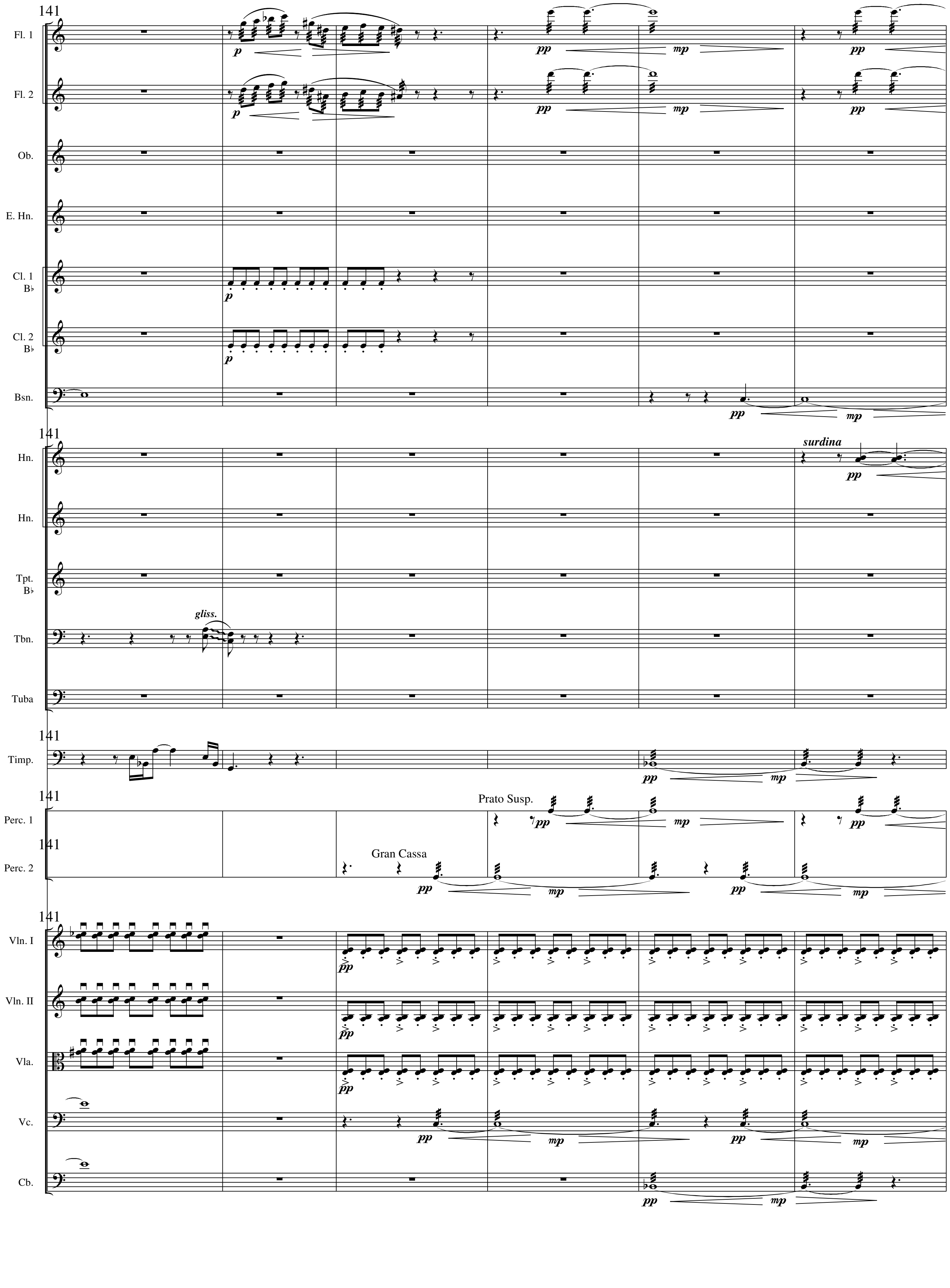

105
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Caixa-clara
Perc. 1
Perc. 2
2 Pratos
Tbn.1 e 2
Sulpont.
Vln. I
Vln. II
Vla.
Vc.
Cb.

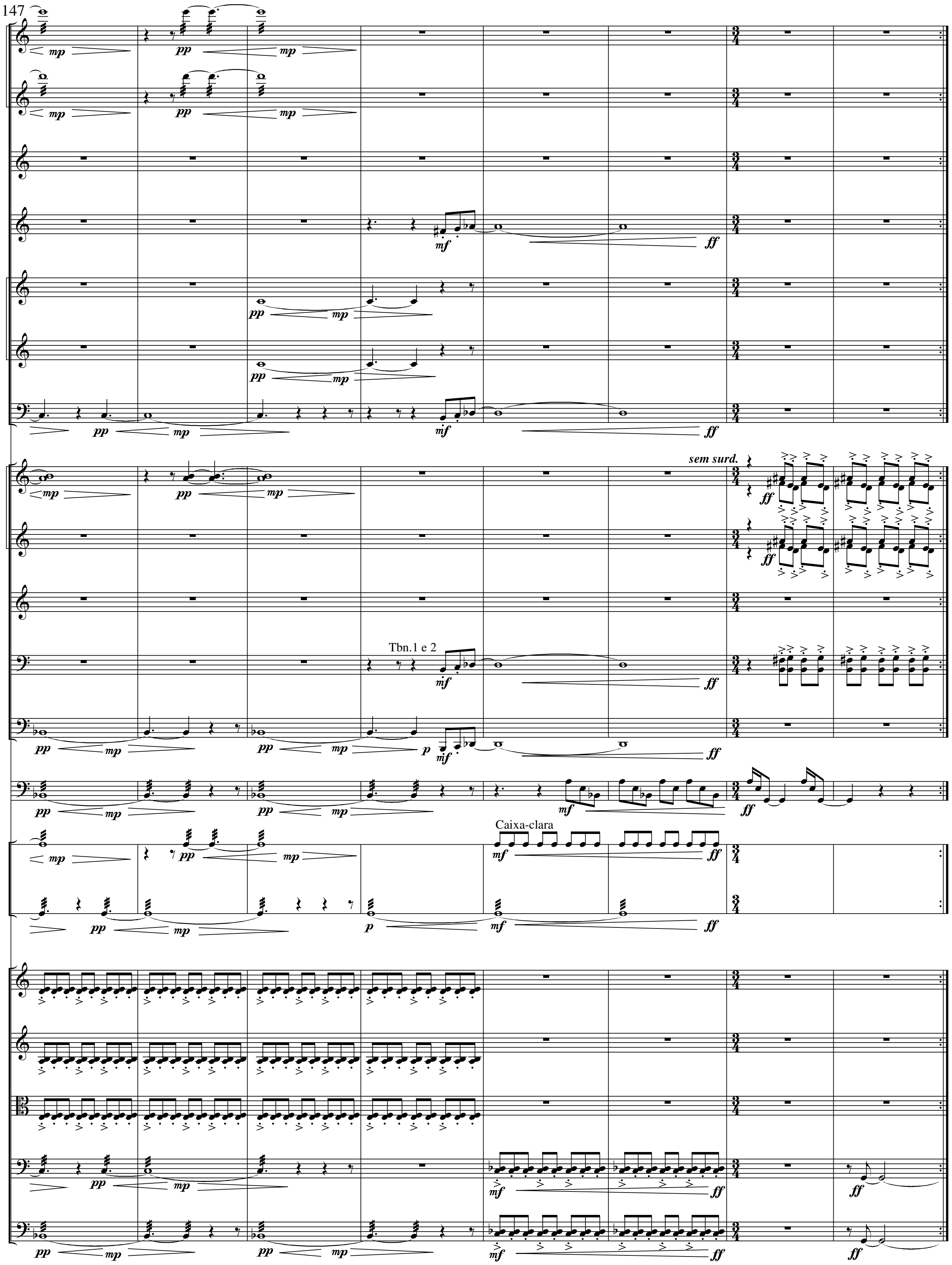

114
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
deixar soar
deixar soar
Perc. 1
Perc. 2
Xilofone
Normal
gliss.
alturas aproximadas
Vln. I
Vln. II
Vla.
Vc.
Cb.

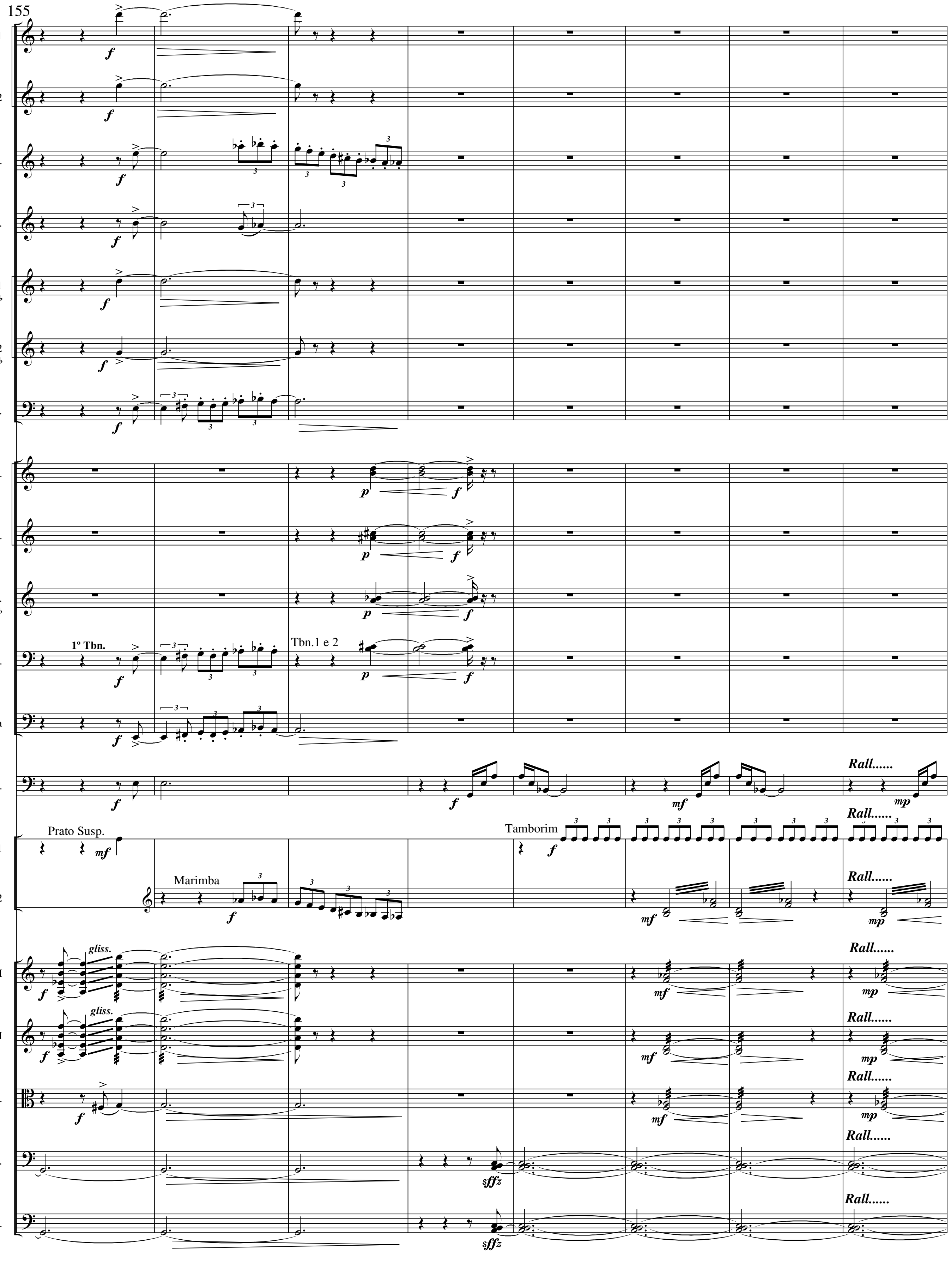

125
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Wood-block
Vln. I
Vln. II
Vla.
Vc.
Cb.

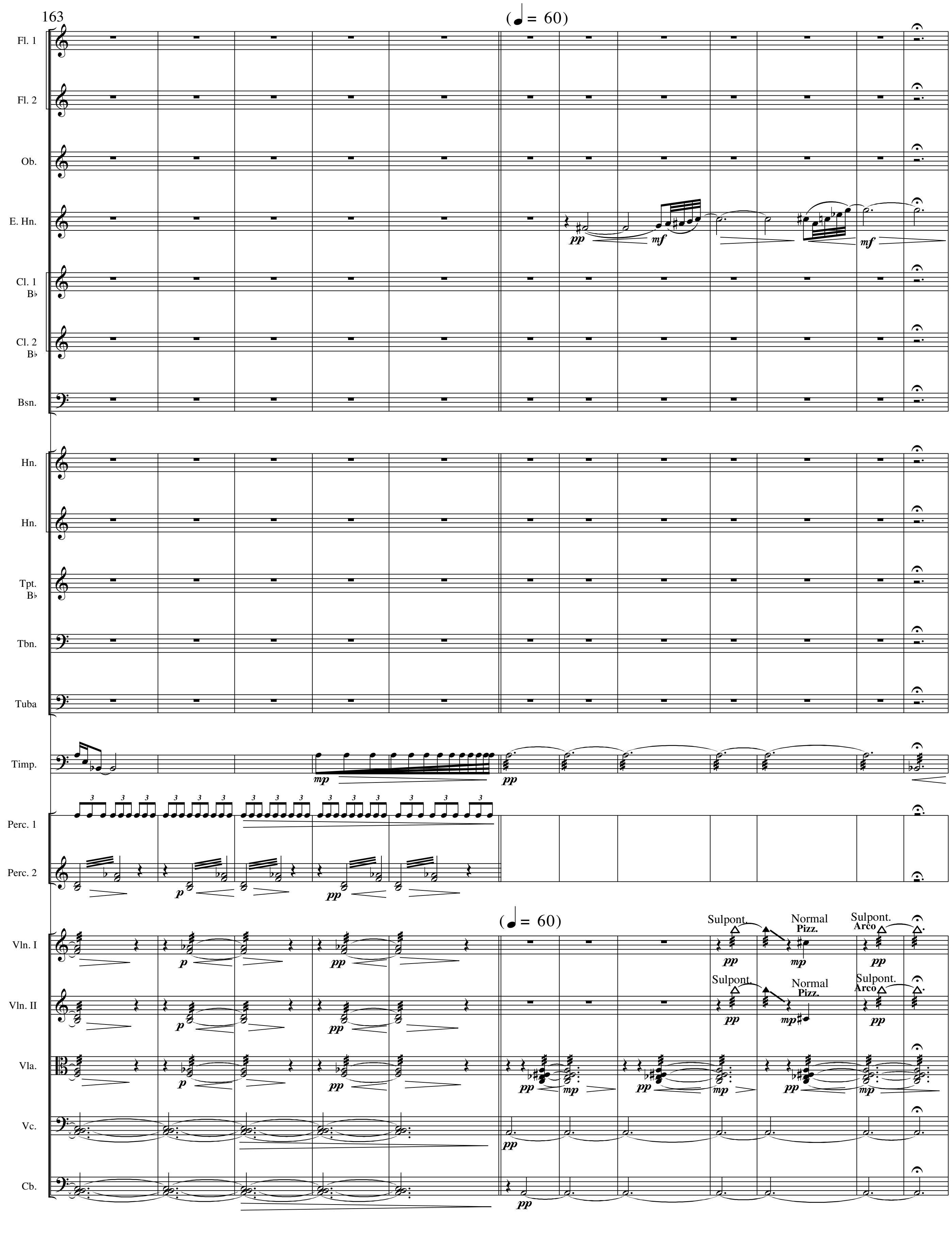

130
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
pp
p
fp

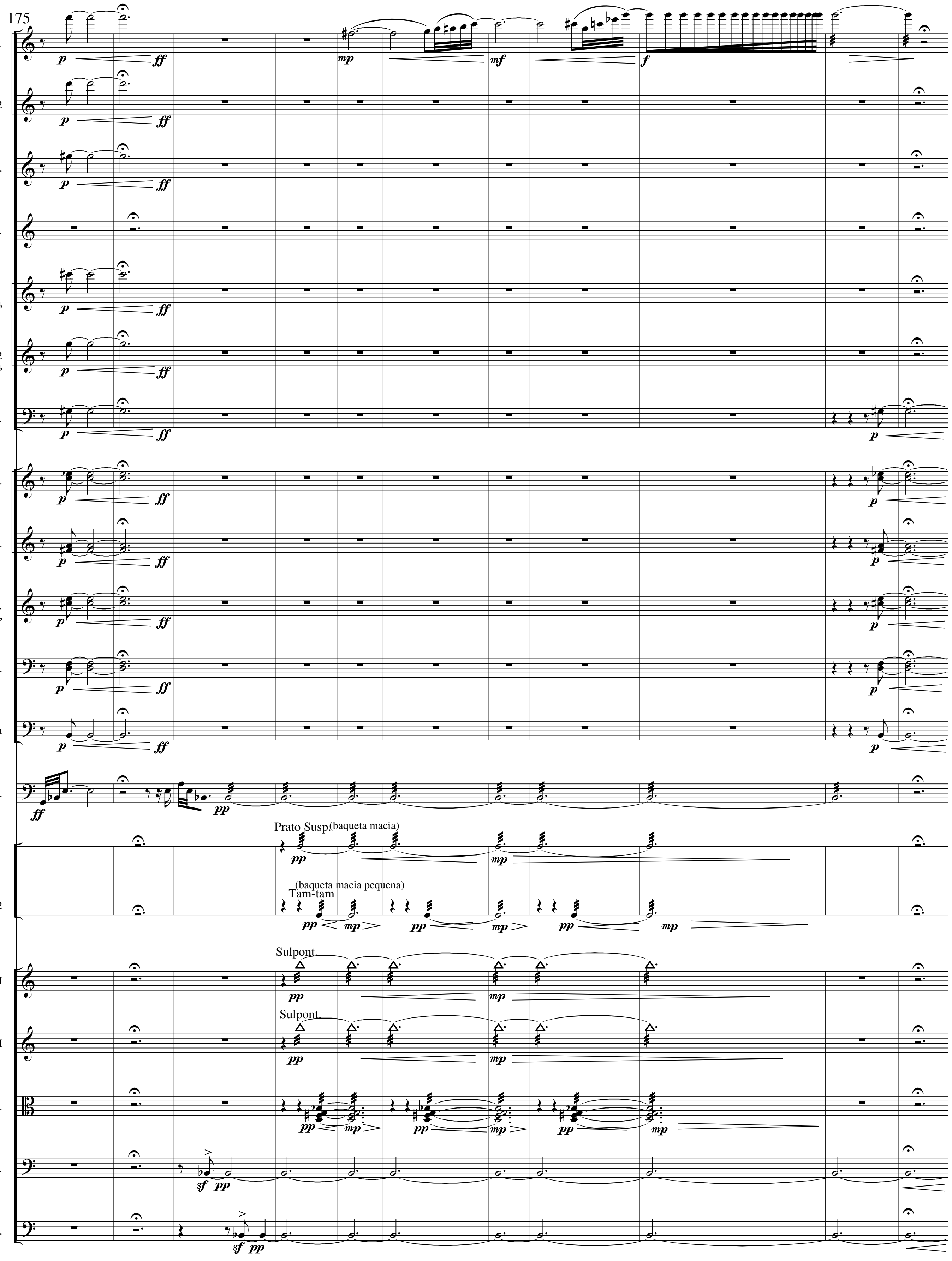

135
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
1º Tbn.
Tbn.1 e 2
Tuba
Timp.
Caixa-clara
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

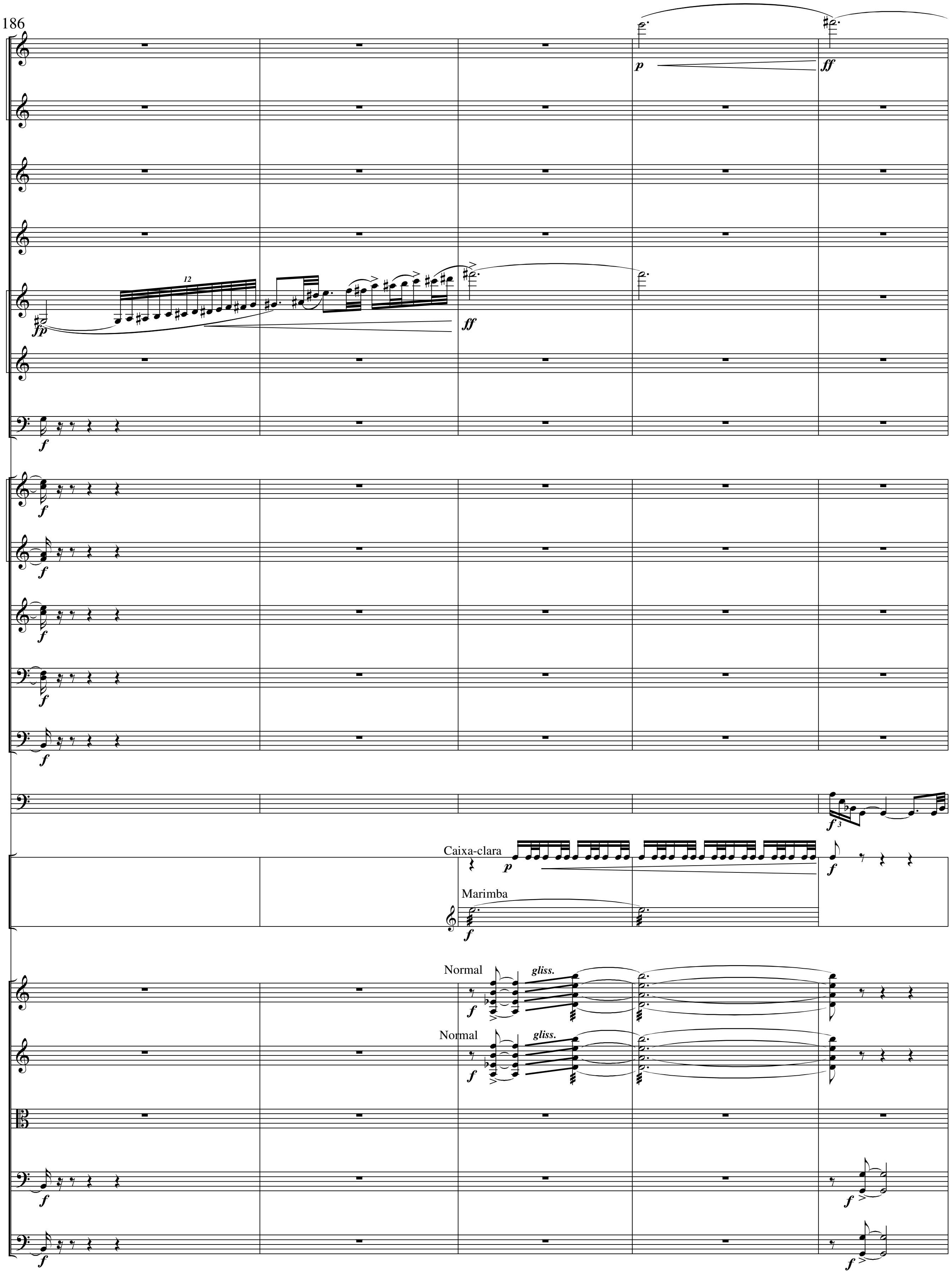

141
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
surdina
gliss.
Prato Susp.
Gran Cassa
p
pp
mp

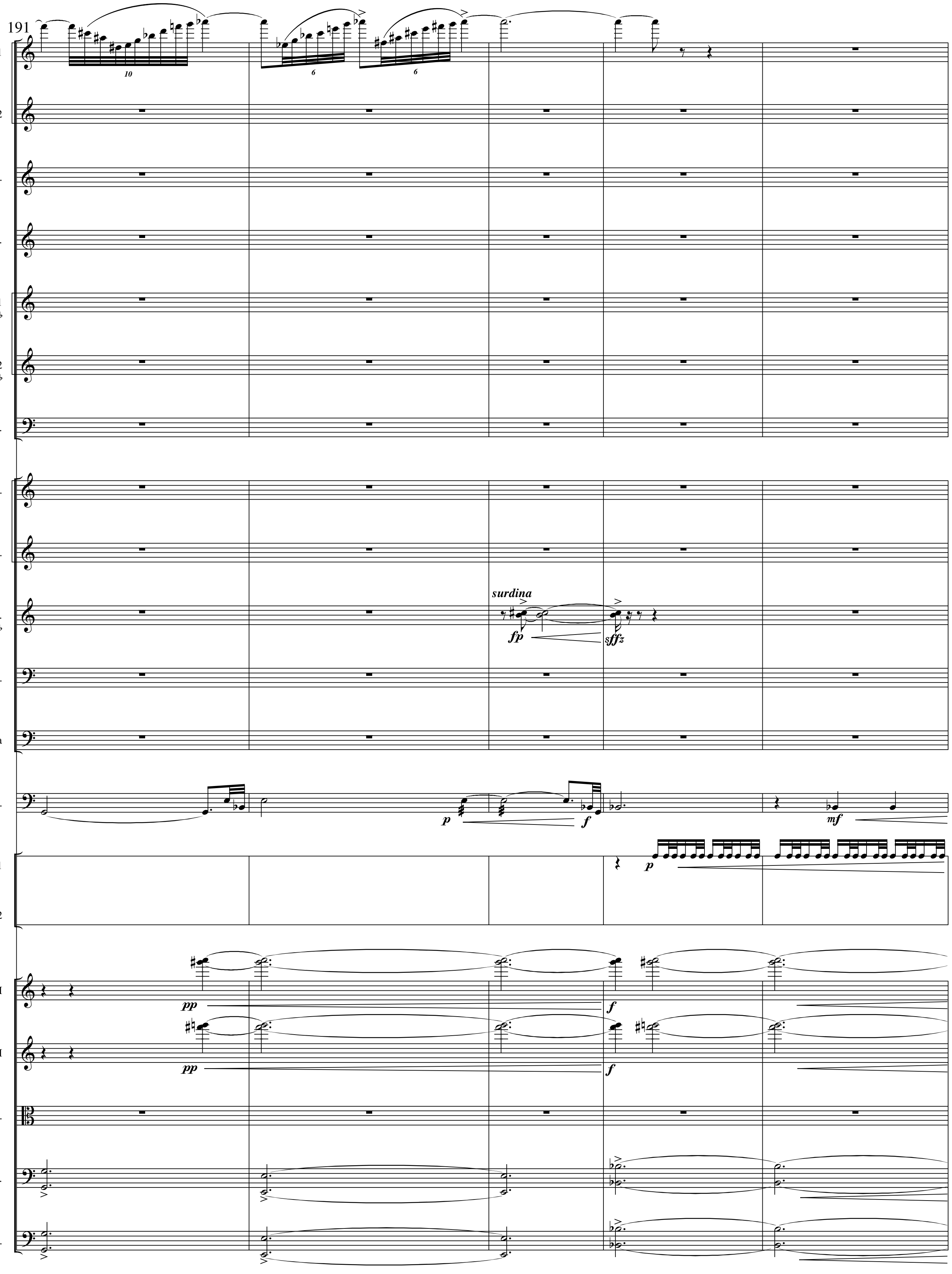

147
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surd.
Tbn.1 e 2
Caixa-clara

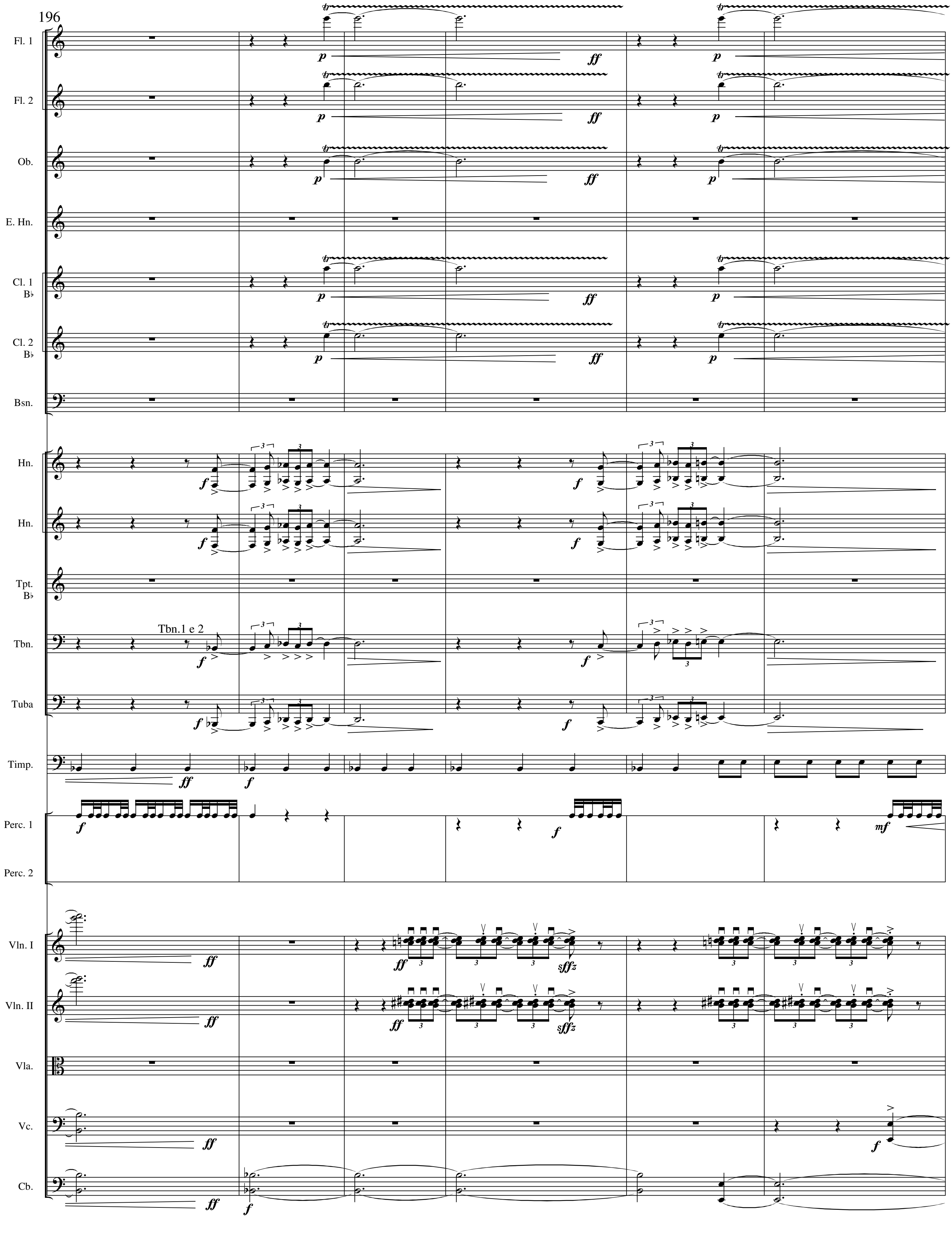

155
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
1º Tbn.
Tbn.1 e 2
Tbn.
Tuba
Timp.
Prato Susp.
Tamborim
Marimba
Perc. 1
Perc. 2
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Rall......

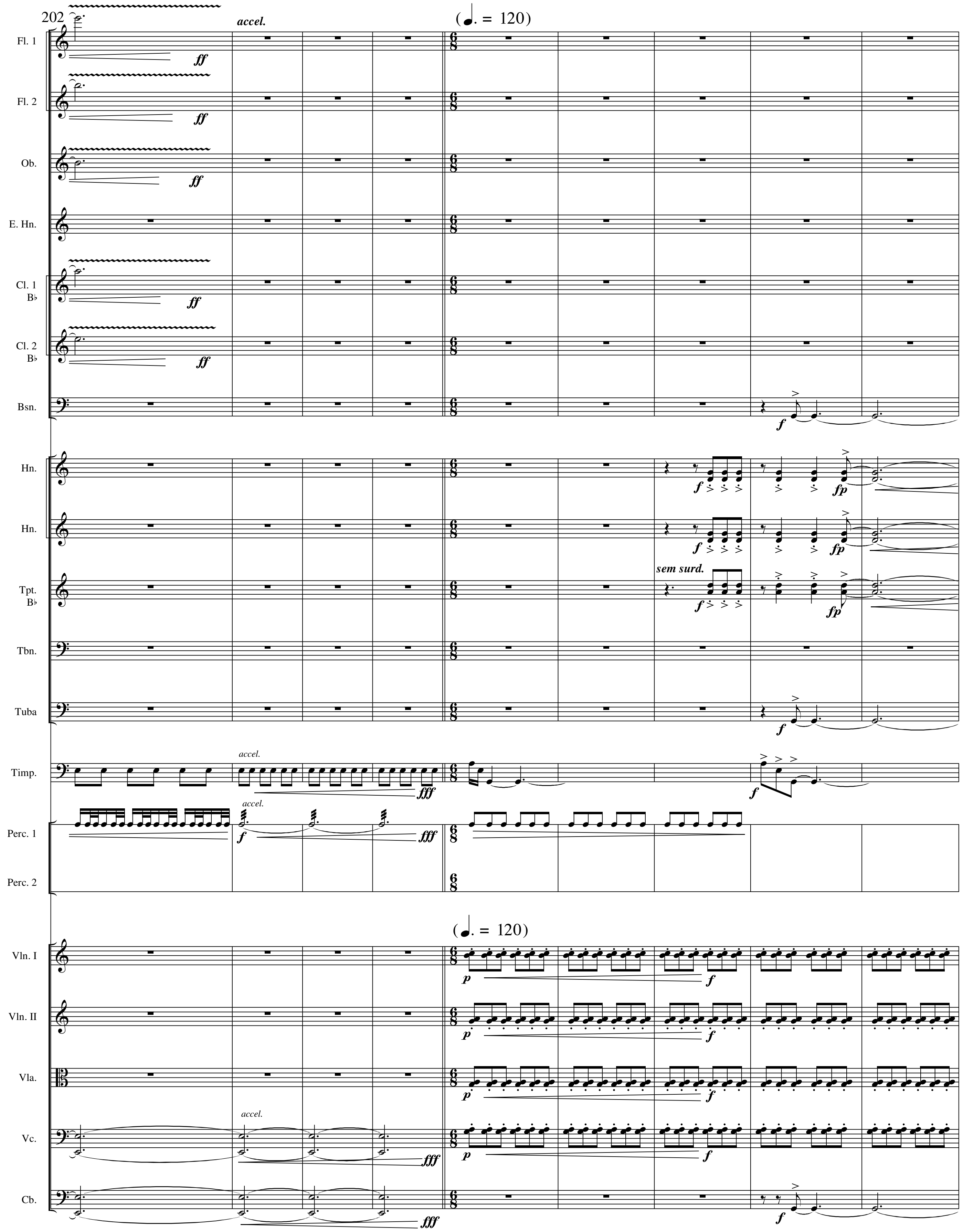

163
(♩= 60)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
mp
p
Sulpont.
Normal
Pizz.
Arco

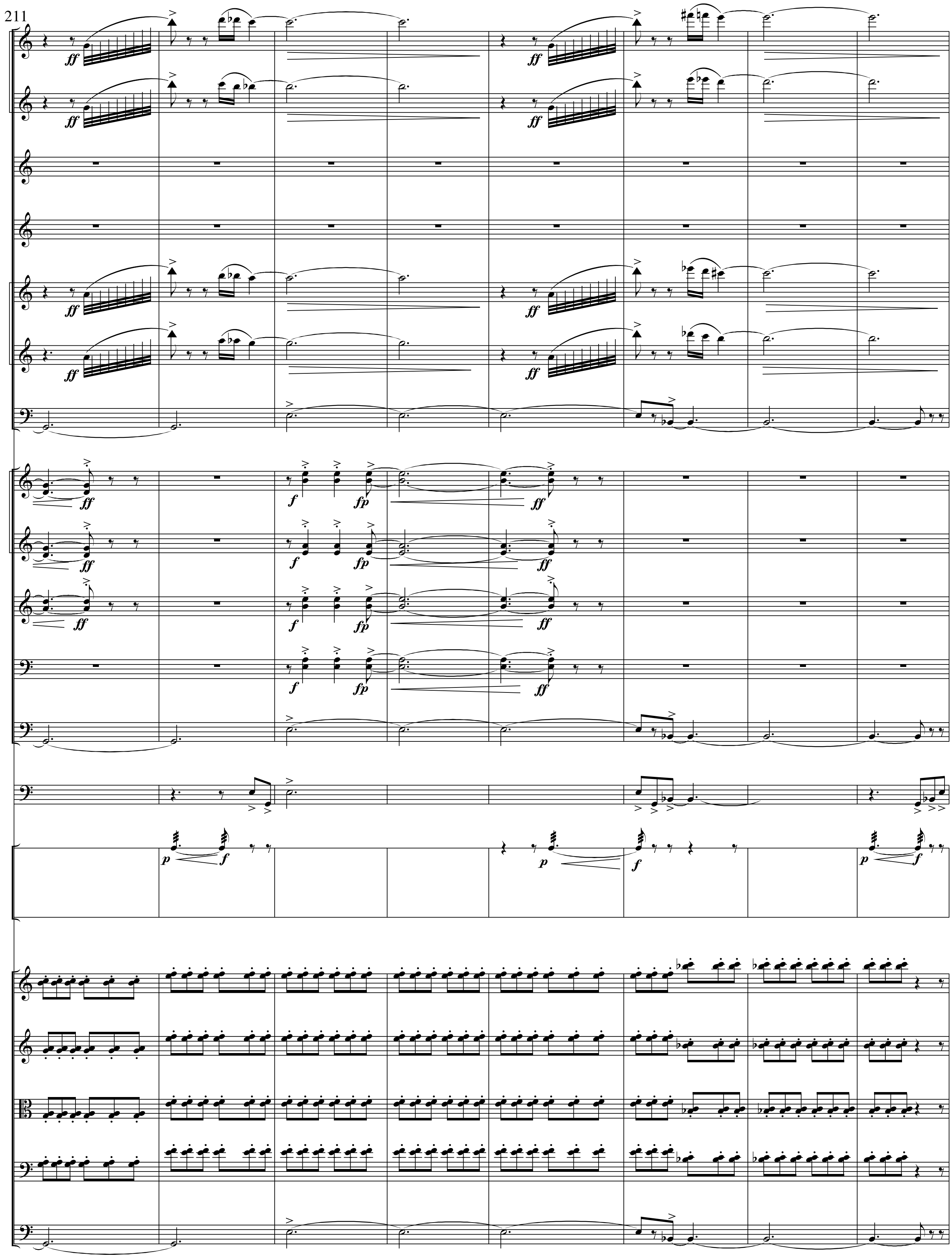

175
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Prato Susp.(baqueta macia)
(baqueta macia pequena)
Tam-tam
Sulpont.
Sulpont.

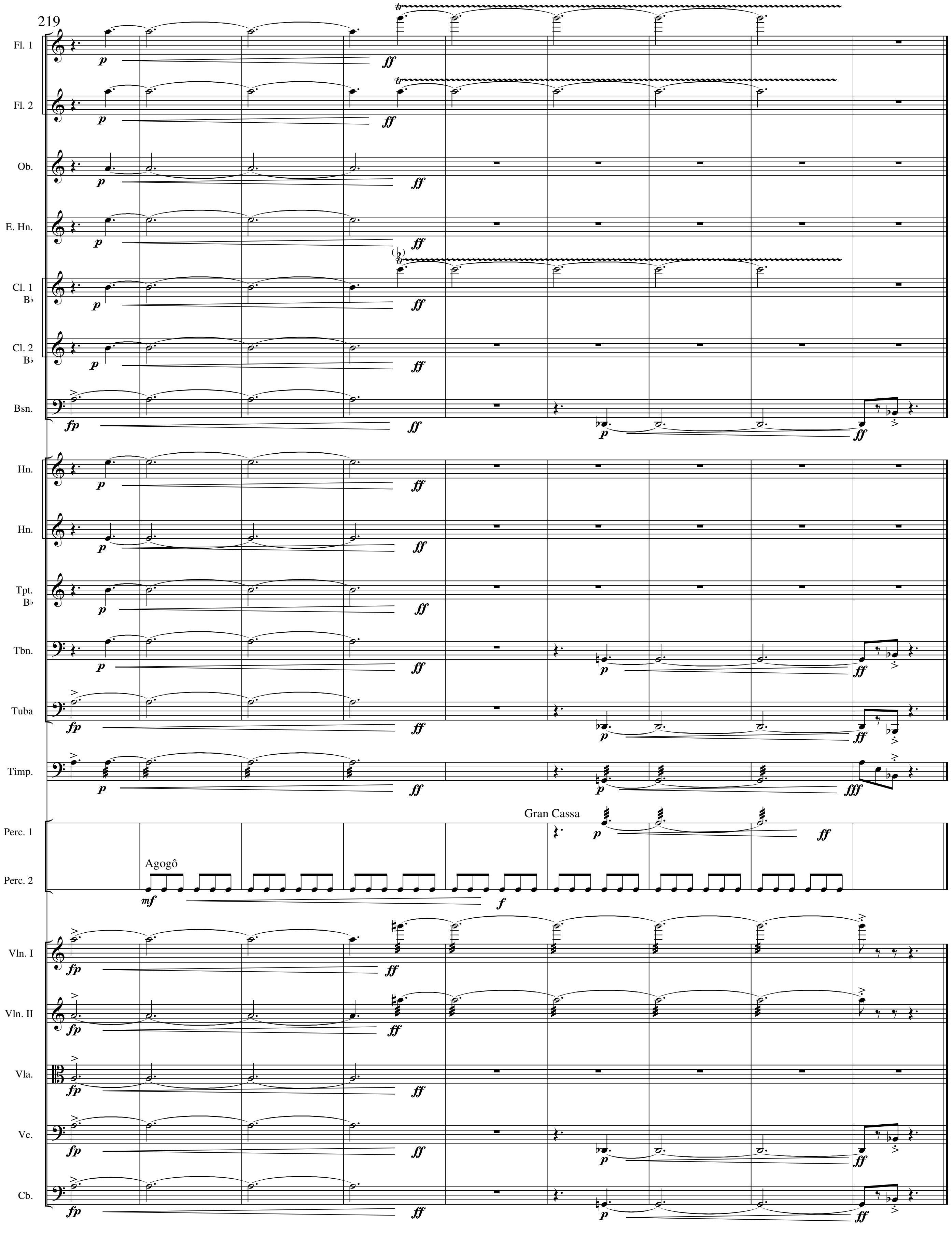

186
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Caixa-clara
Marimba
Normal
gliss.
Normal
gliss.


191
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
surdina
fp
sffz
Tbn.
Tuba
Timp.
p
f
mf
Perc. 1
p
Perc. 2
Vln. I
pp
f
Vln. II
pp
f
Vla.
Vc.
Cb.


196
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.1 e 2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.


202
accel.
(♩. = 120)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
B♭
Cl. 2
B♭
Bsn.
Hn.
Hn.
sem surd.
Tpt.
B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fff
f
fp
p

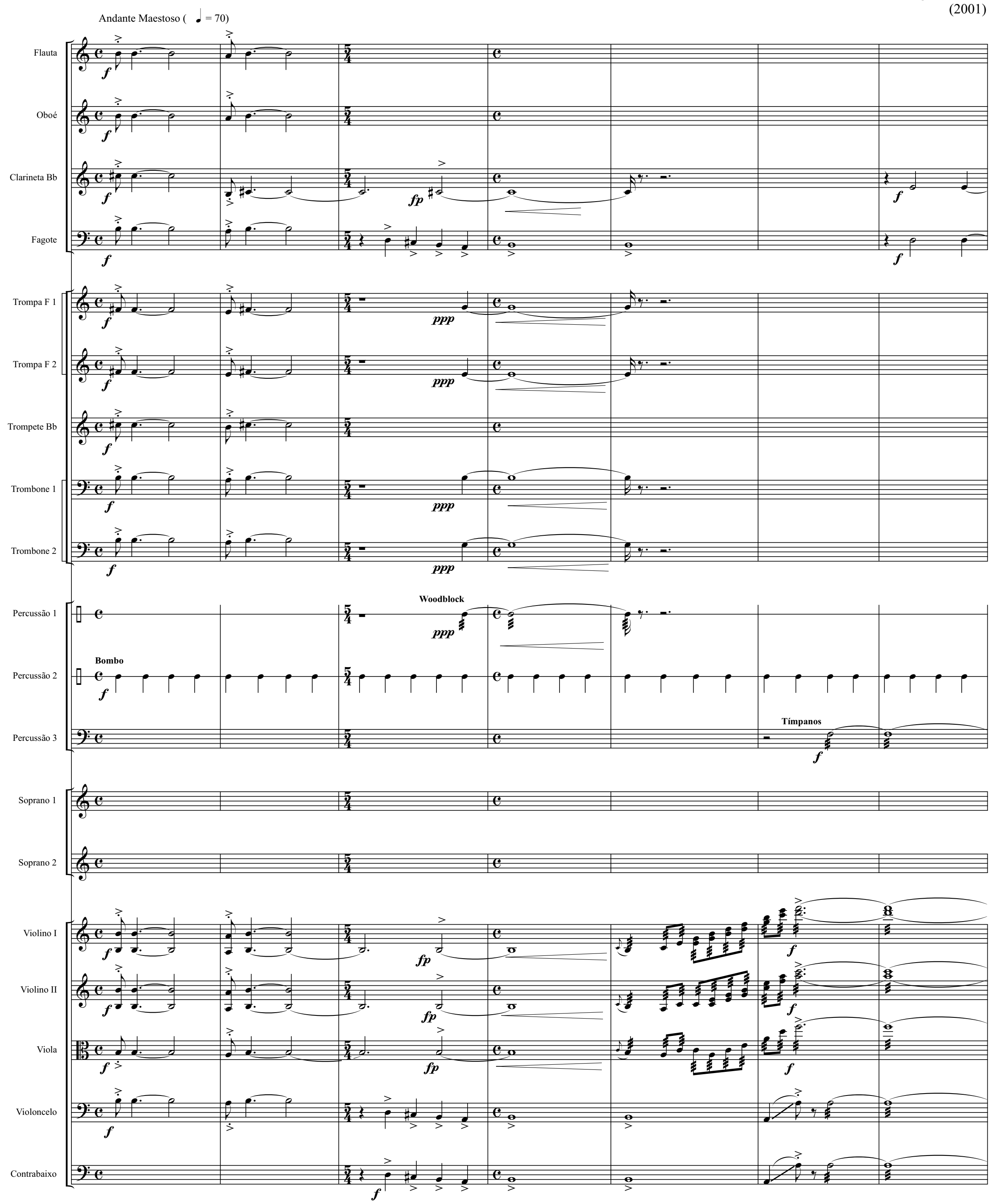

211
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
fp
p

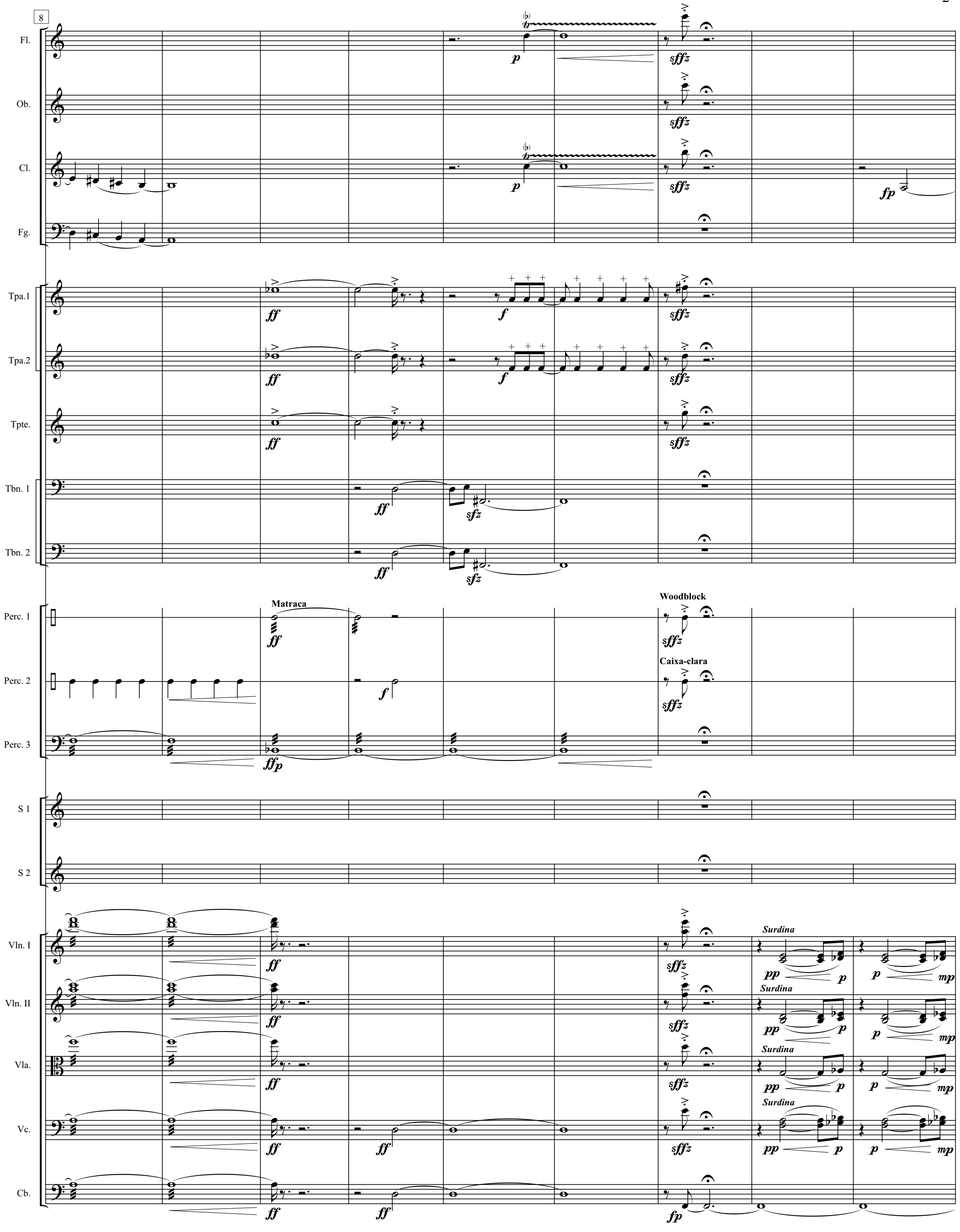

219
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn.
Hn.
Tpt. B♭
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Gran Cassa
Agogô
Vln. I
Vln. II
Vla.
Vc.
Cb.

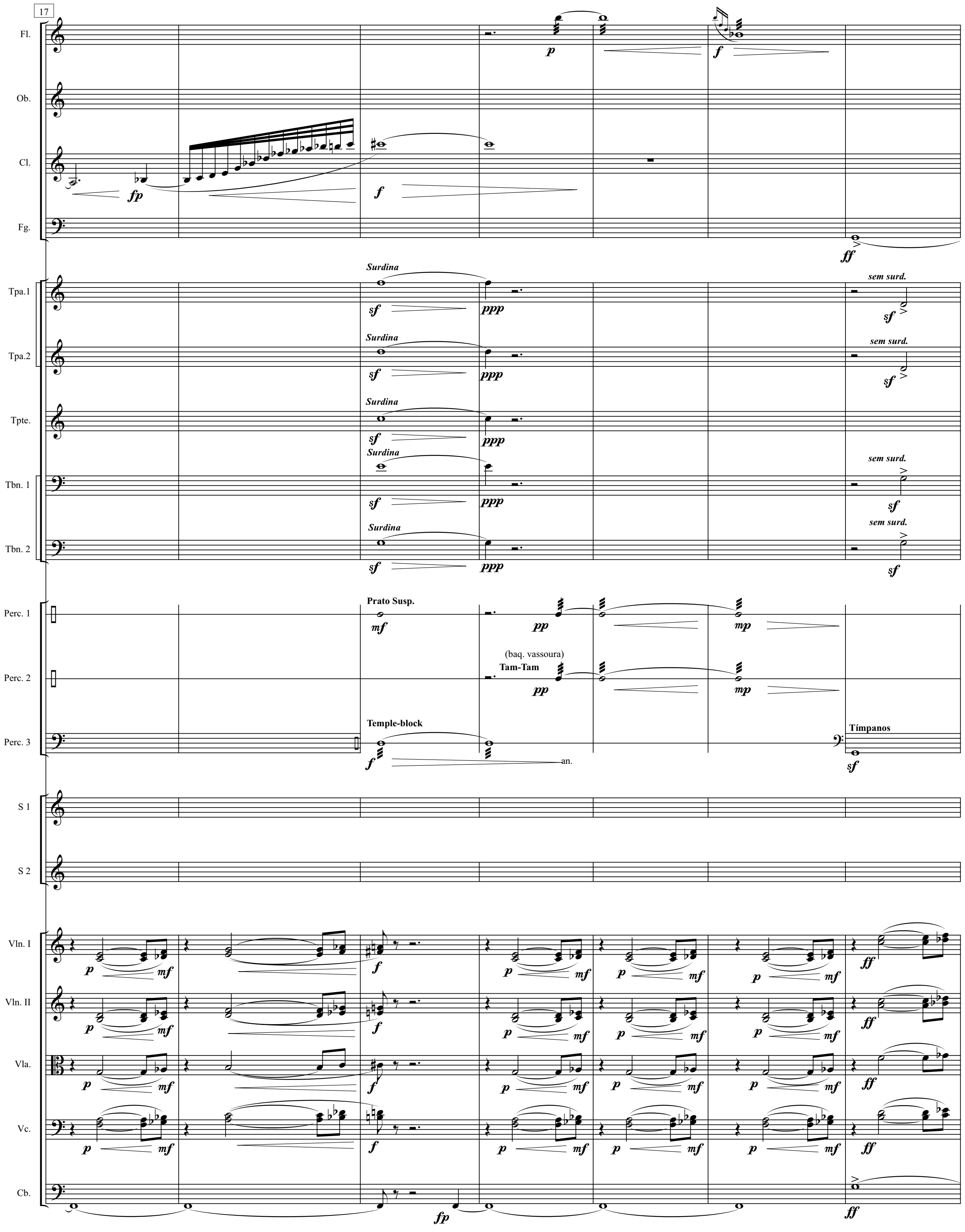
Revoada de Memórias

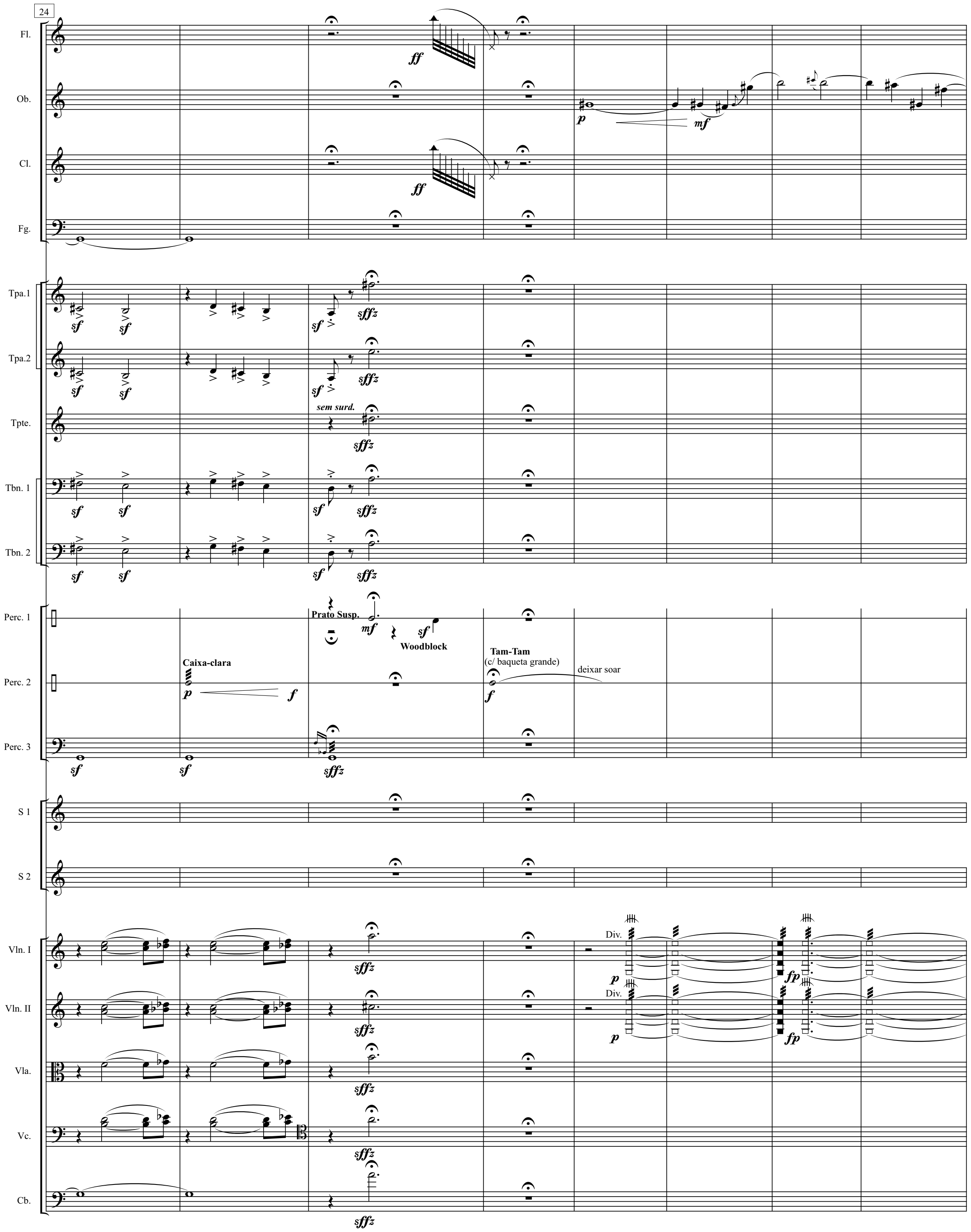
à minha mãe (in memoriam)

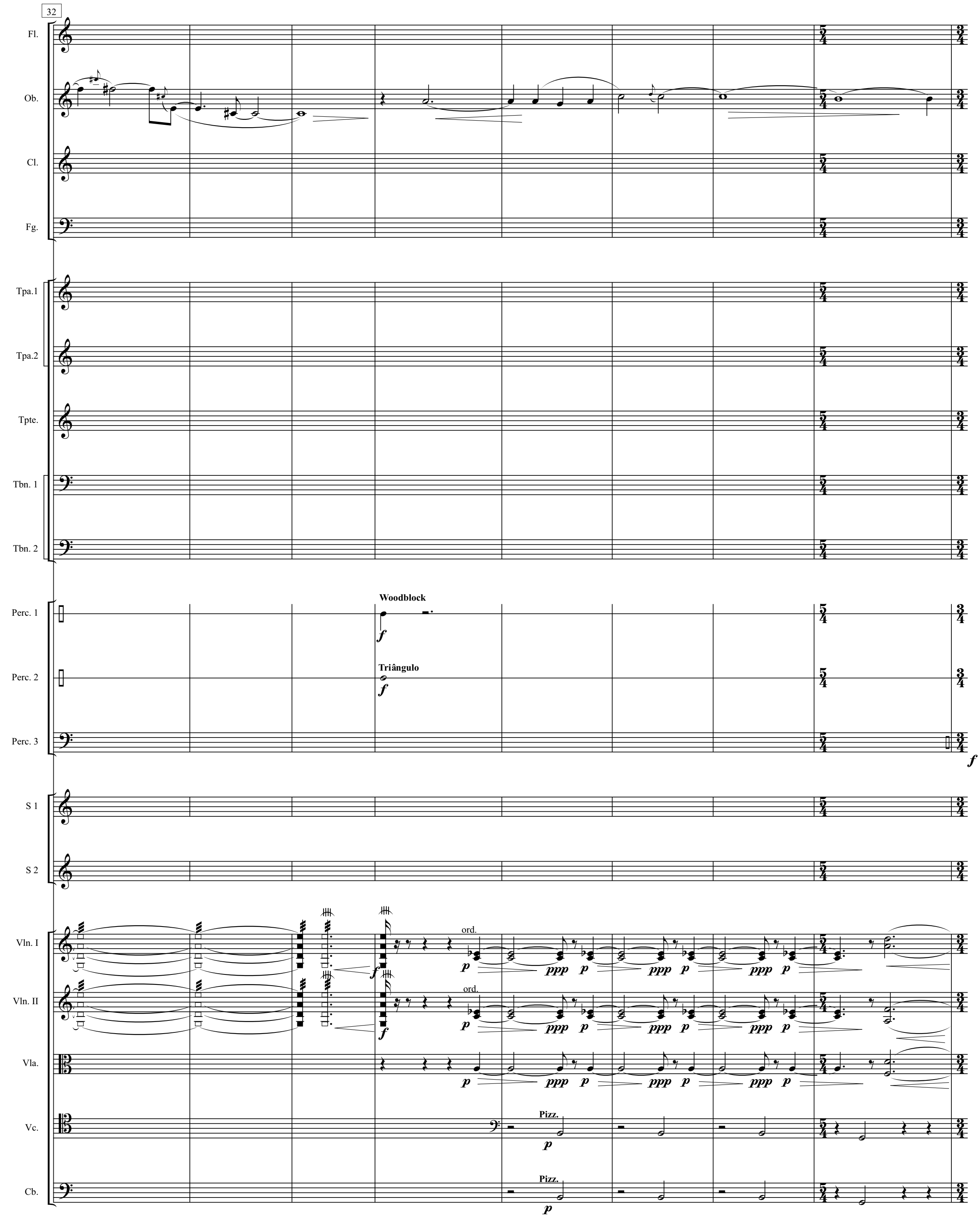
Wellington Gomes
(2001)

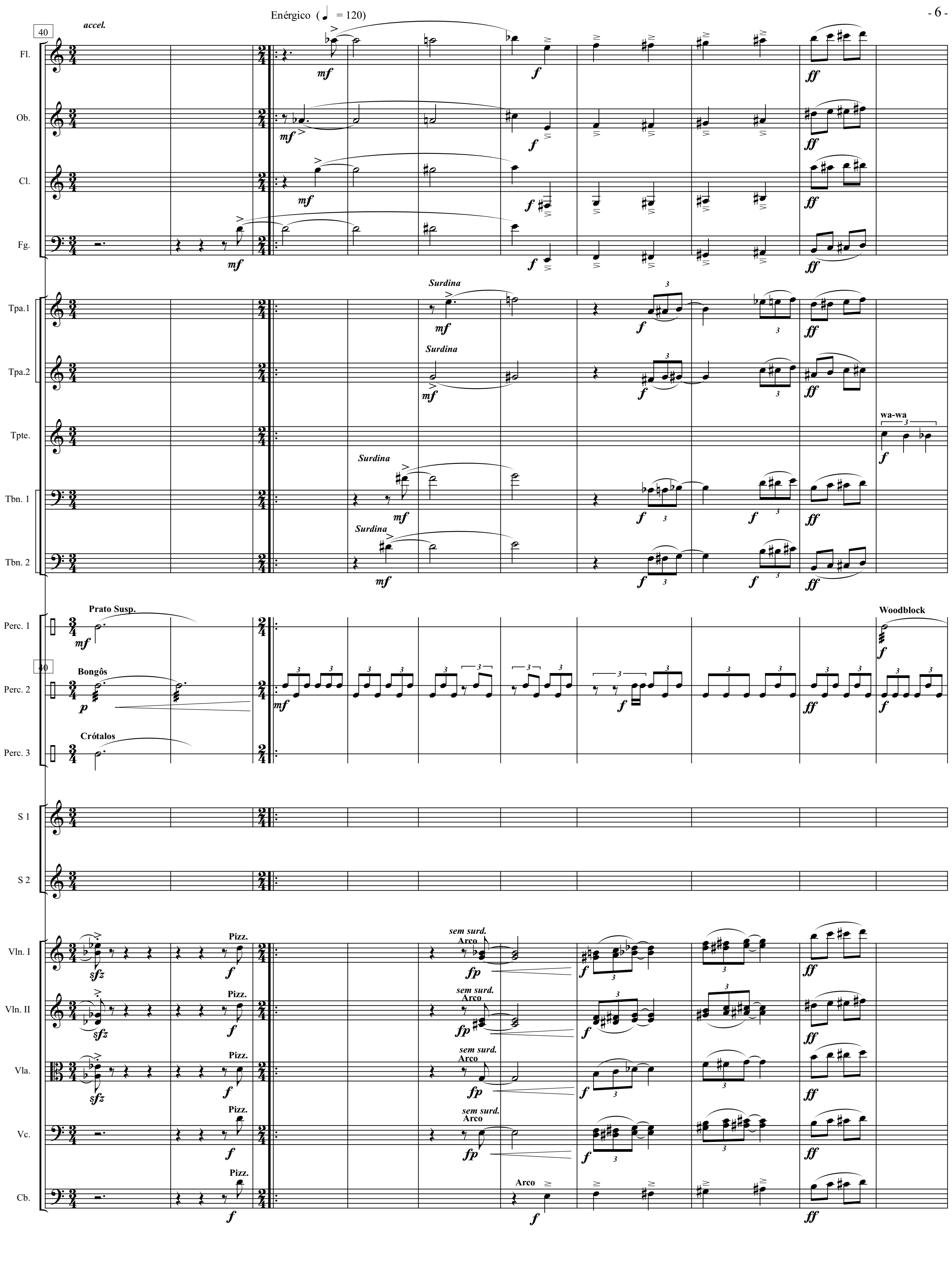



8
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Matraca
Woodblock
Caixa-clara
Surdina

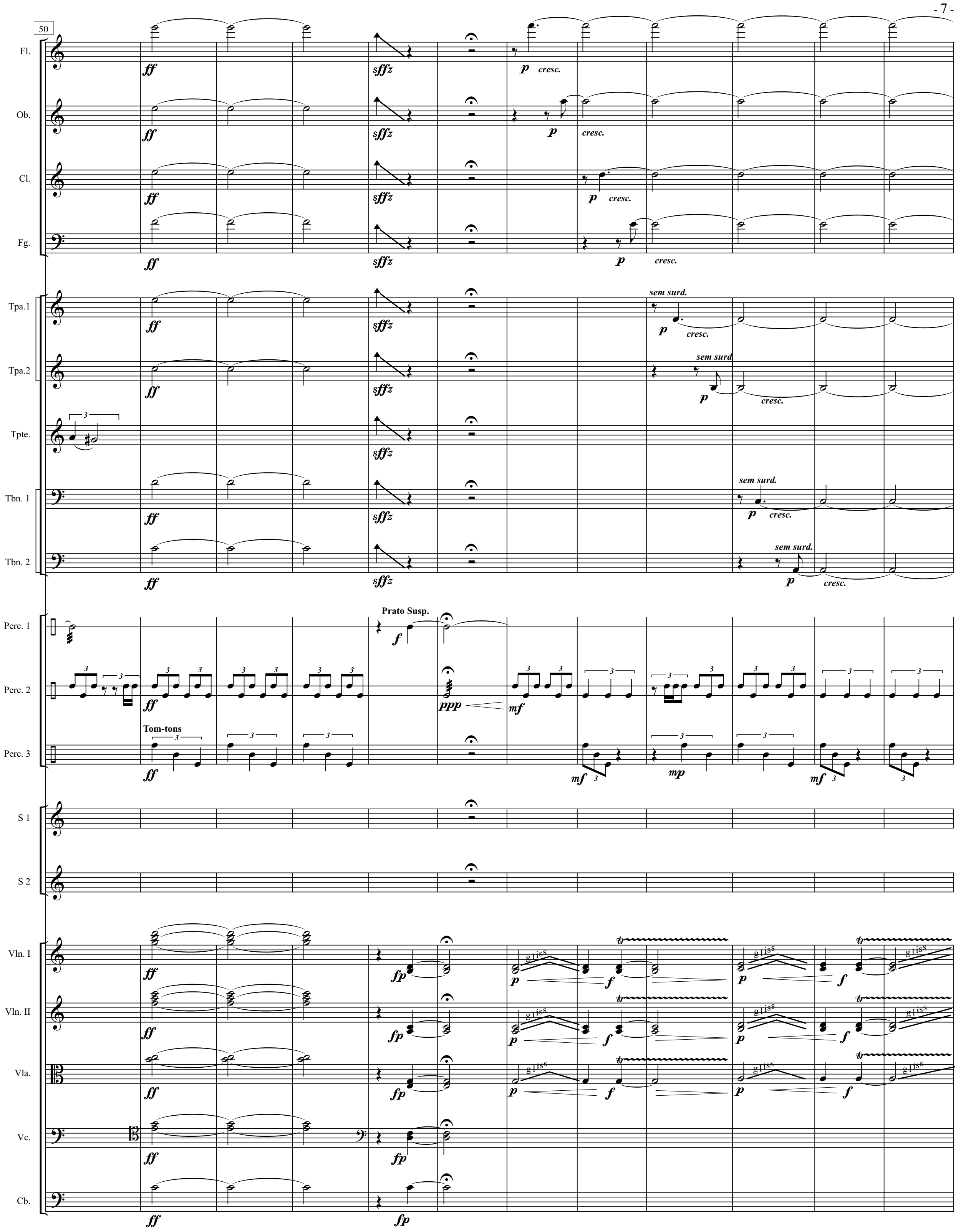

17
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Surdina
sem surd.
Prato Susp.
(baq. vassoura)
Tam-Tam
Temple-block
Tímpanos
an.

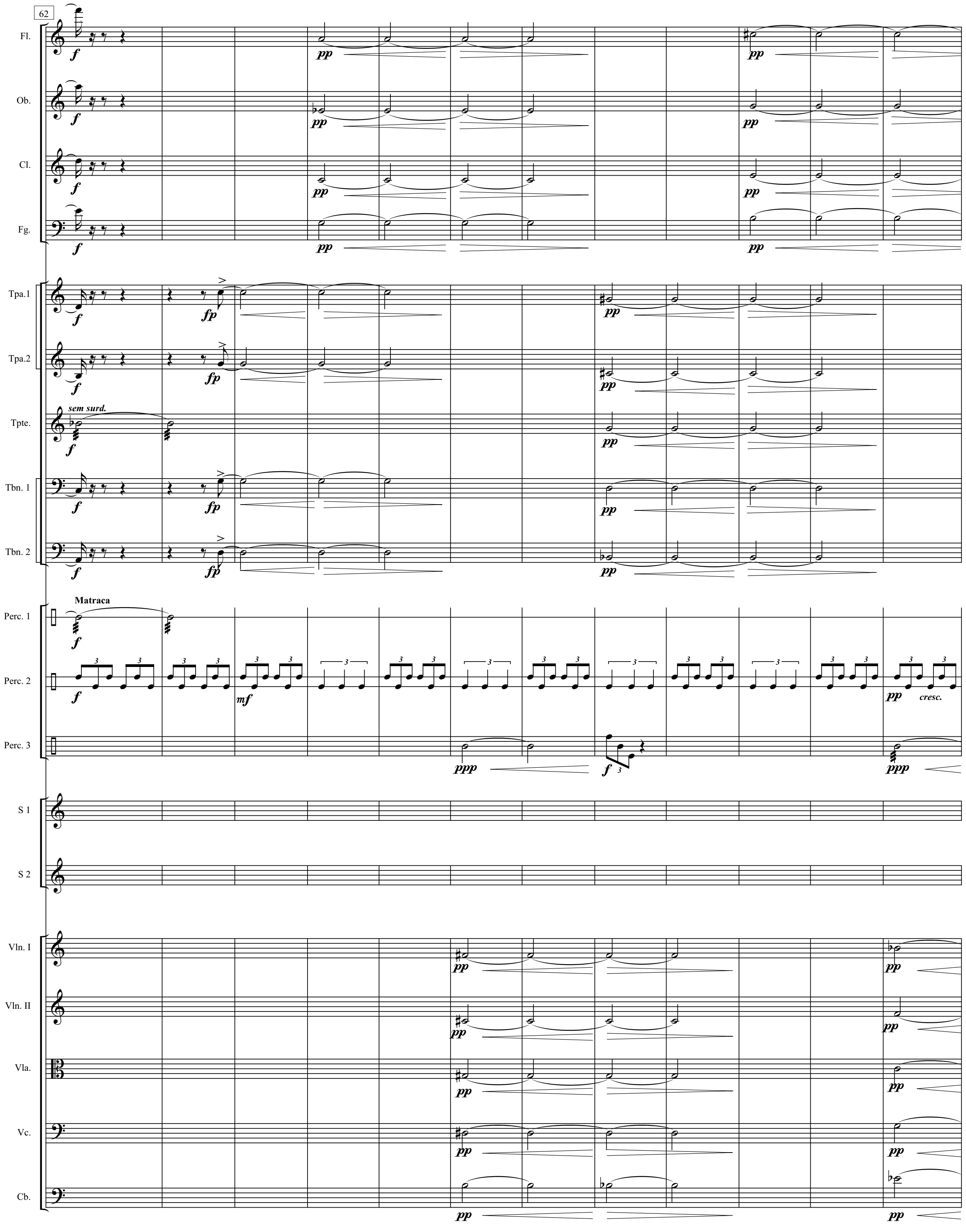

24
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surd.
Prato Susp.
Woodblock
Caixa-clara
Tam-Tam
(c/ baqueta grande)
deixar soar
Div.

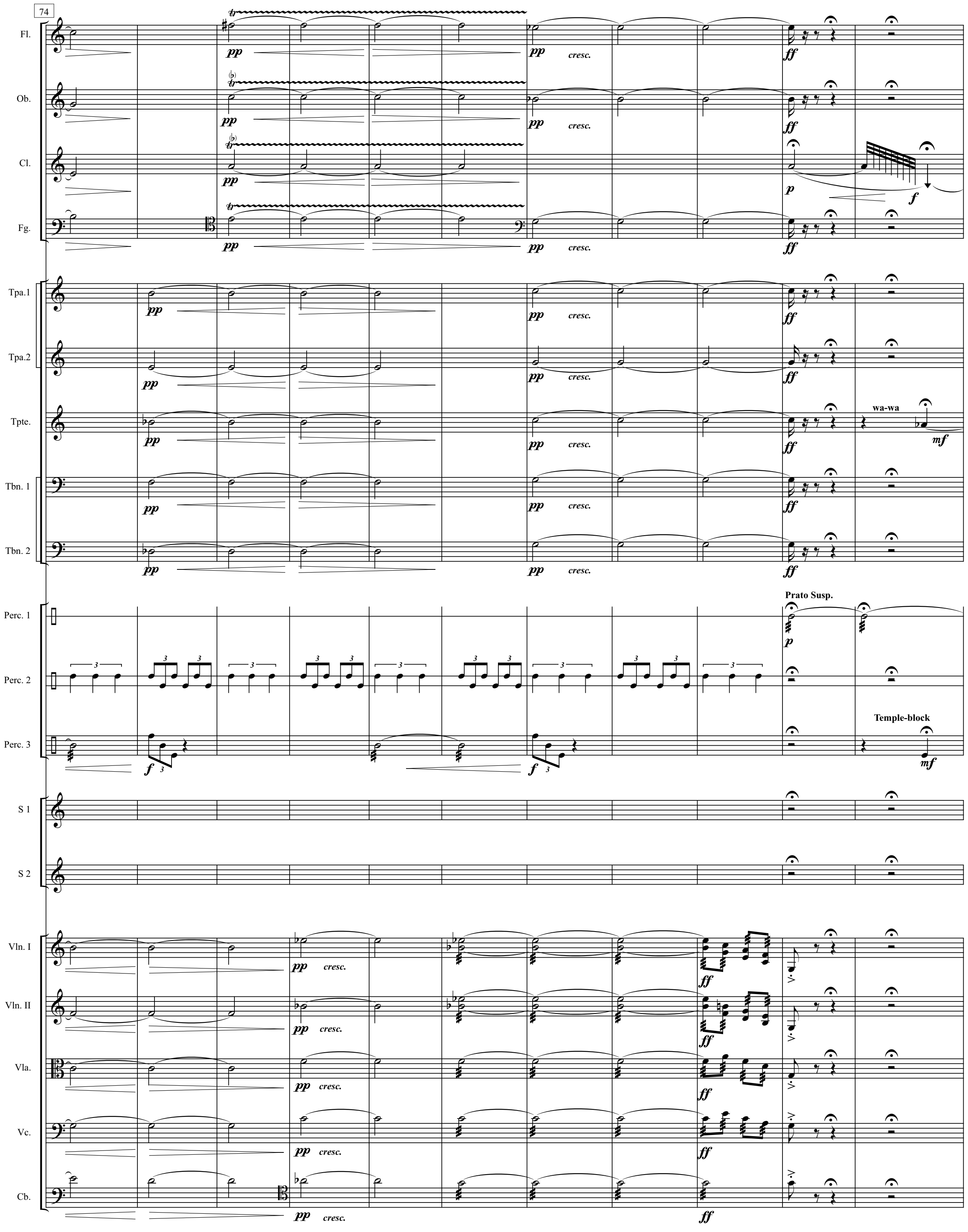

32
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Woodblock
Perc. 2
Triângulo
Perc. 3
S 1
S 2
Vln. I
ord.
Vln. II
ord.
Vla.
Vc.
Pizz.
Cb.
Pizz.

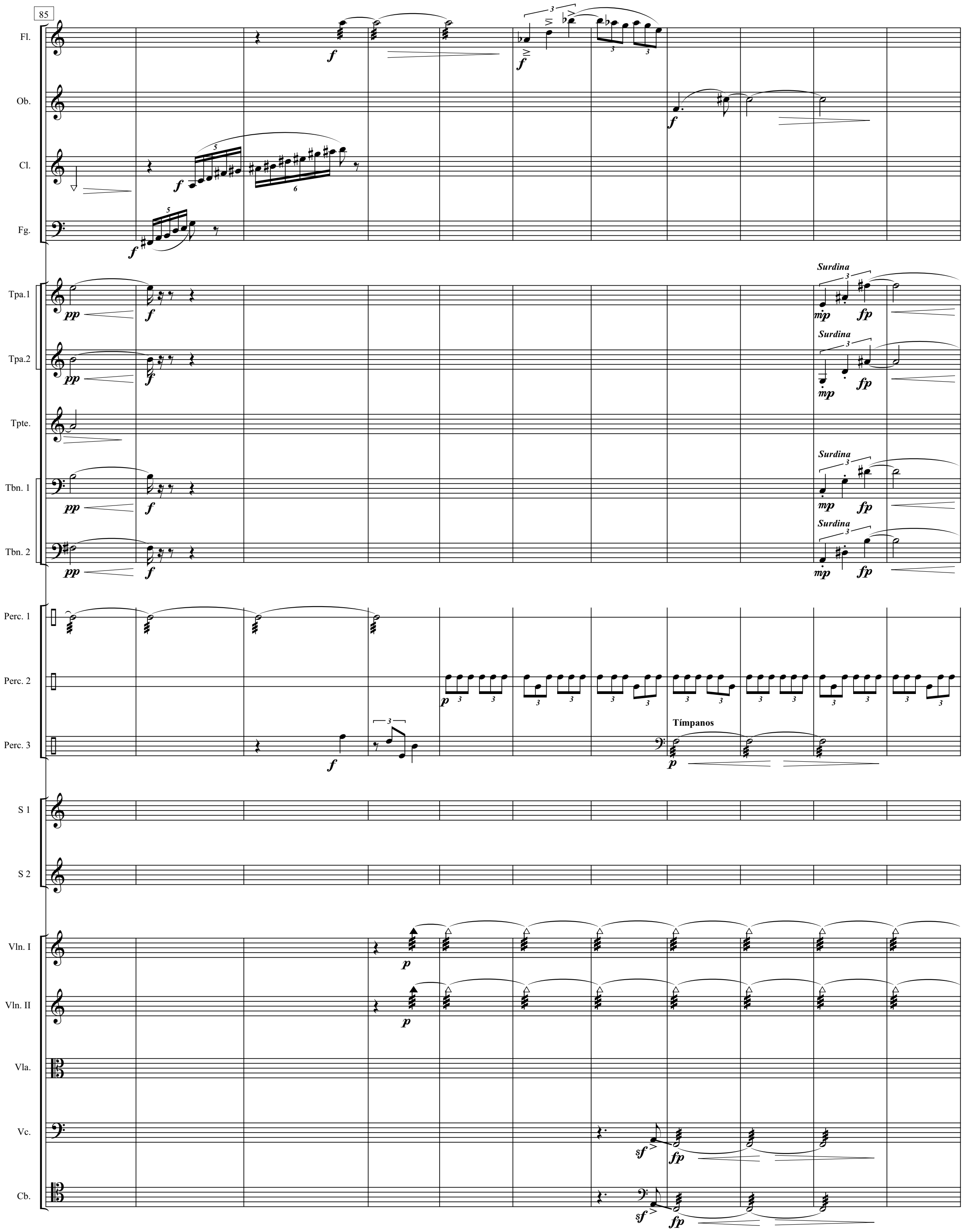


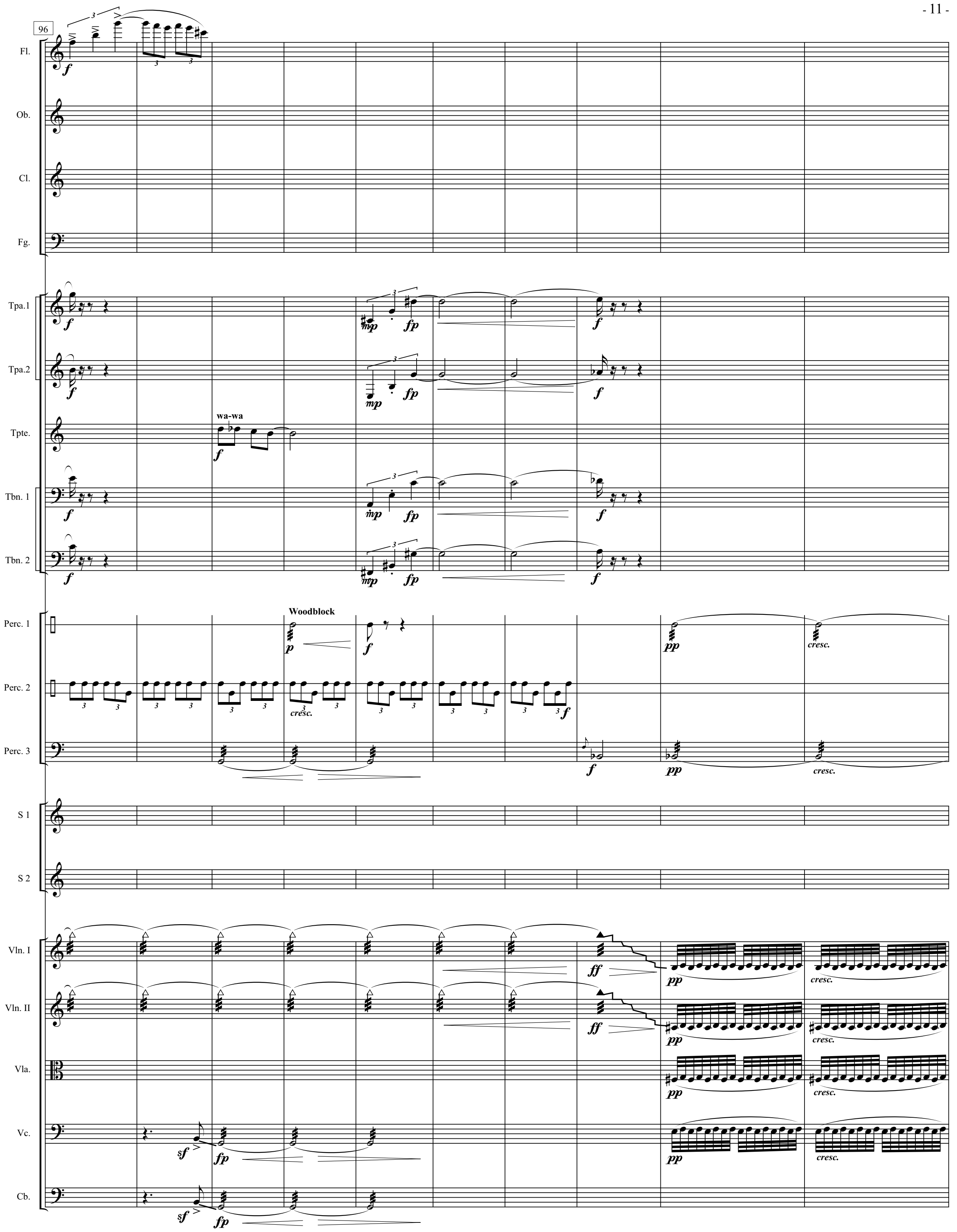
40
accel.
Energico (♩ = 120)
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Surdina
wa-wa
Perc. 1
Perc. 2
Perc. 3
Prato Susp.
Bongôs
Crótalos
Woodblock
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pizz.
sem surd.
Arco

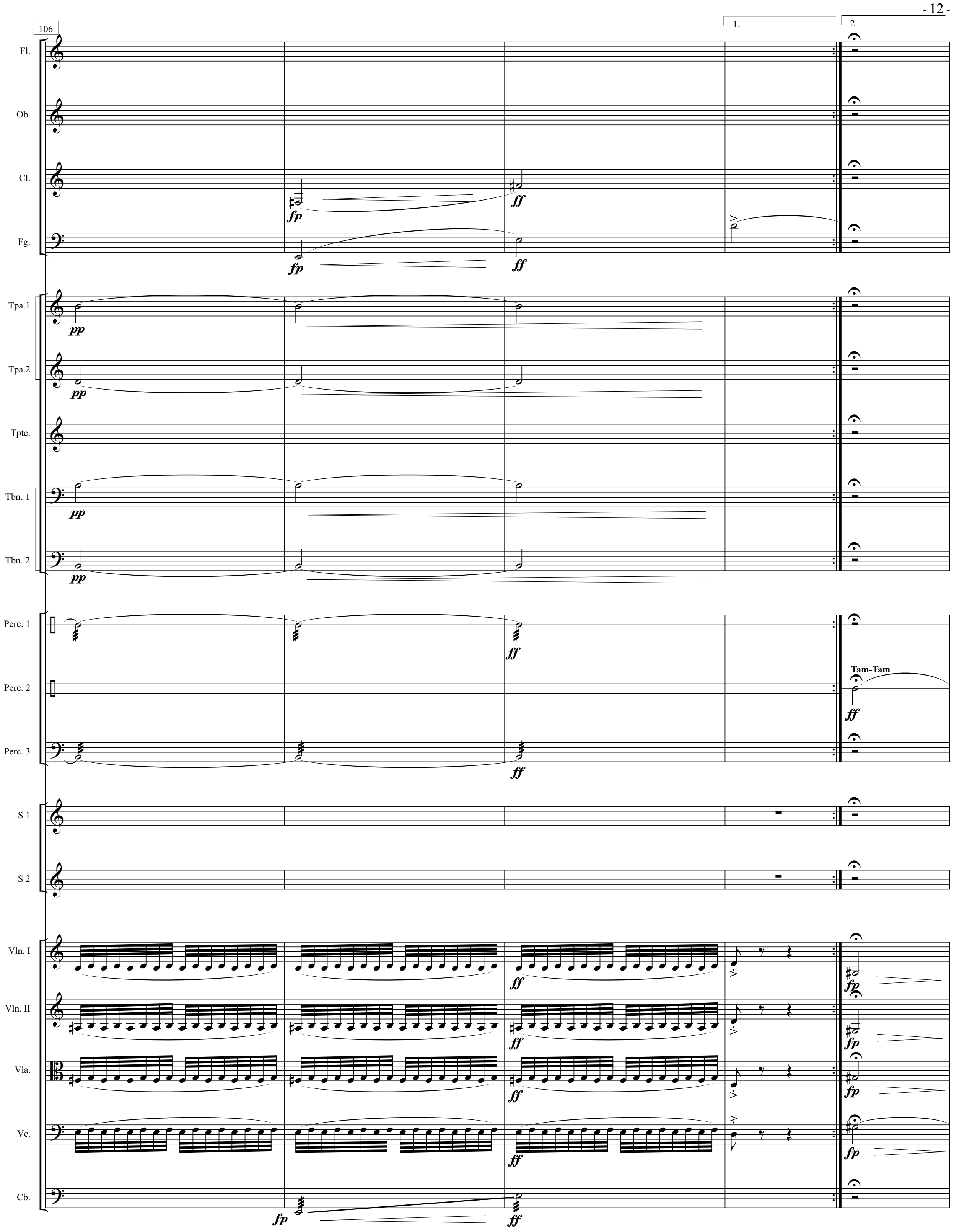

50
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sffz
p
cresc.
sem surd.
Prato Susp.
Tom-tons
ppp
mf
mp
f
fp
gliss

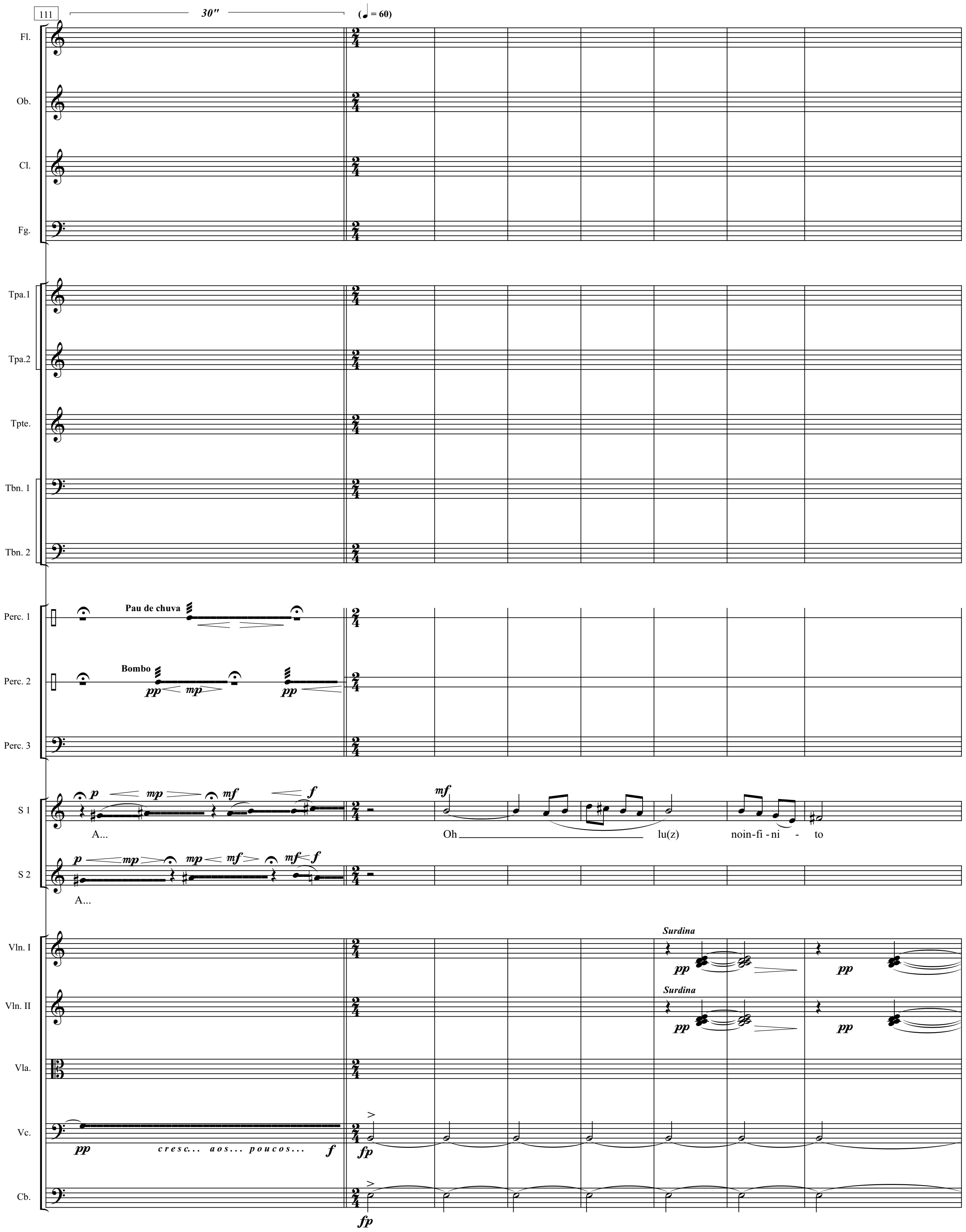

62
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
sem surd.
Tbn. 1
Tbn. 2
Matraca
Perc. 1
Perc. 2
Perc. 3
cresc.
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

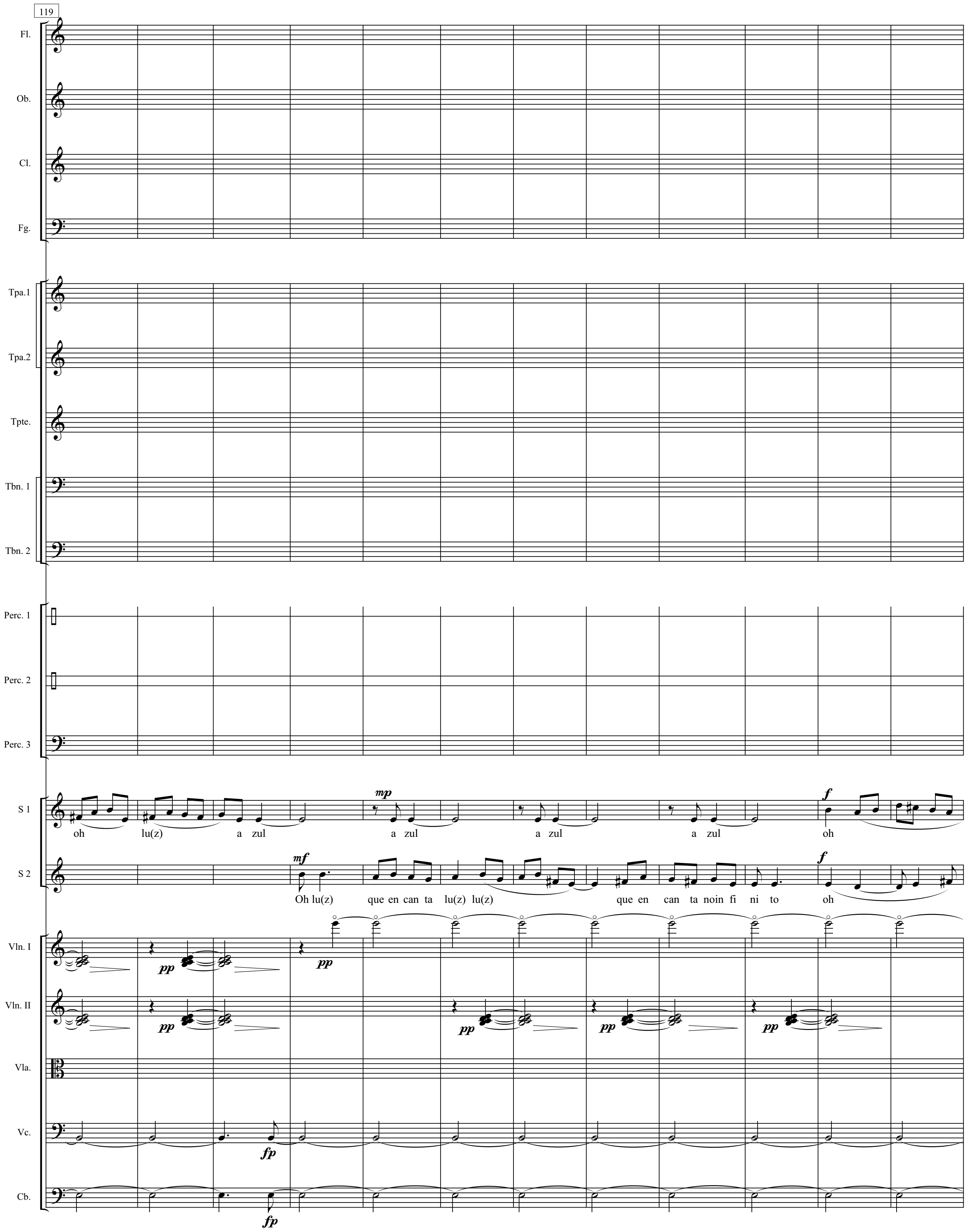

74
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
cresc.
ff
p
f
mf
wa-wa
Prato Susp.
Temple-block


85
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Surdina
Surdina
Surdina
Surdina
Tímpanos

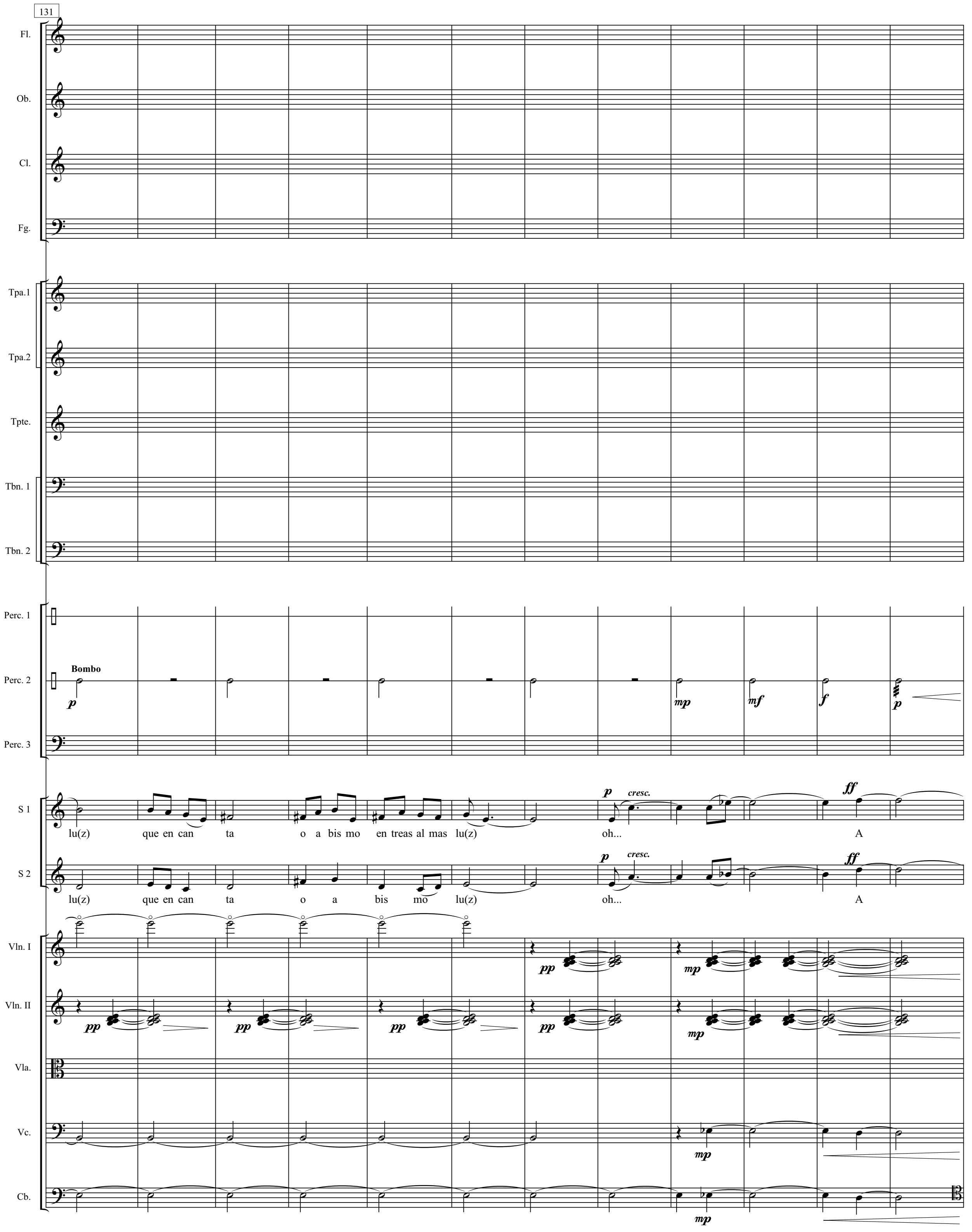

96
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
wa-wa
Tbn. 1
Tbn. 2
Perc. 1
Woodblock
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.

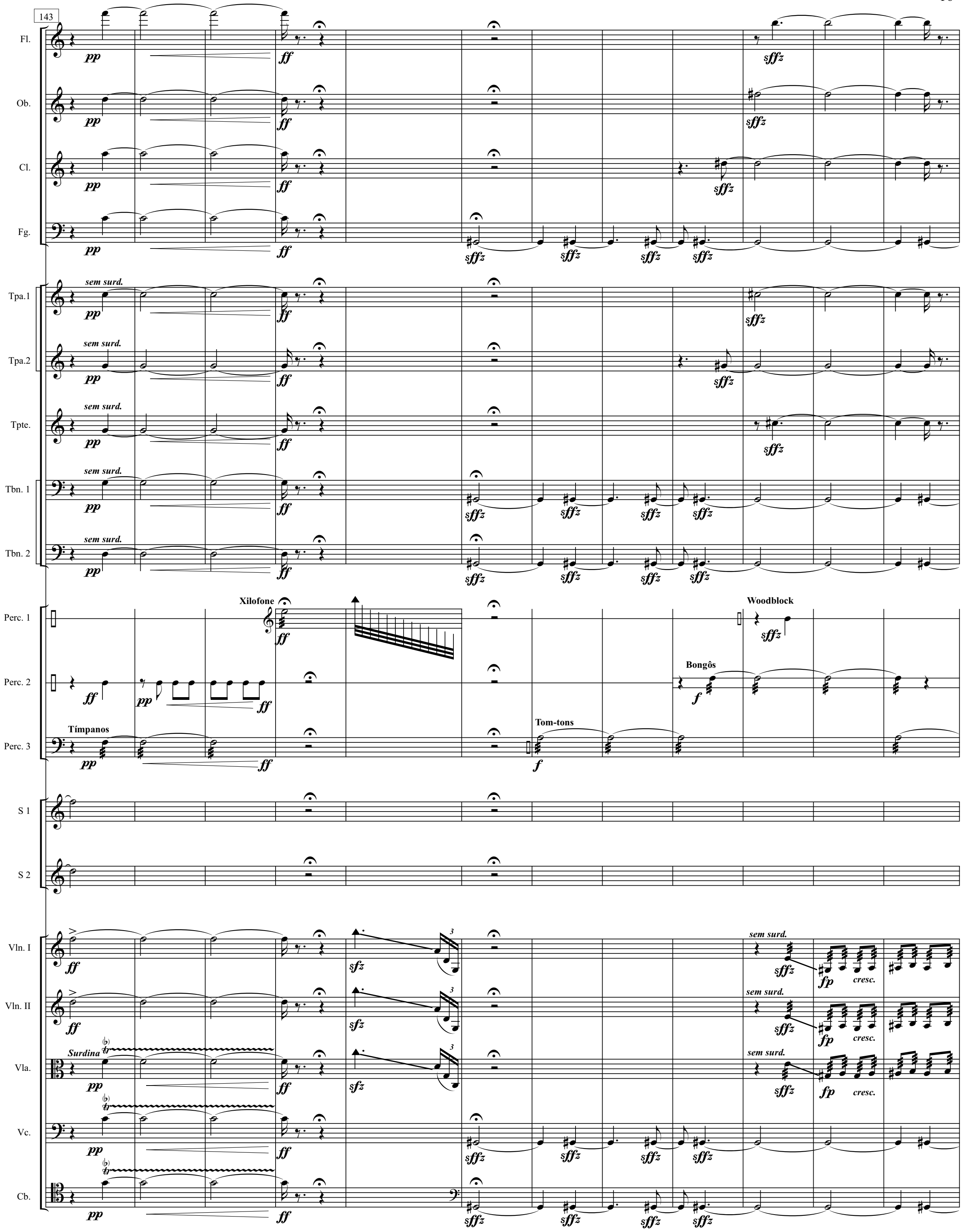

106
1.
2.
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tam-Tam
fp
ff
pp

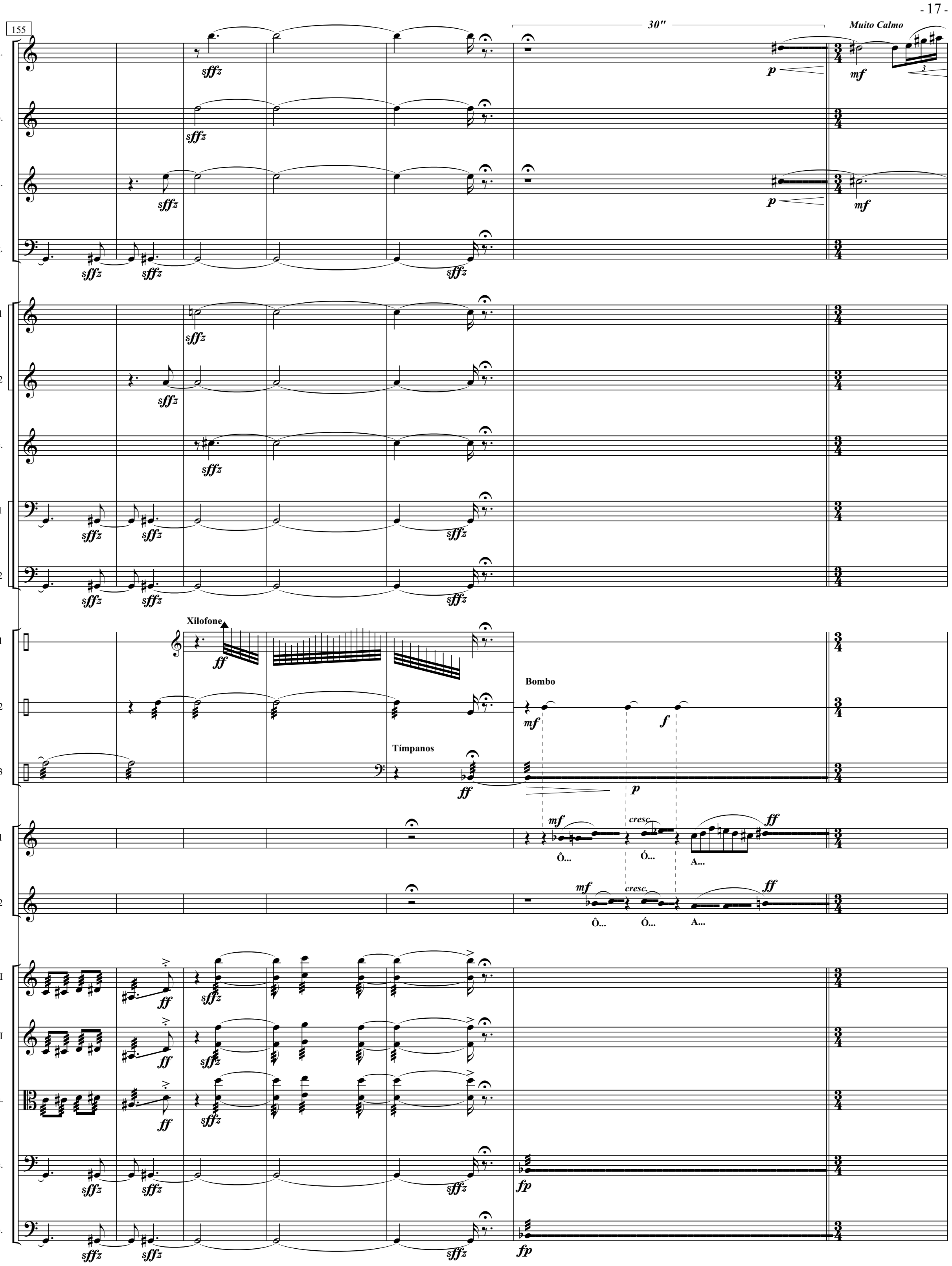

111
30"
(♩ = 60)
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Pau de chuva
Perc. 2
Bombo
Perc. 3
S 1
A...
Oh
lu(z)
noin-fi-ni - to
S 2
A...
Vln. I
Surdina
Vln. II
Surdina
Vla.
Vc.
cresc... aos... poucos...
Cb.

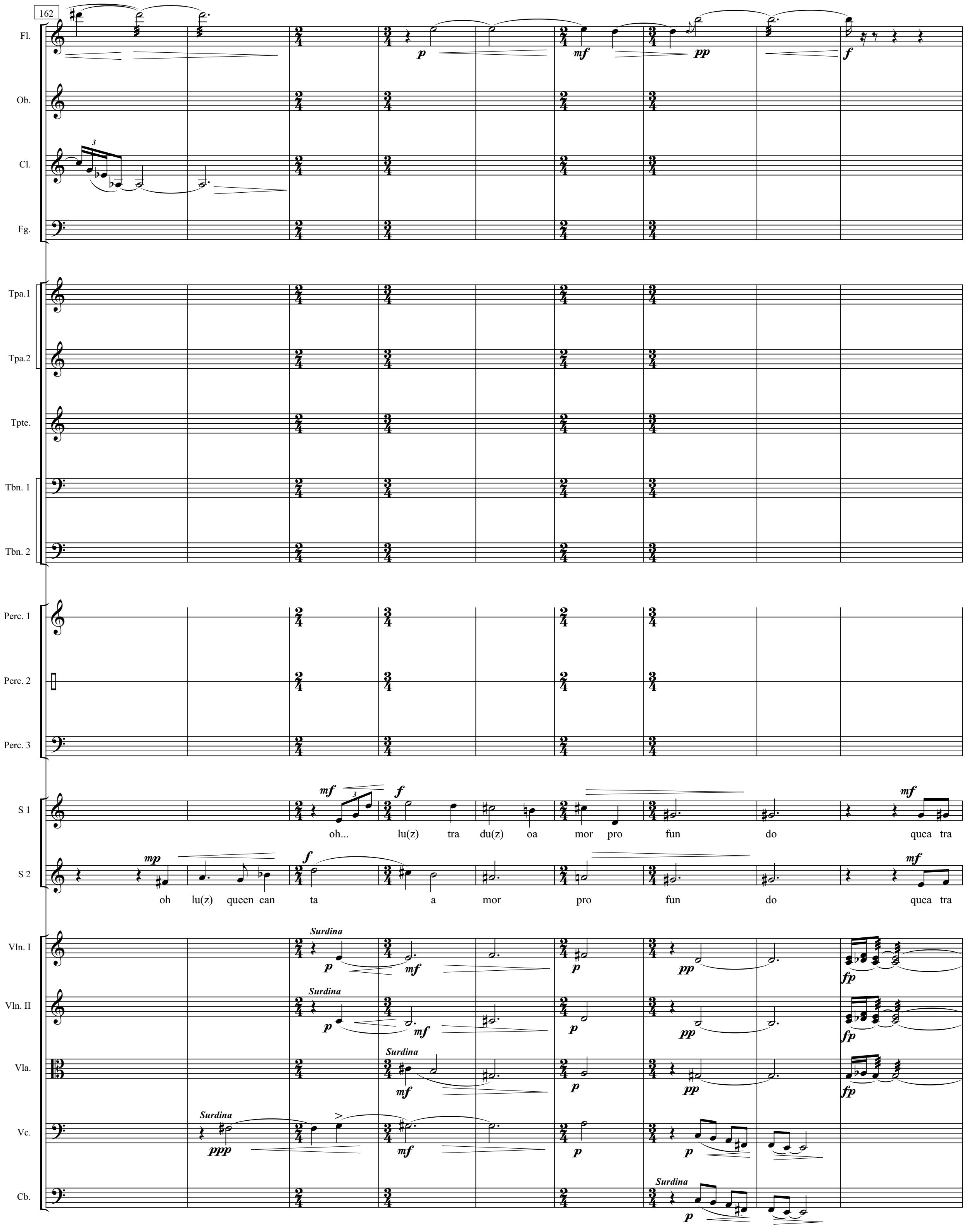


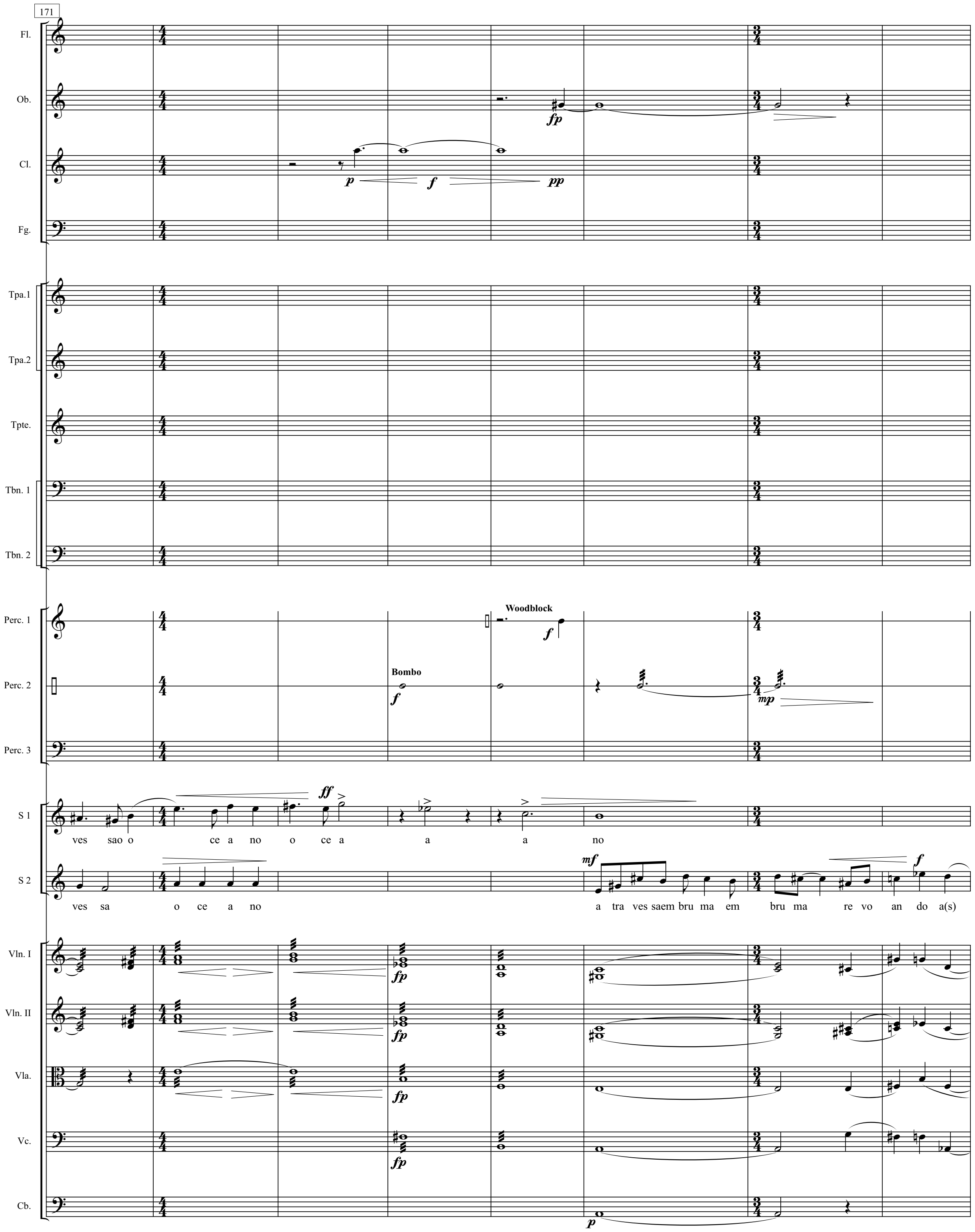
119
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
mp
f
oh lu(z) a zul a zul a zul a zul oh
S 2
mf
f
Oh lu(z) que en can ta lu(z) lu(z) que en can ta noin fi ni to oh
Vln. I
pp
Vln. II
pp
Vla.
Vc.
fp
Cb.
fp

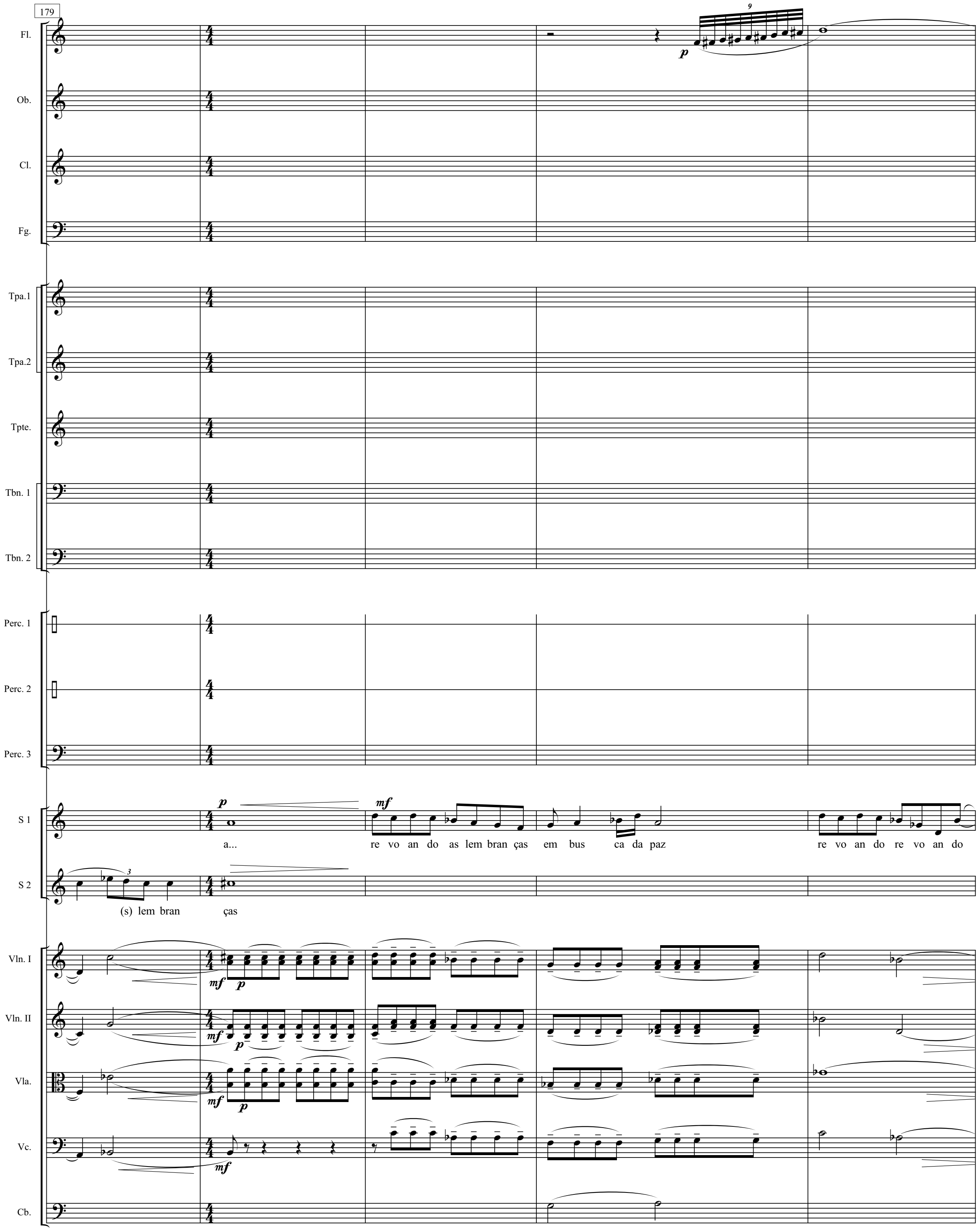

131
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Bombo
Perc. 3
S 1
lu(z) que en can ta o a bis mo en treas al mas lu(z) oh... A
cresc.
S 2
lu(z) que en can ta o a bis mo lu(z) oh... A
cresc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

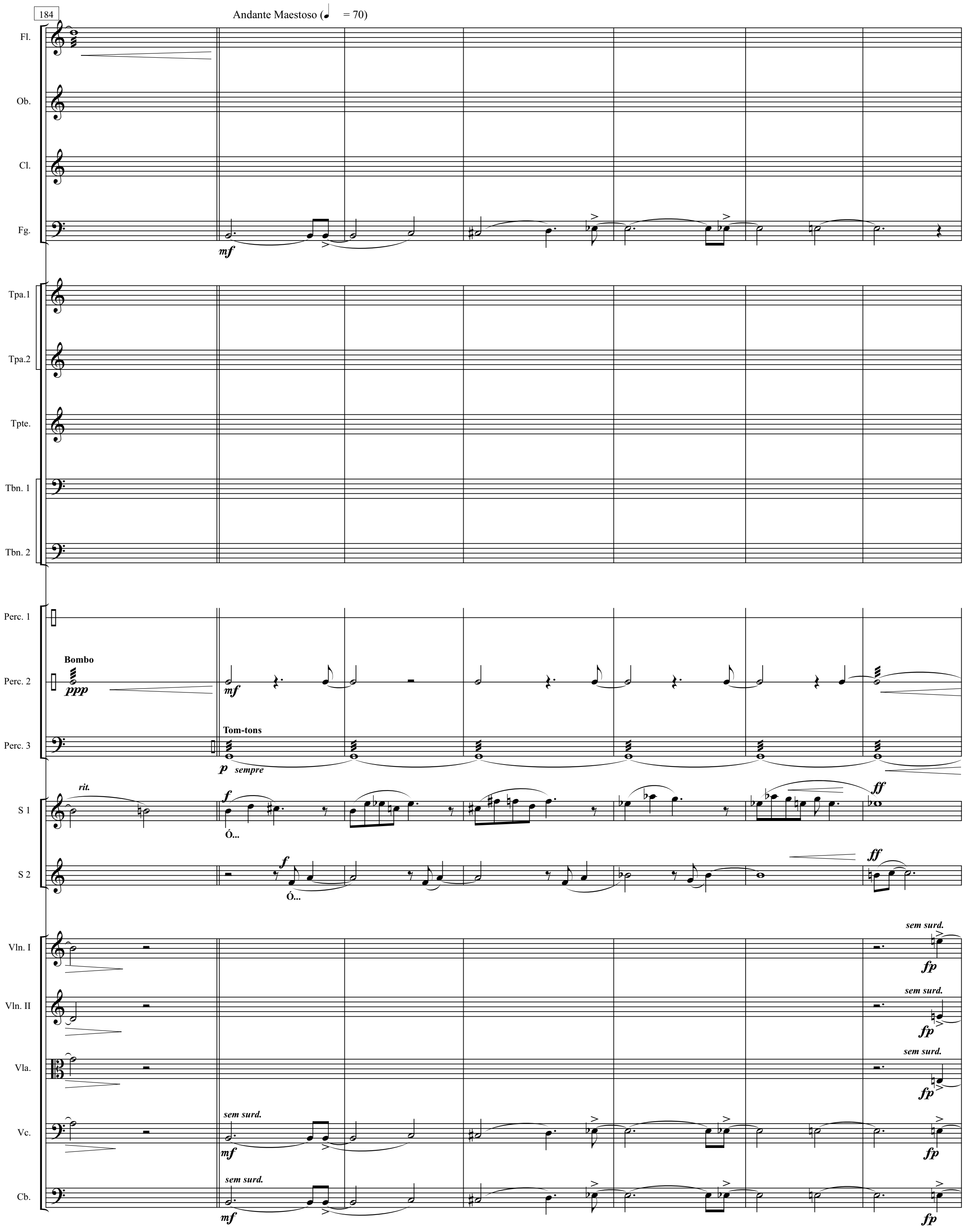

143
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surd.
Xilofone
Woodblock
Bongôs
Tímpanos
Tom-tons
Surdina
pp
ff
sffz
sfz
f
fp
cresc.

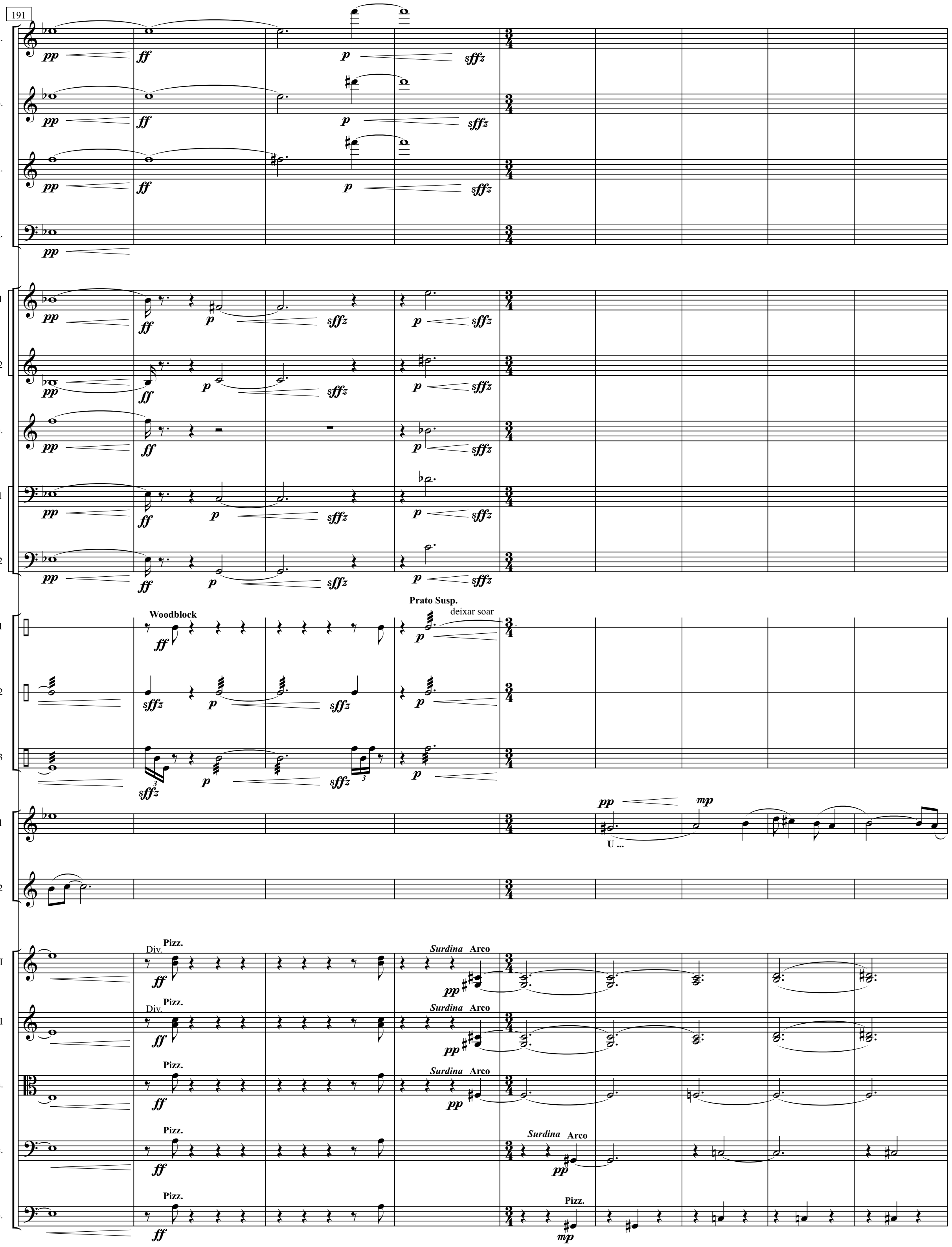

- 17 -
155
30"
Muito Calmo
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Xilofone
Bombo
Tímpanos
cresc.
Ô...
A...
sffz
ff
mf
p
f
fp

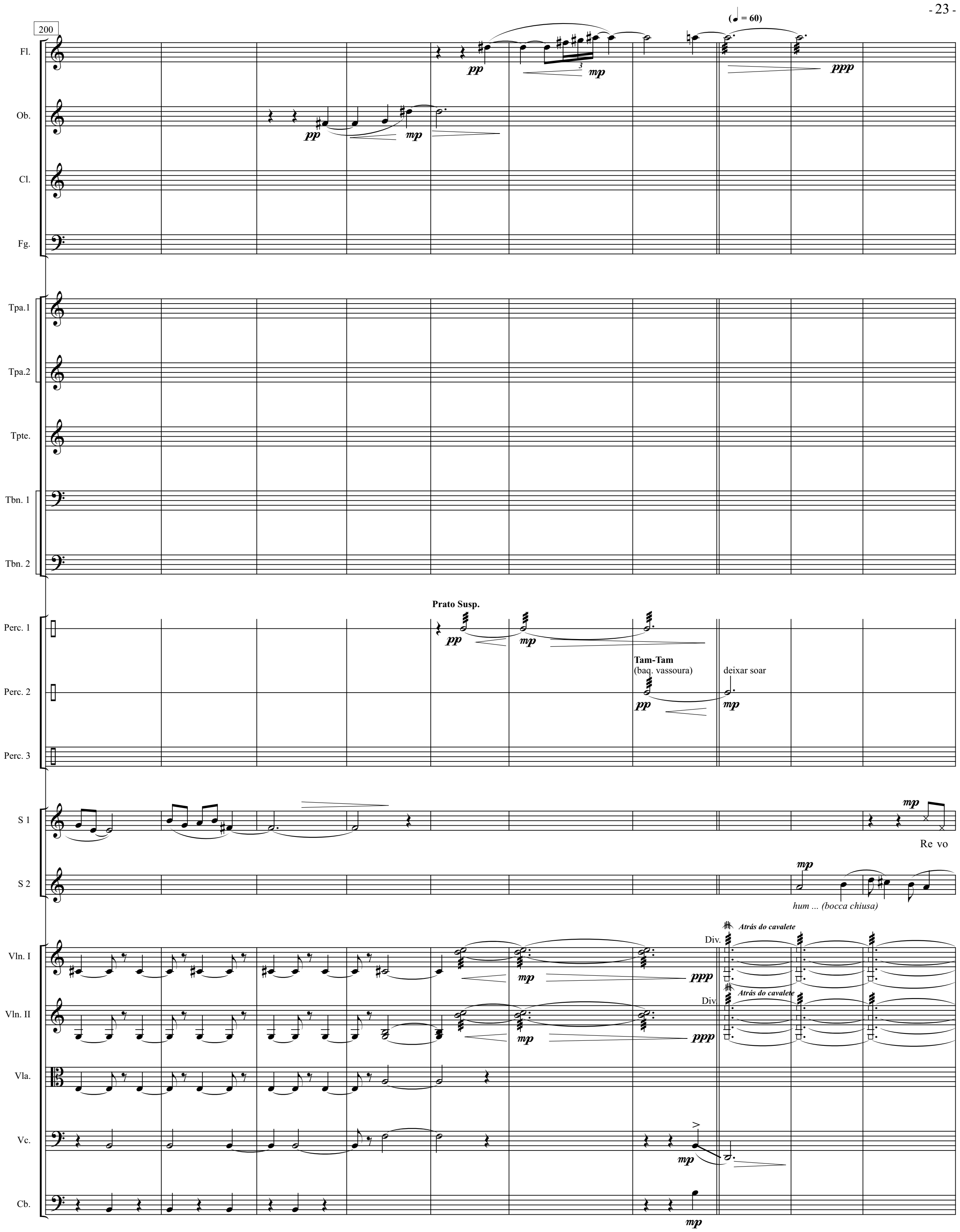

162
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
oh... lu(z) tra du(z) oa mor pro fun do quea tra
S 2
oh lu(z) queen can ta a mor pro fun do quea tra
Vln. I
Surdina
Vln. II
Surdina
Vla.
Surdina
Vc.
Surdina
Cb.
Surdina


171
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Woodblock
Bombo
ves sao o ce a no o ce a a a no
ves sa o ce a no a tra ves saem bru ma em bru ma re vo an do a(s)

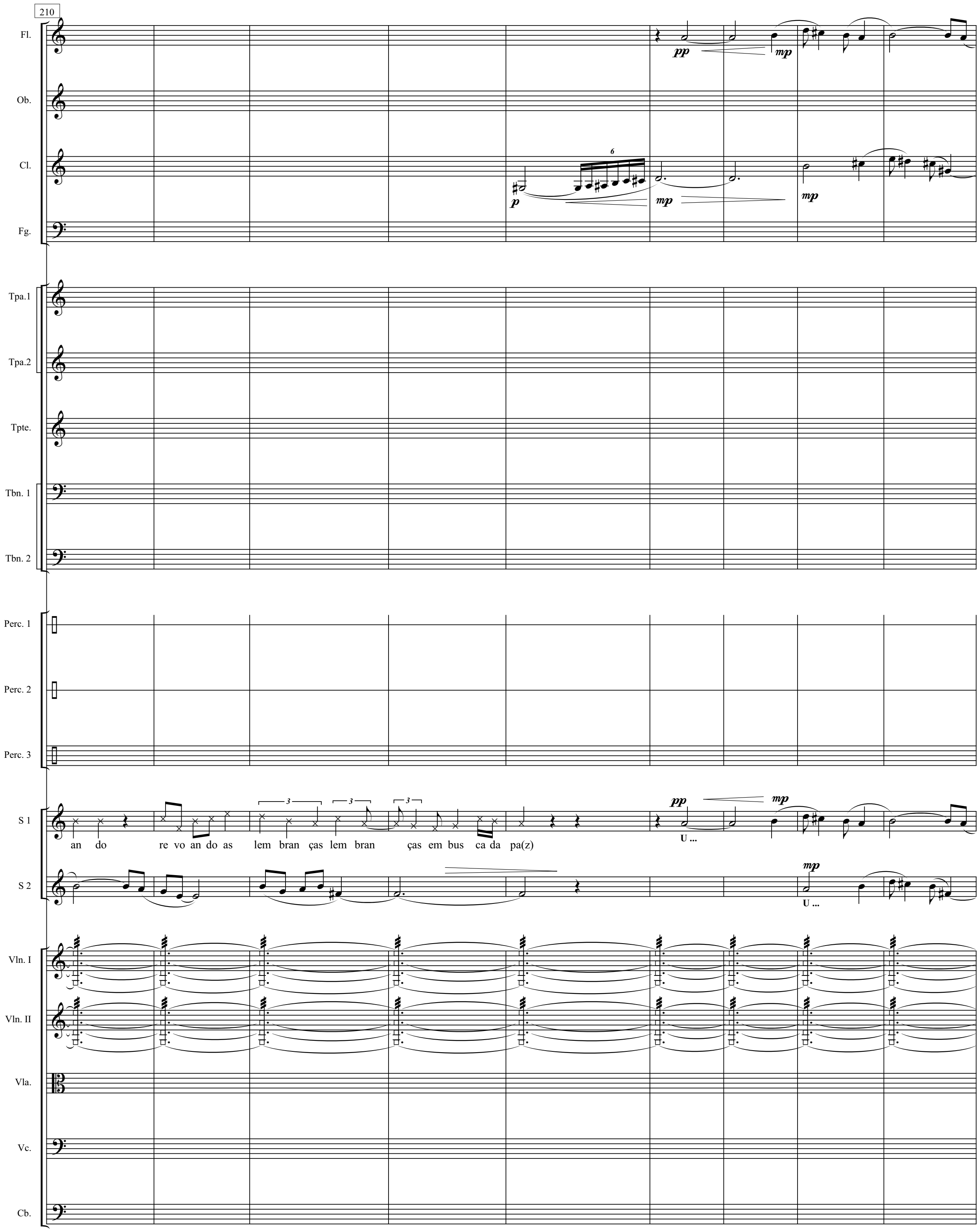

179
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
a...
re vo an do as lem bran ças em bus ca da paz
re vo an do re vo an do
(s) lem bran ças

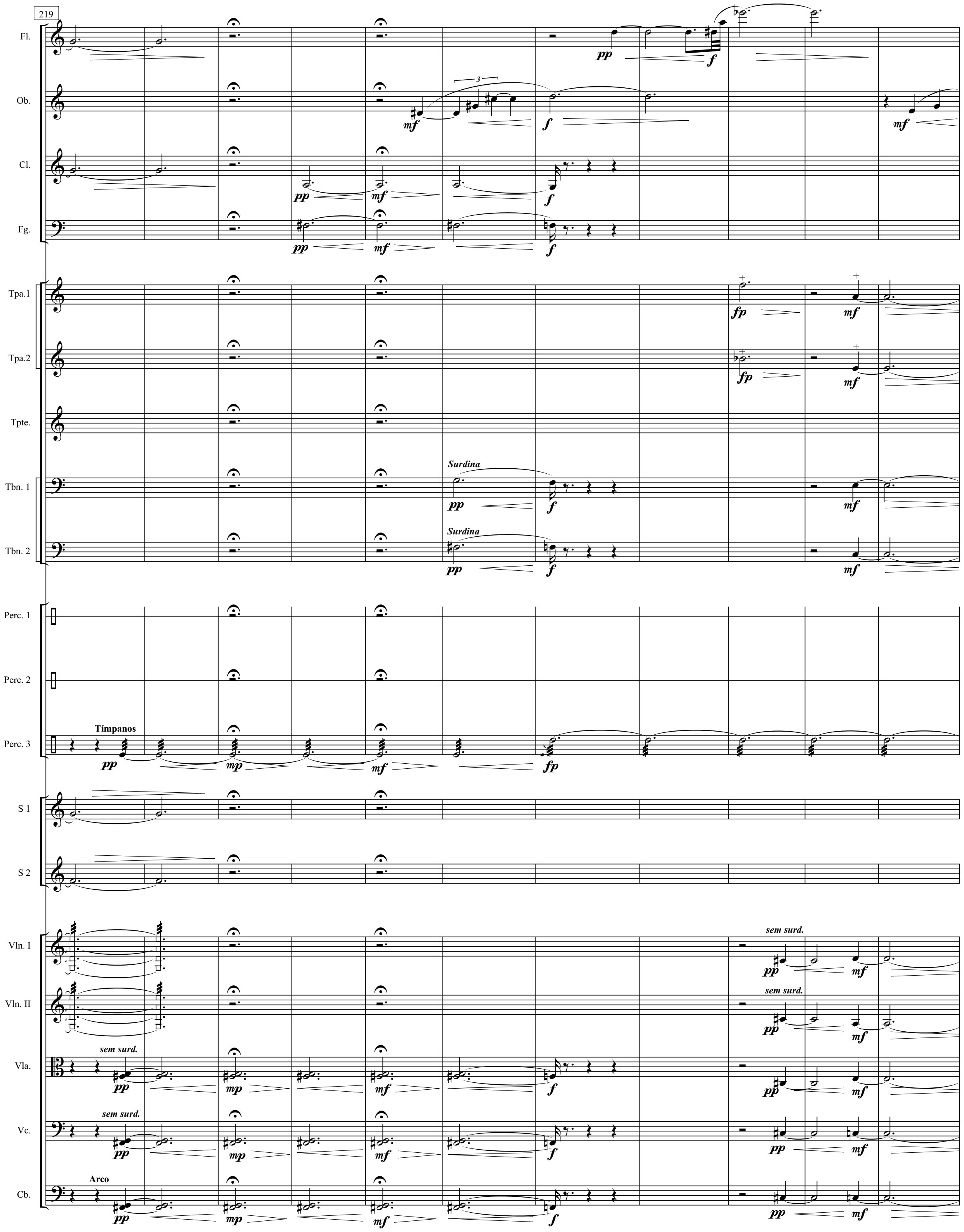

184
Andante Maestoso (= 70)
Fl.
Ob.
Cl.
Fg.
mf
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Bombo
Perc. 2
ppp
mf
Tom-tons
Perc. 3
p sempre
rit.
S 1
f
Ó...
ff
S 2
f
Ó...
ff
sem surd.
Vln. I
fp
sem surd.
Vln. II
fp
sem surd.
Vla.
fp
sem surd.
Vc.
mf
fp
sem surd.
Cb.
mf
fp

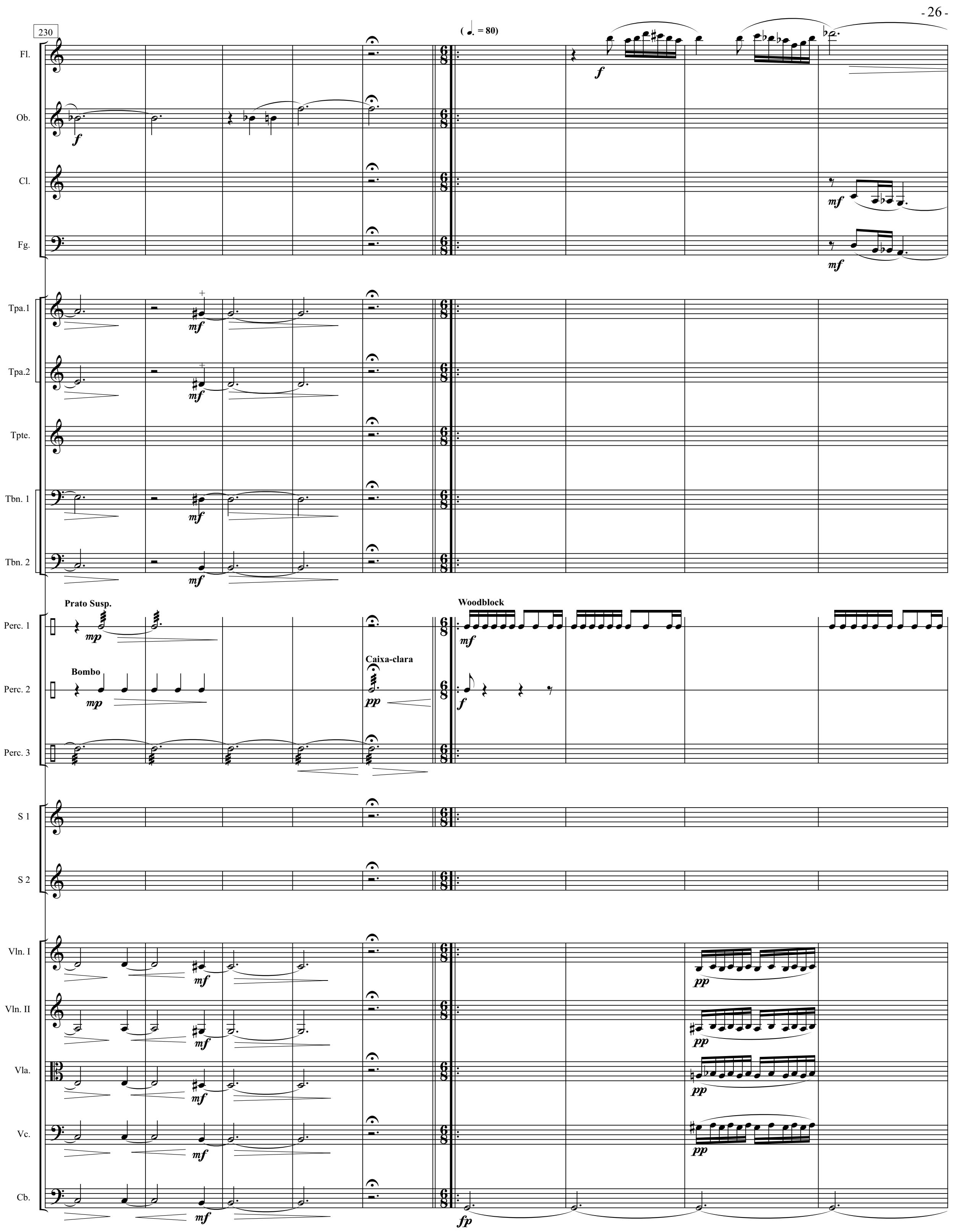

191
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Woodblock
Prato Susp.
deixar soar
U ...
Div.
Pizz.
Surdina
Arco

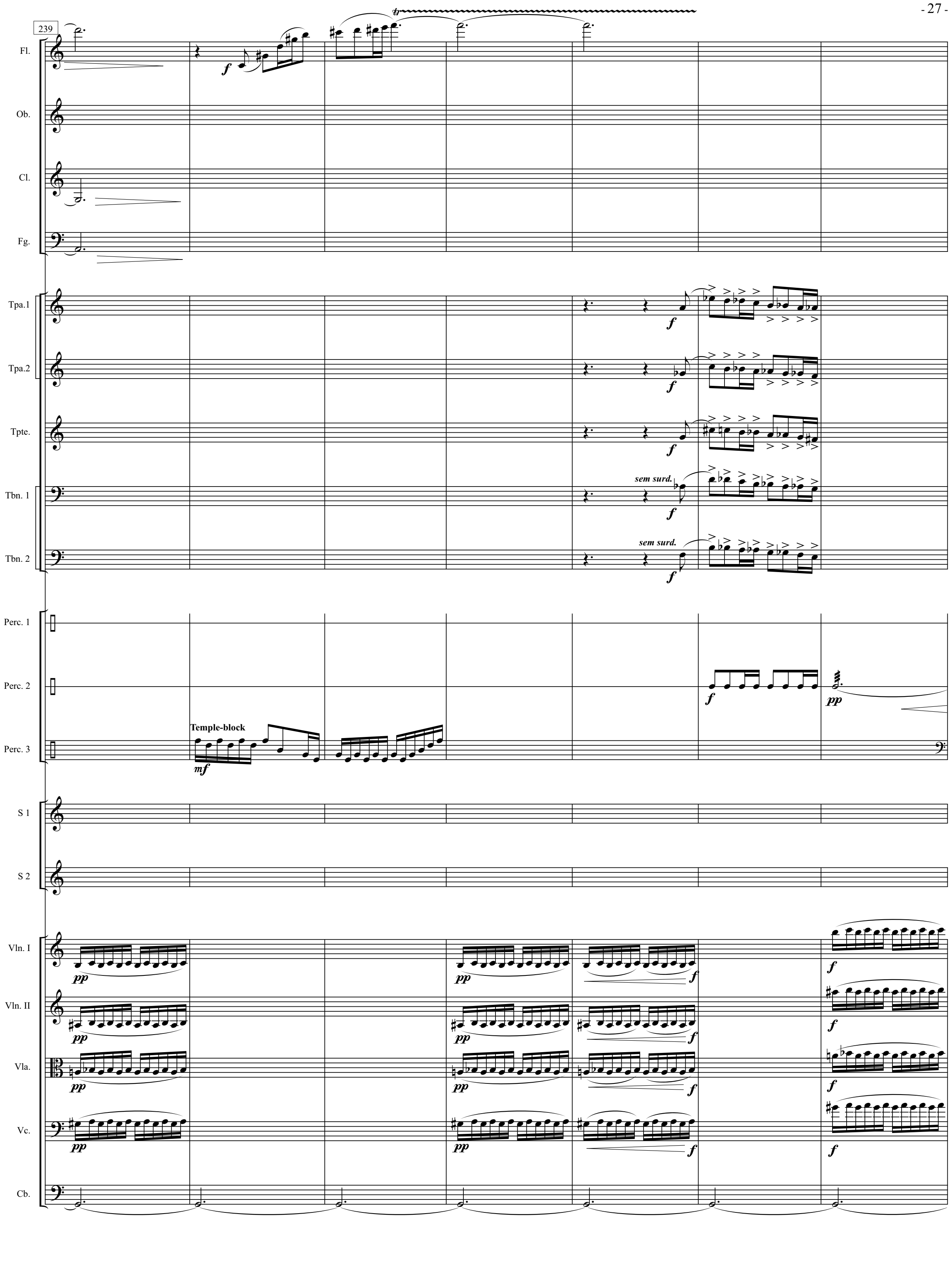


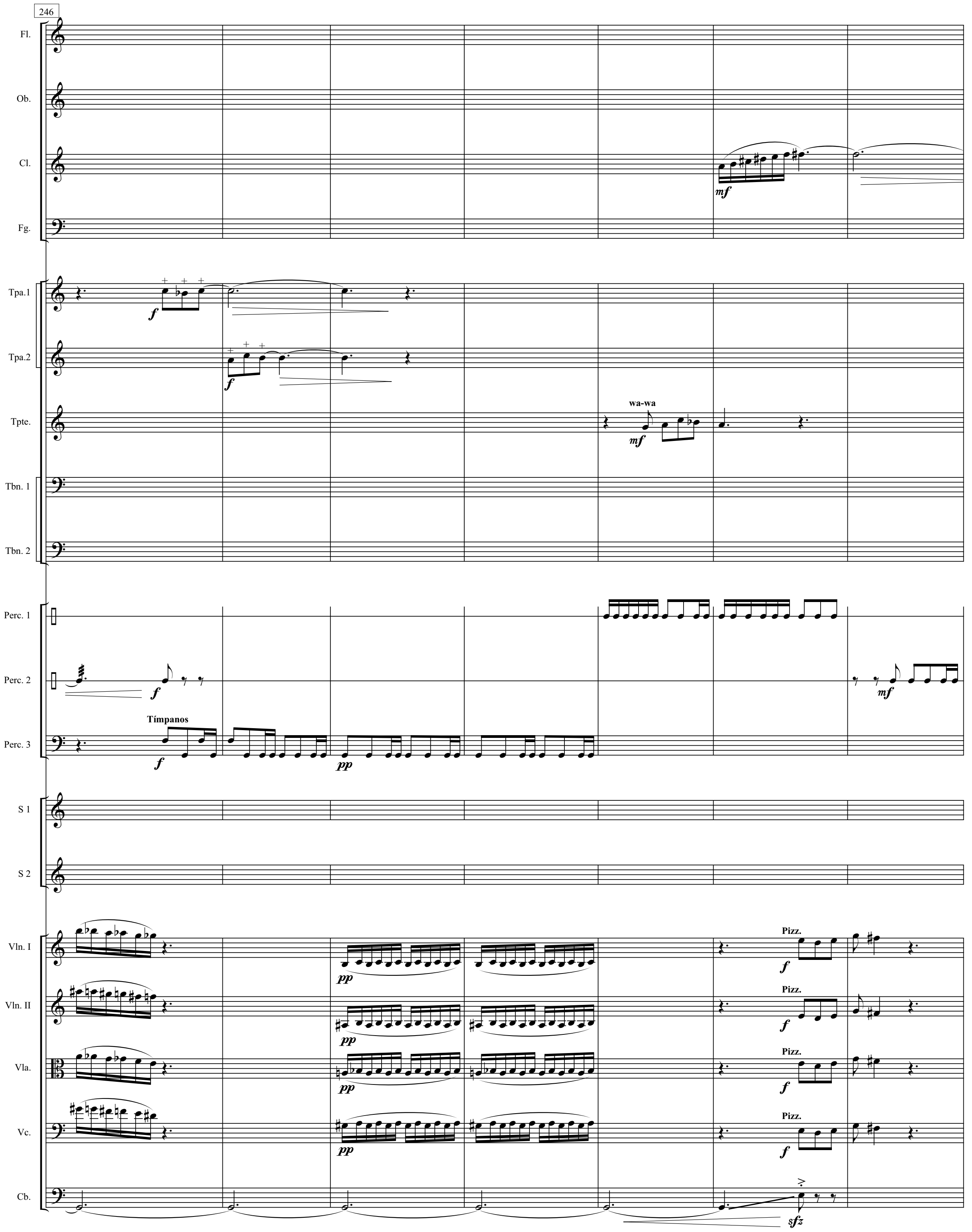
200
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
(♩ = 60)
pp
mp
ppp
Prato Susp.
Tam-Tam
(baq. vassoura)
deixar soar
Re vo
hum ... (bocca chiusa)
Div.
Atrás do cavalete

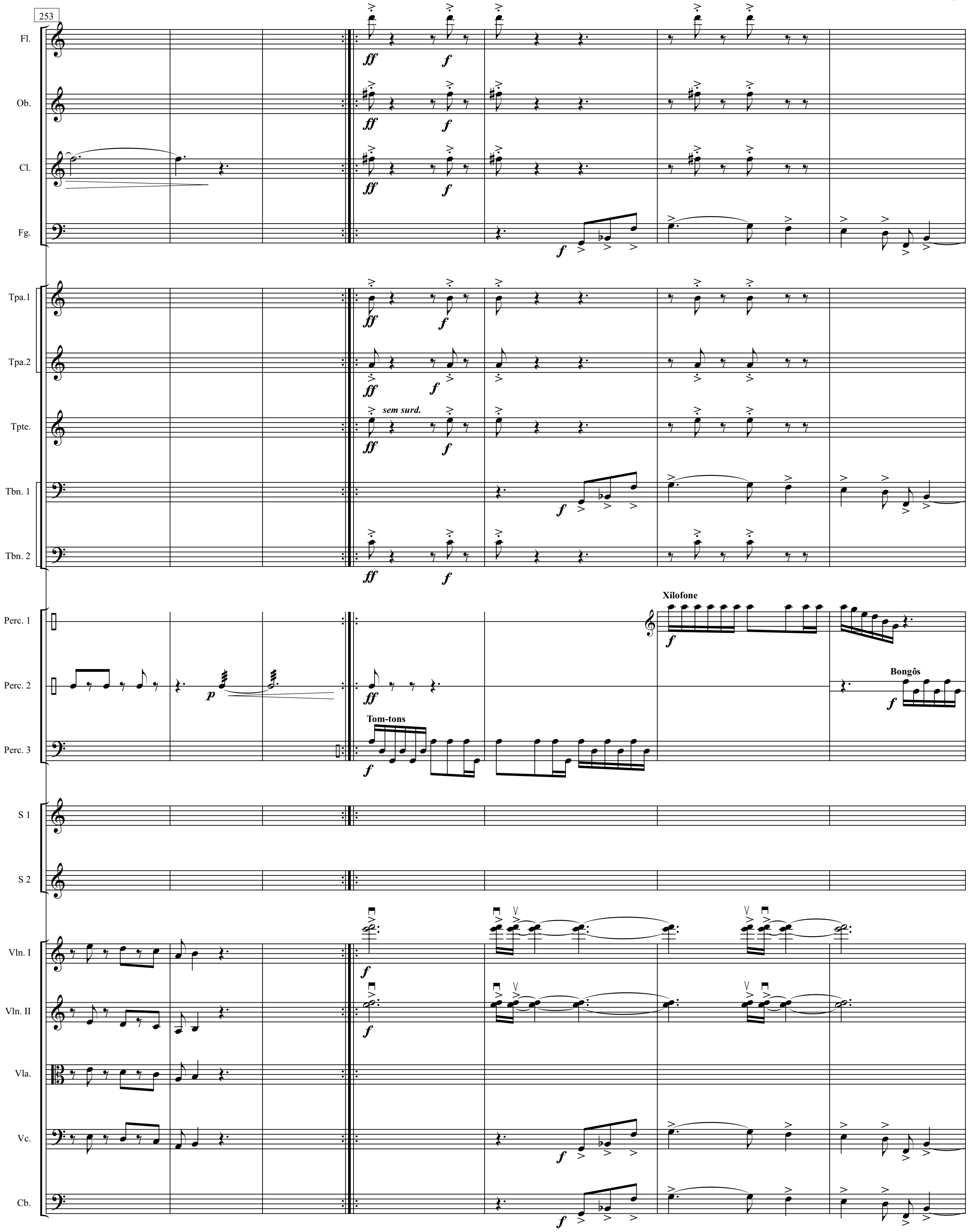

210
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
an do re vo an do as lem bran ças lem bran ças em bus ca da pa(z)
U ...
S 2
U ...
Vln. I
Vln. II
Vla.
Vc.
Cb.

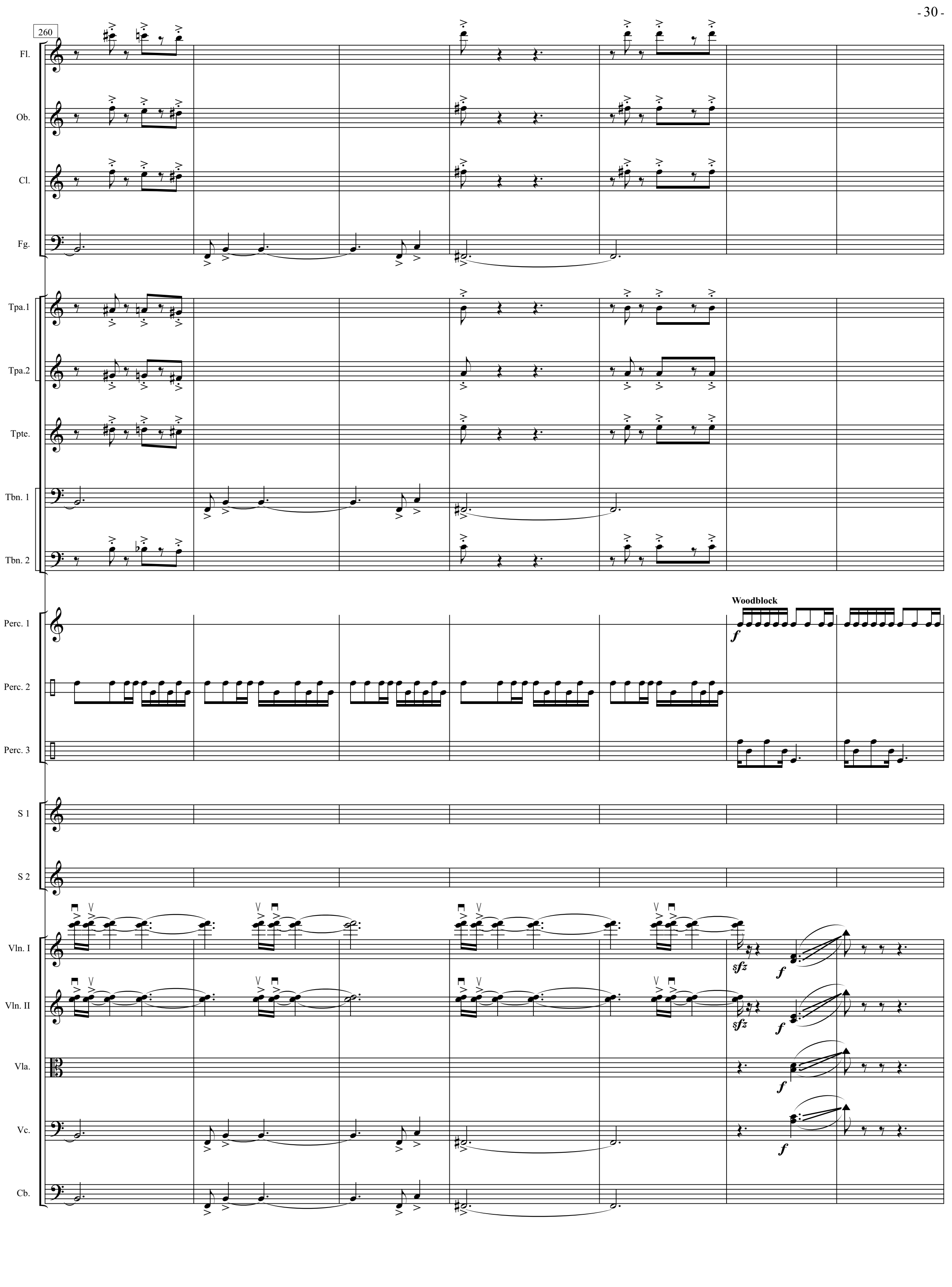

219
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Surdina
Surdina
Tímpanos
sem surd.
sem surd.
sem surd.
sem surd.
Arco

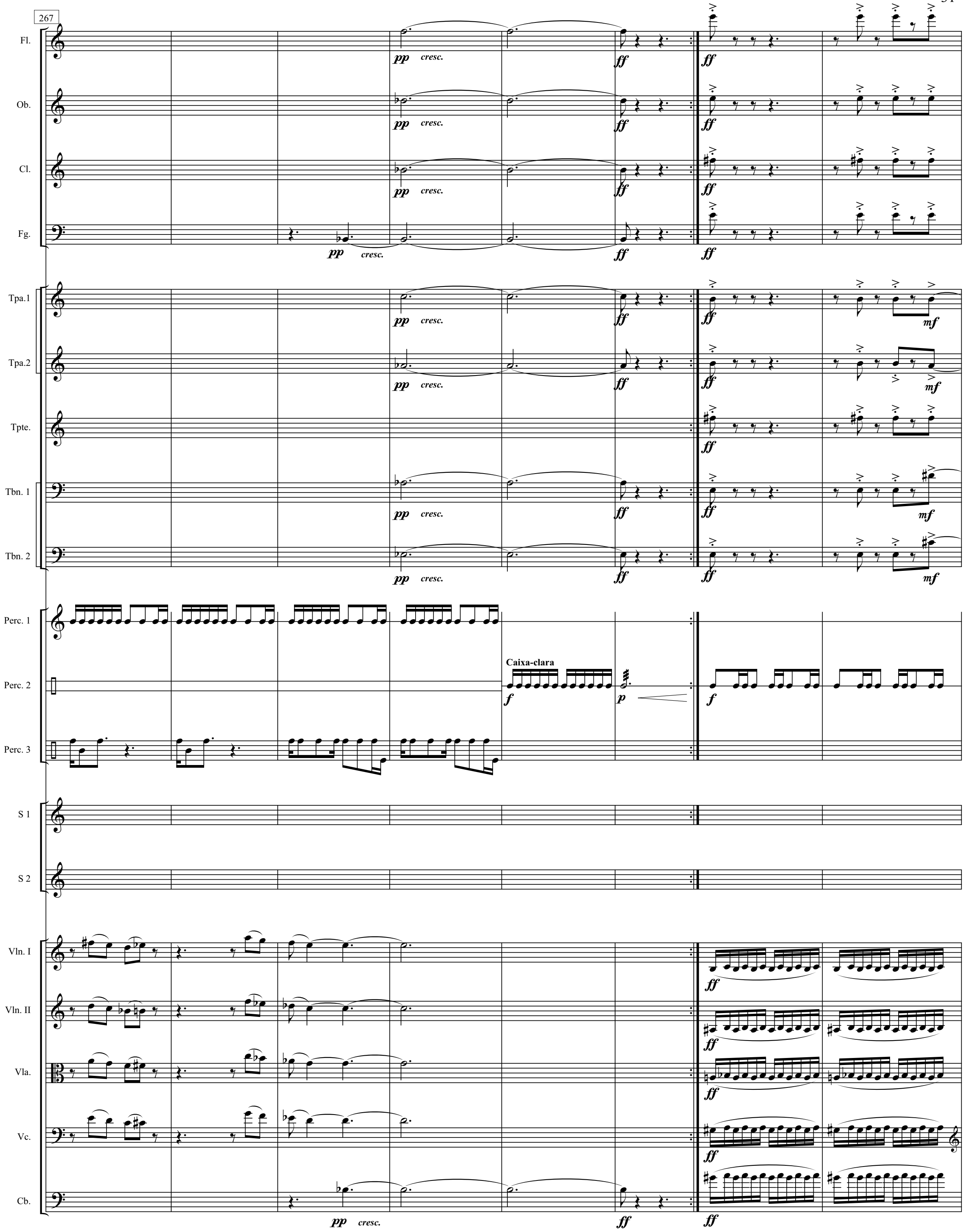

230
(♩. = 80)
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Prato Susp.
Woodblock
Perc. 2
Bombo
Caixa-clara
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

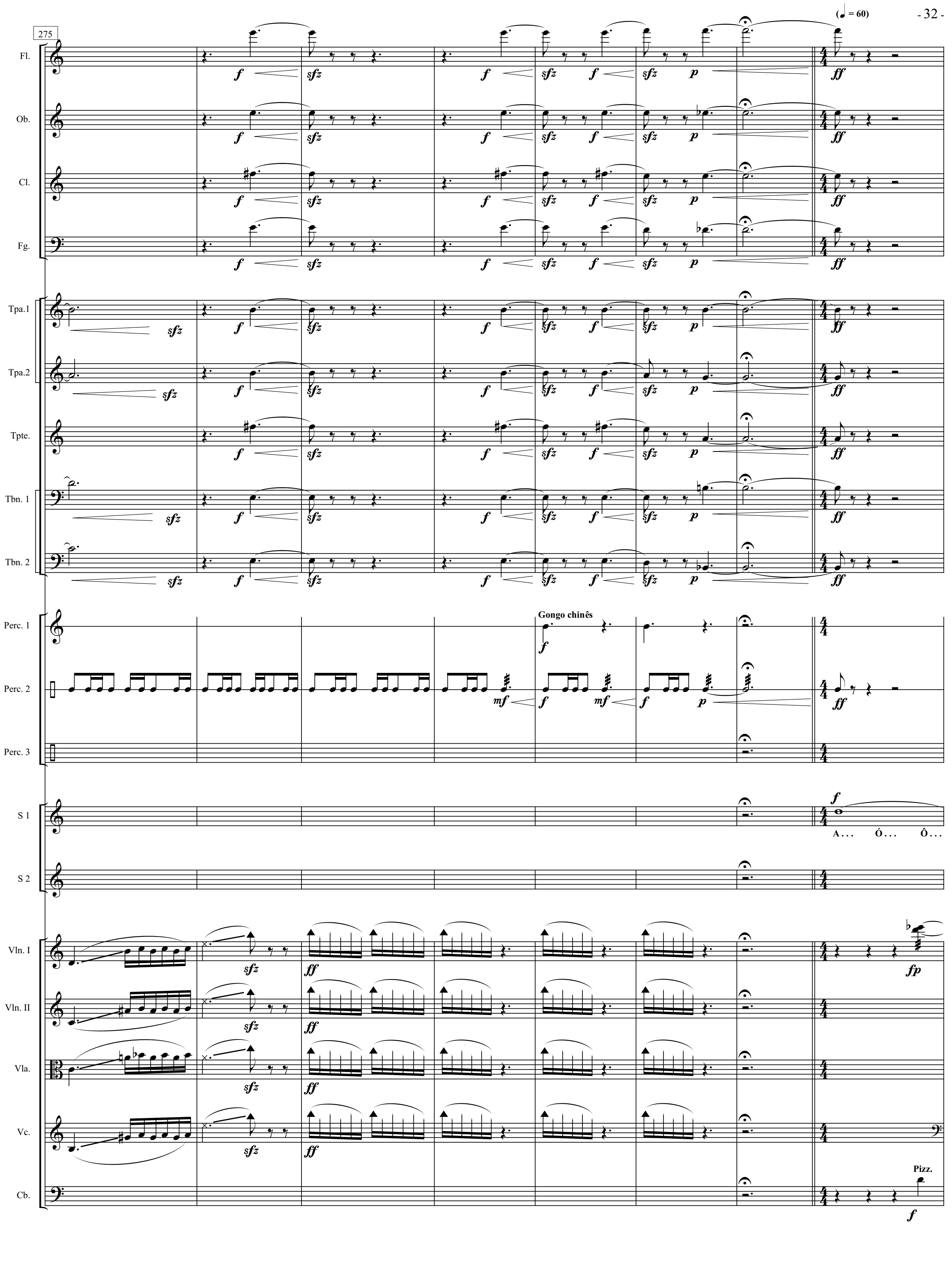

239
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
f
sem surd.
Temple-block
mf
pp


246
Fl.
Ob.
Cl.
mf
Fg.
Tpa.1
f
Tpa.2
f
Tpte.
wa-wa
mf
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
f
mf
Perc. 3
Tímpanos
f
pp
S 1
S 2
Vln. I
pp
Pizz.
f
Vln. II
pp
Pizz.
f
Vla.
pp
Pizz.
f
Vc.
pp
Pizz.
f
Cb.
sfz

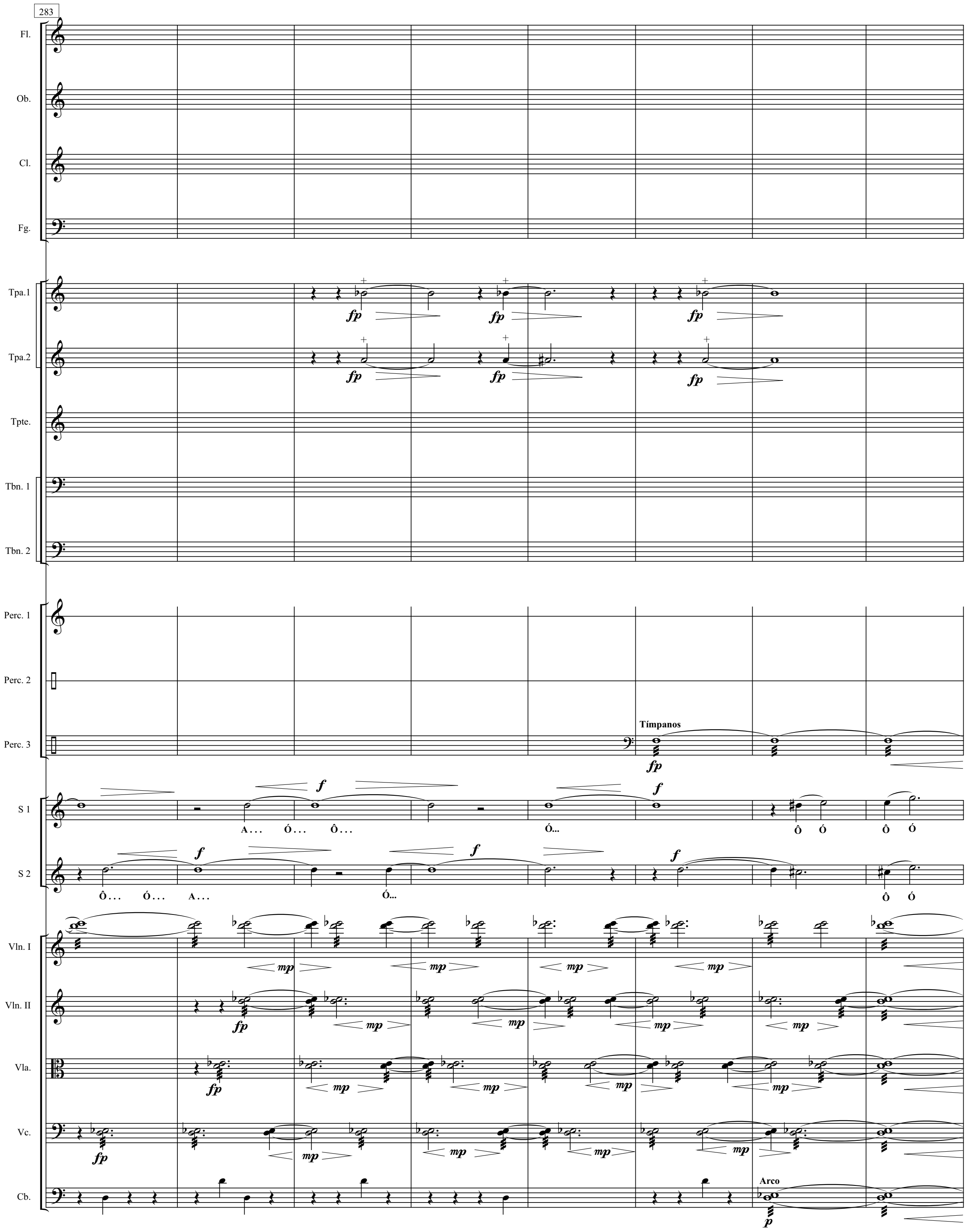

253
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
sem surd.
Tbn. 1
Tbn. 2
Perc. 1
Xilofone
Perc. 2
Bongôs
Perc. 3
Tom-tons
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

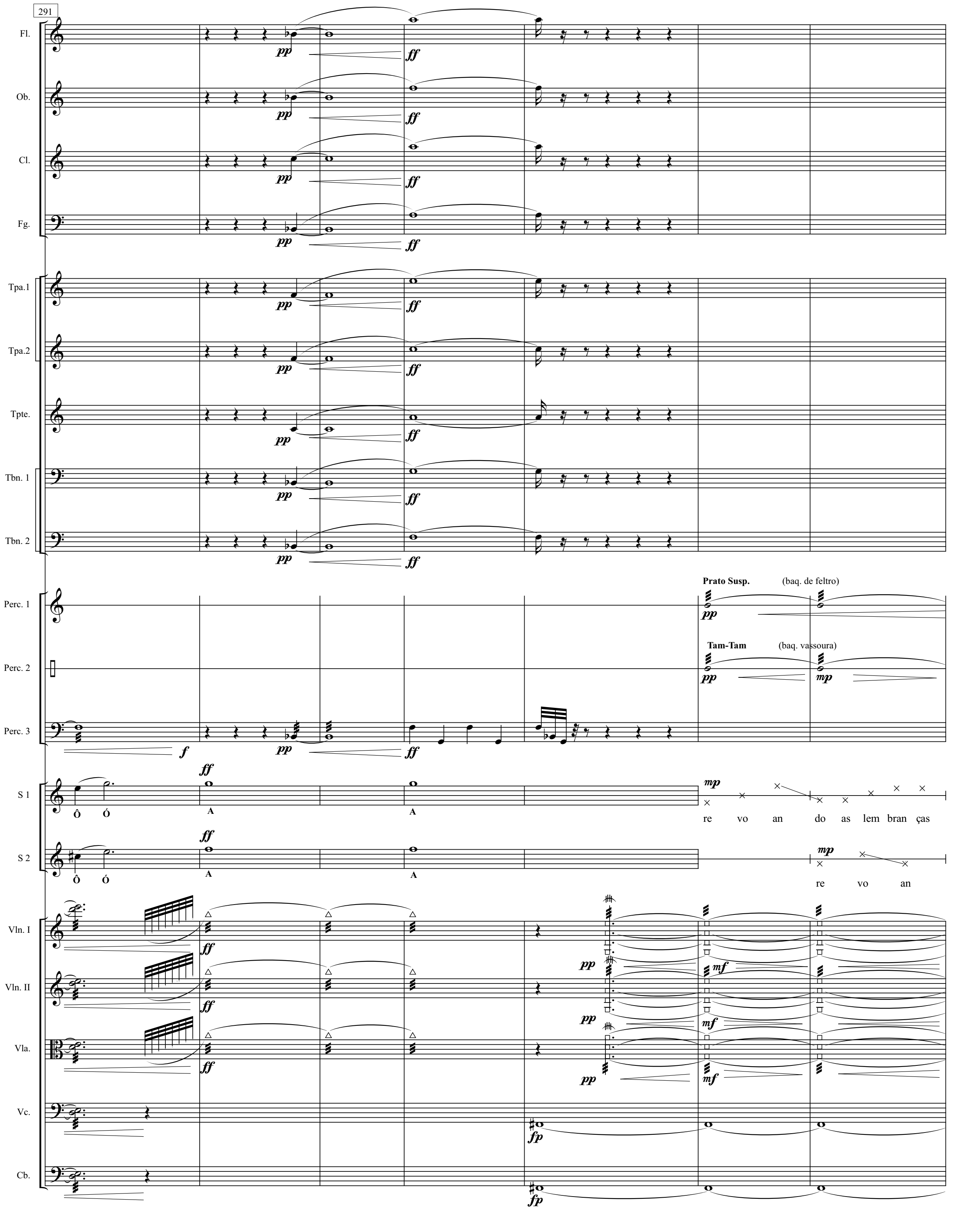

260
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Woodblock
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

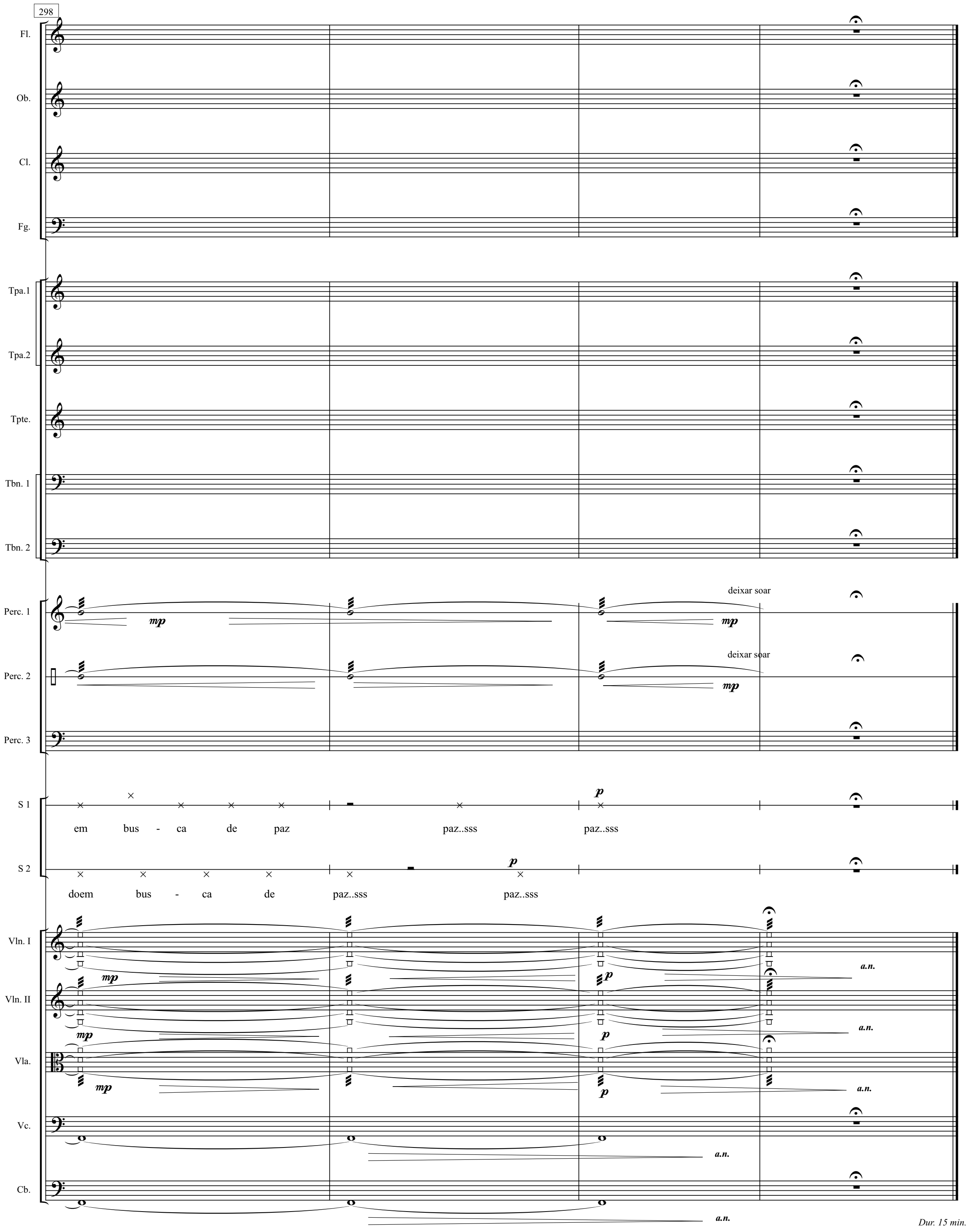

267
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp cresc.
ff
mf
Caixa-clara
f
p



(♩ = 60)
- 32 -
275
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Gongo chinês
Perc. 2
Perc. 3
S 1
A... Ó... Ô...
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pizz.


283
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tímpanos
Arco
A... Ó... Ô...
Ó...
Ô Ó
Ô Ó
Ô... Ô... A...
Ó...
Ô Ó

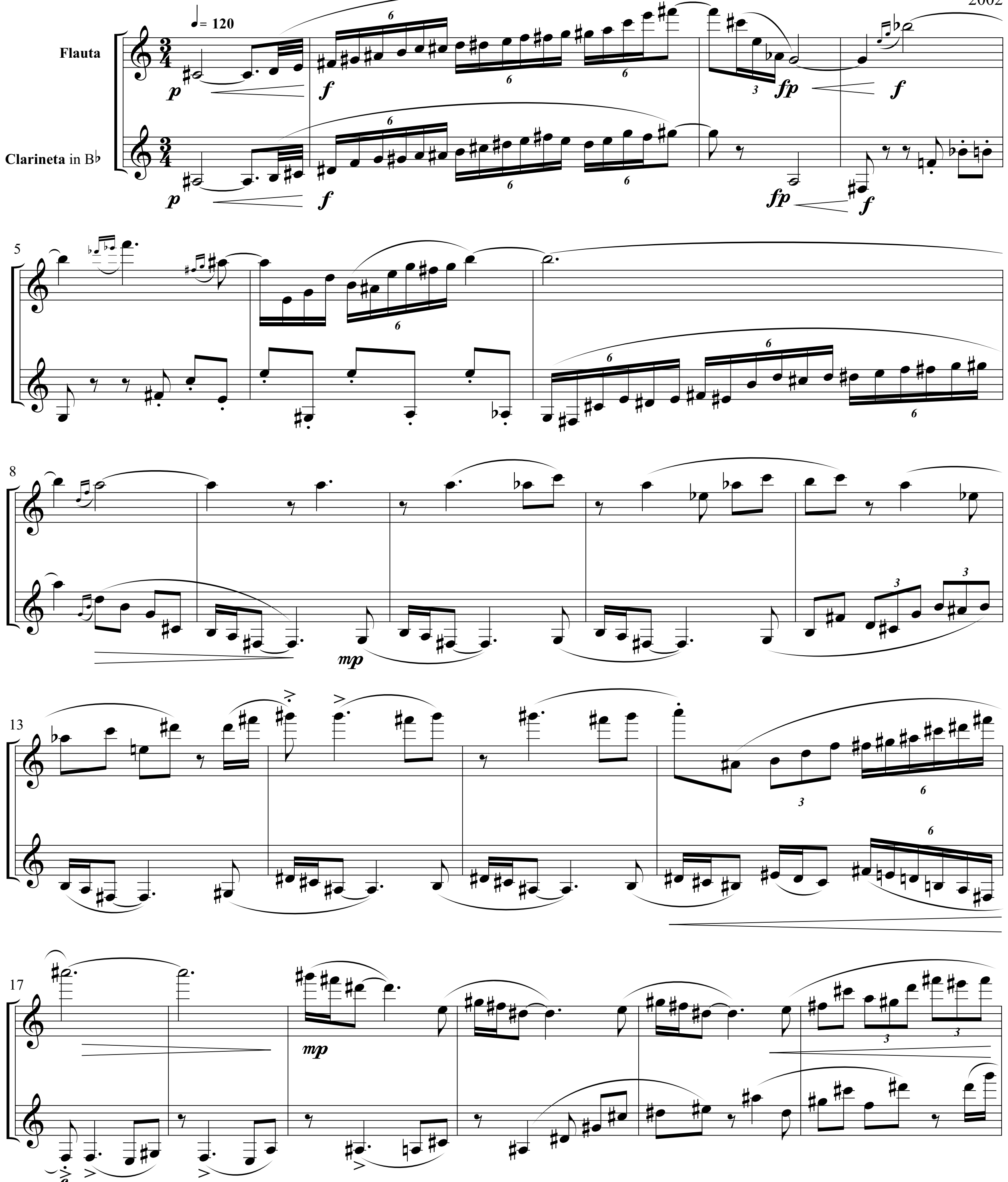

291
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
S 1
S 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ff
f
mp
mf
fp
Prato Susp.
(baq. de feltro)
Tam-Tam
(baq. vassoura)
Ô Ó
A
re vo an do as lem bran ças
re vo an

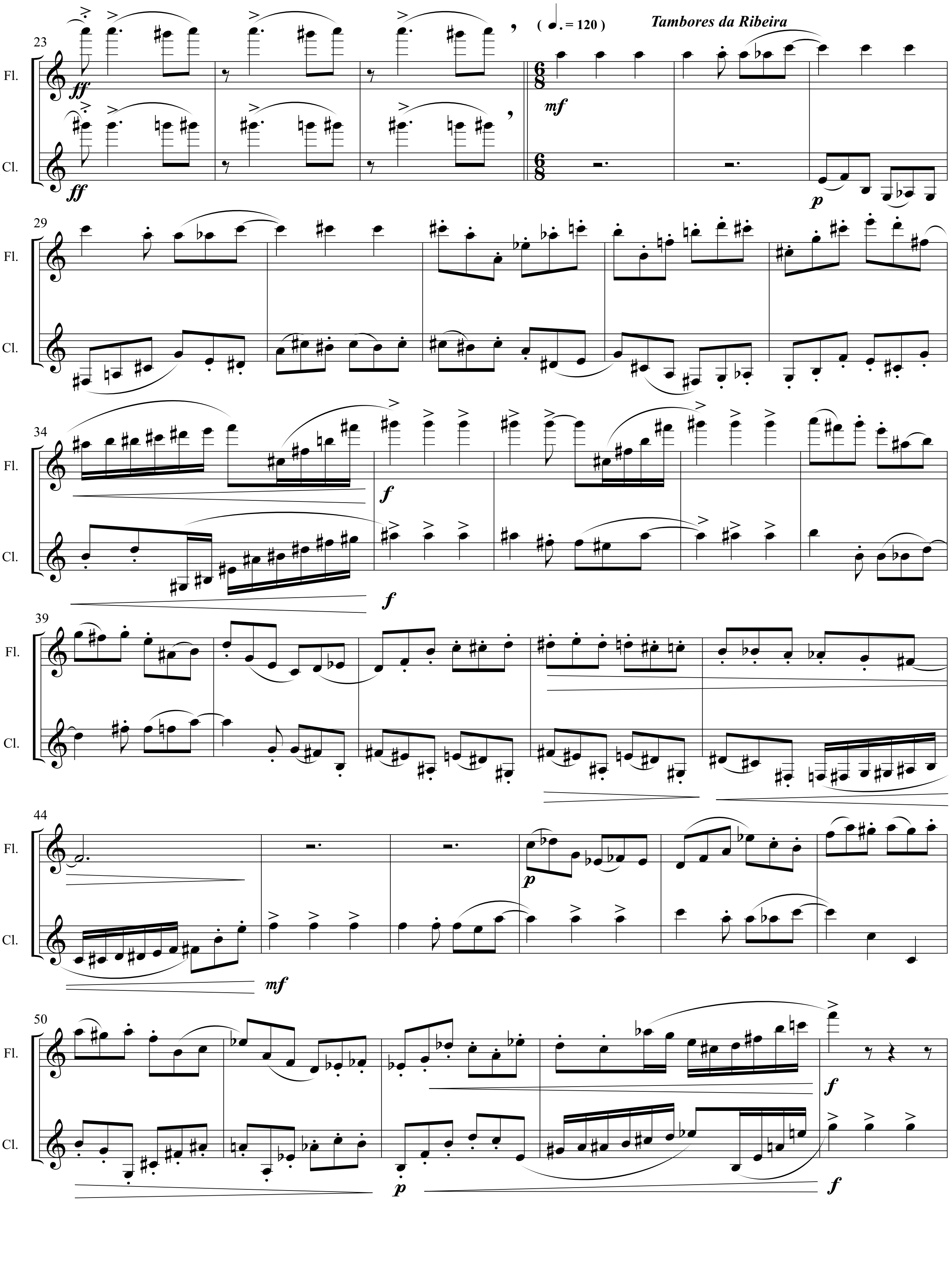

298
Fl.
Ob.
Cl.
Fg.
Tpa.1
Tpa.2
Tpte.
Tbn. 1
Tbn. 2
Perc. 1
mp
deixar soar
mp
Perc. 2
deixar soar
mp
Perc. 3
S 1
p
em bus - ca de paz
paz..sss
paz..sss
S 2
p
doem bus - ca de paz..sss paz..sss
Vln. I
mp
p
a.n.
Vln. II
mp
p
a.n.
Vla.
mp
p
a.n.
Vc.
a.n.
Cb.
a.n.
Dur. 15 min.

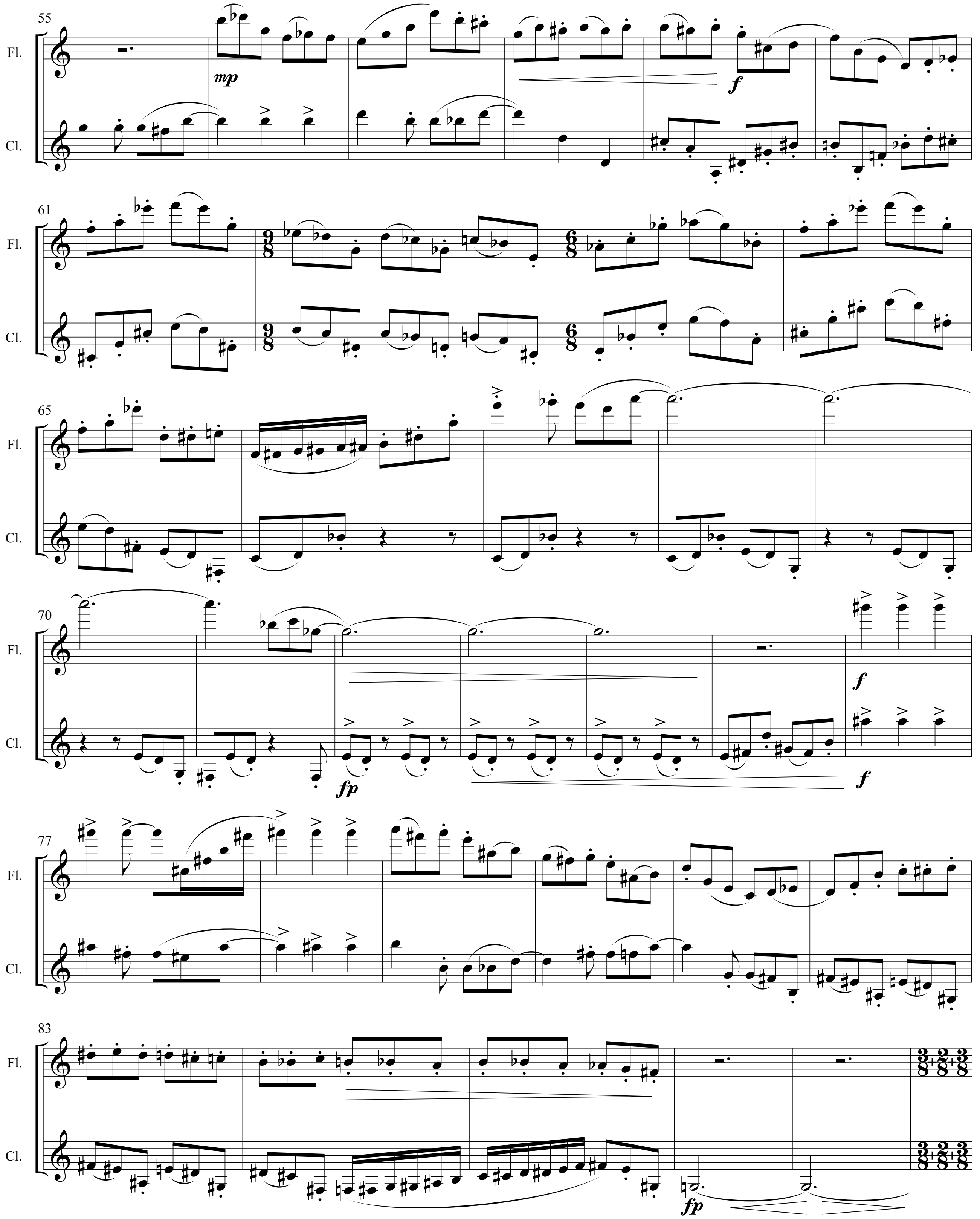
Tambores, Ondas e Frevo

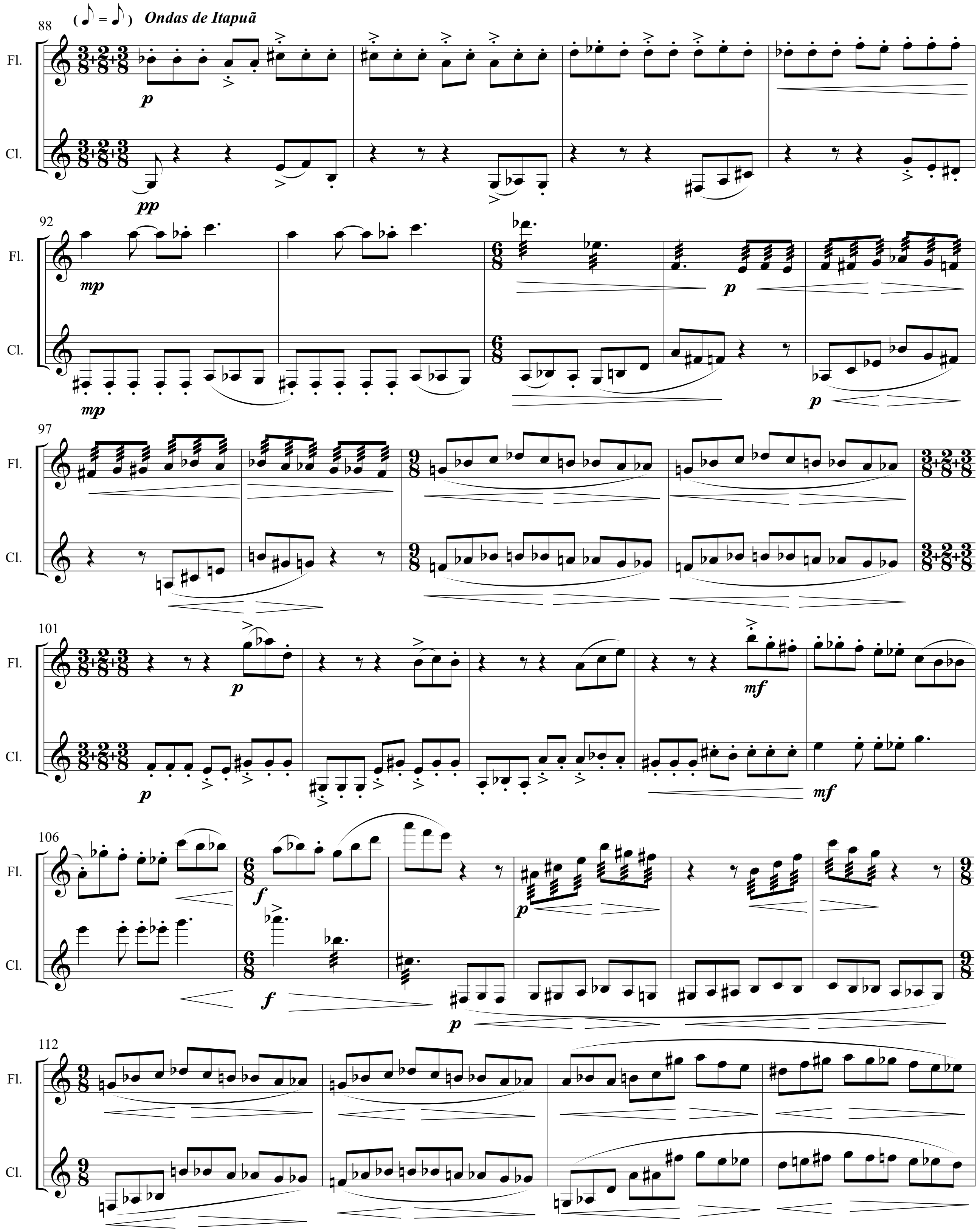
aos amigos Lucas e Pedro

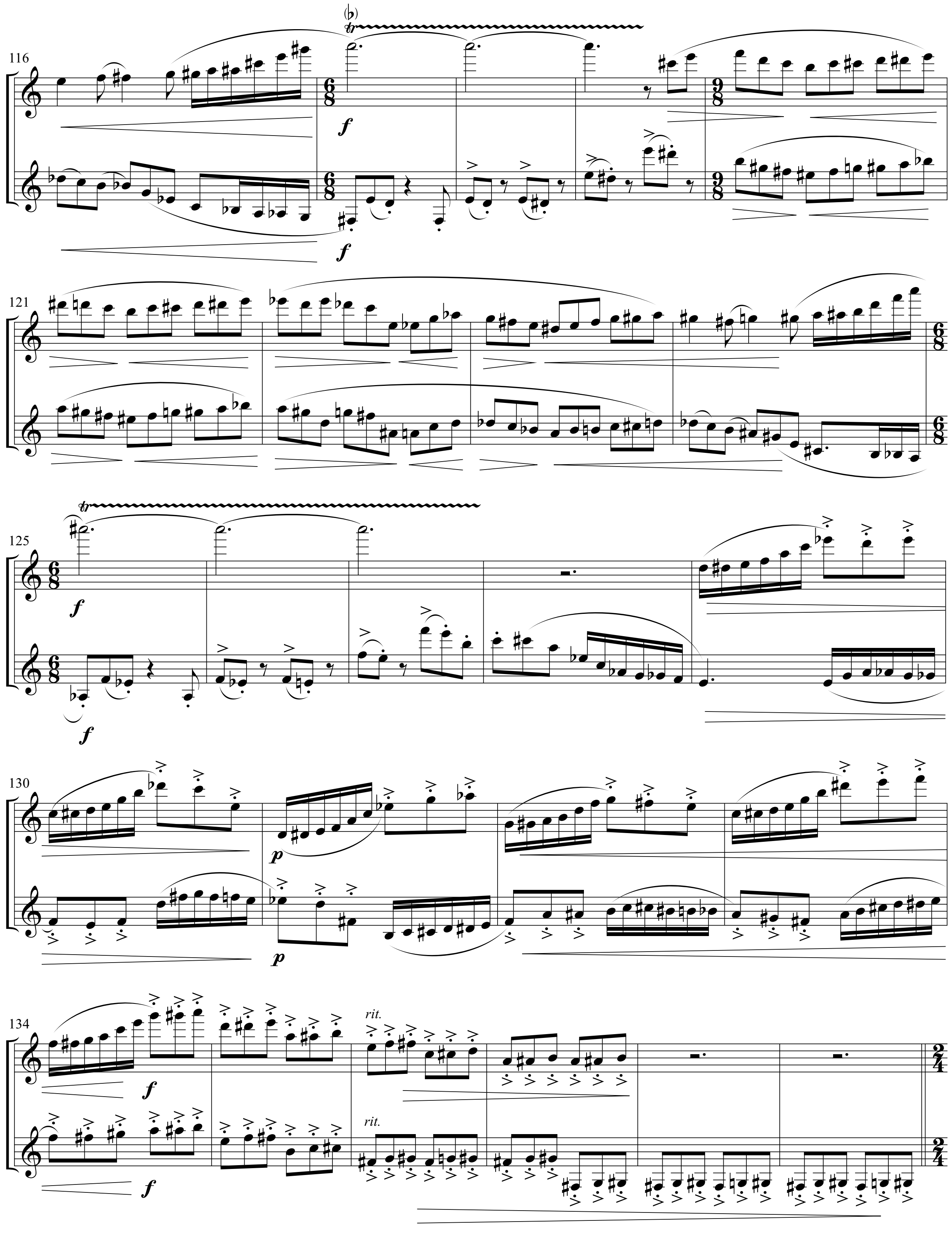
Wellington Gomes
2002

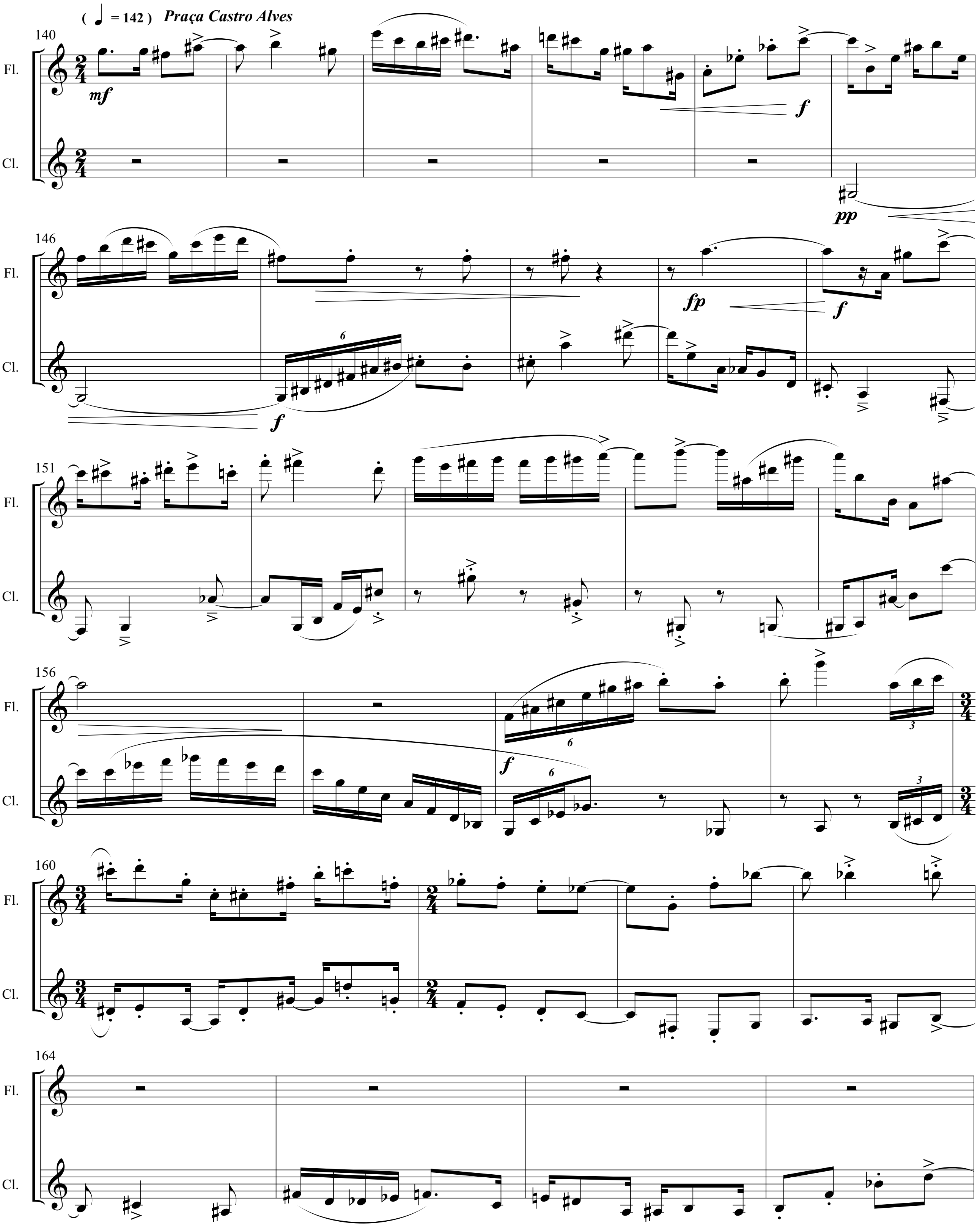


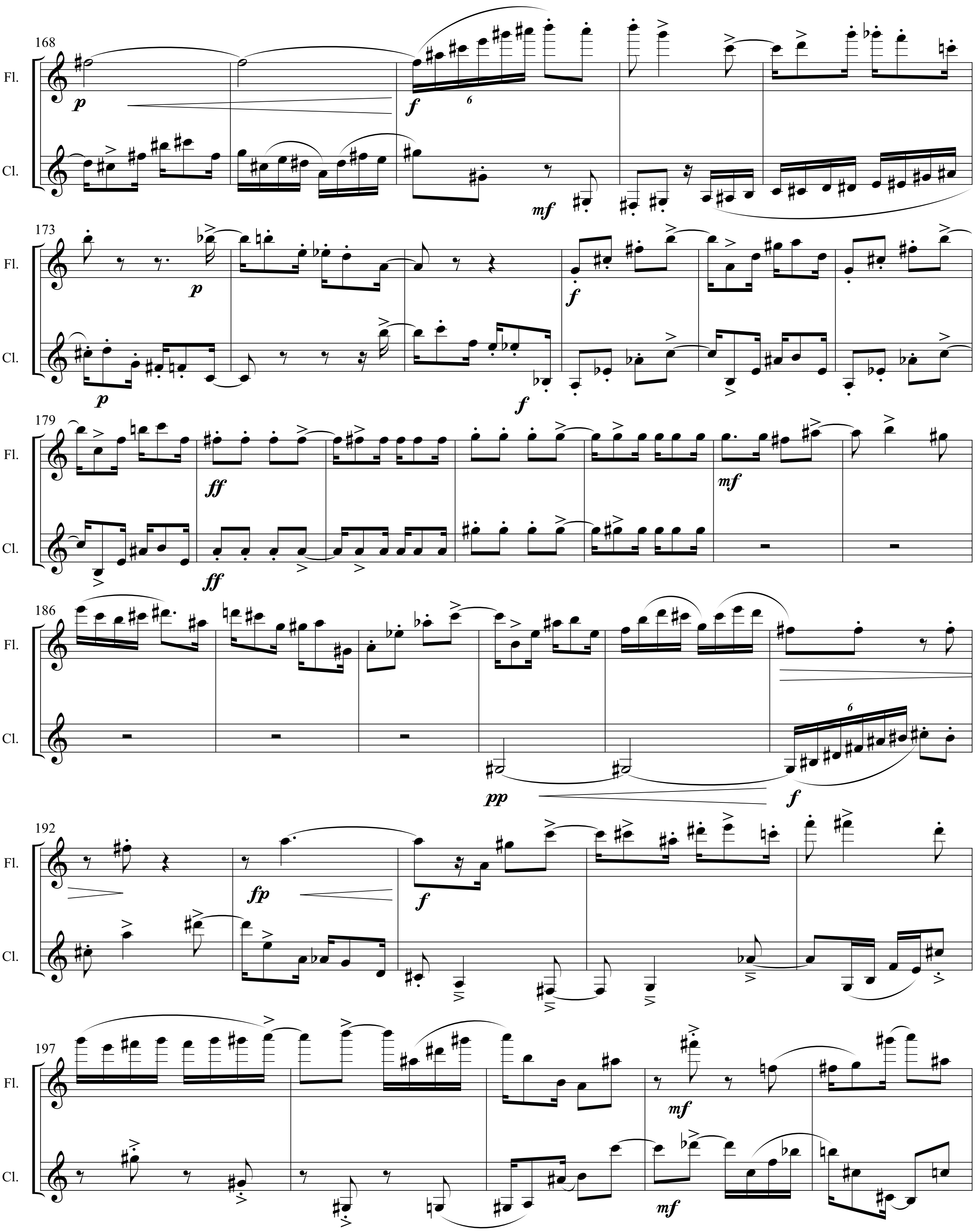

(♩. = 120)
Tambores da Ribeira
Fl.
Cl.
ff
mf
p
f

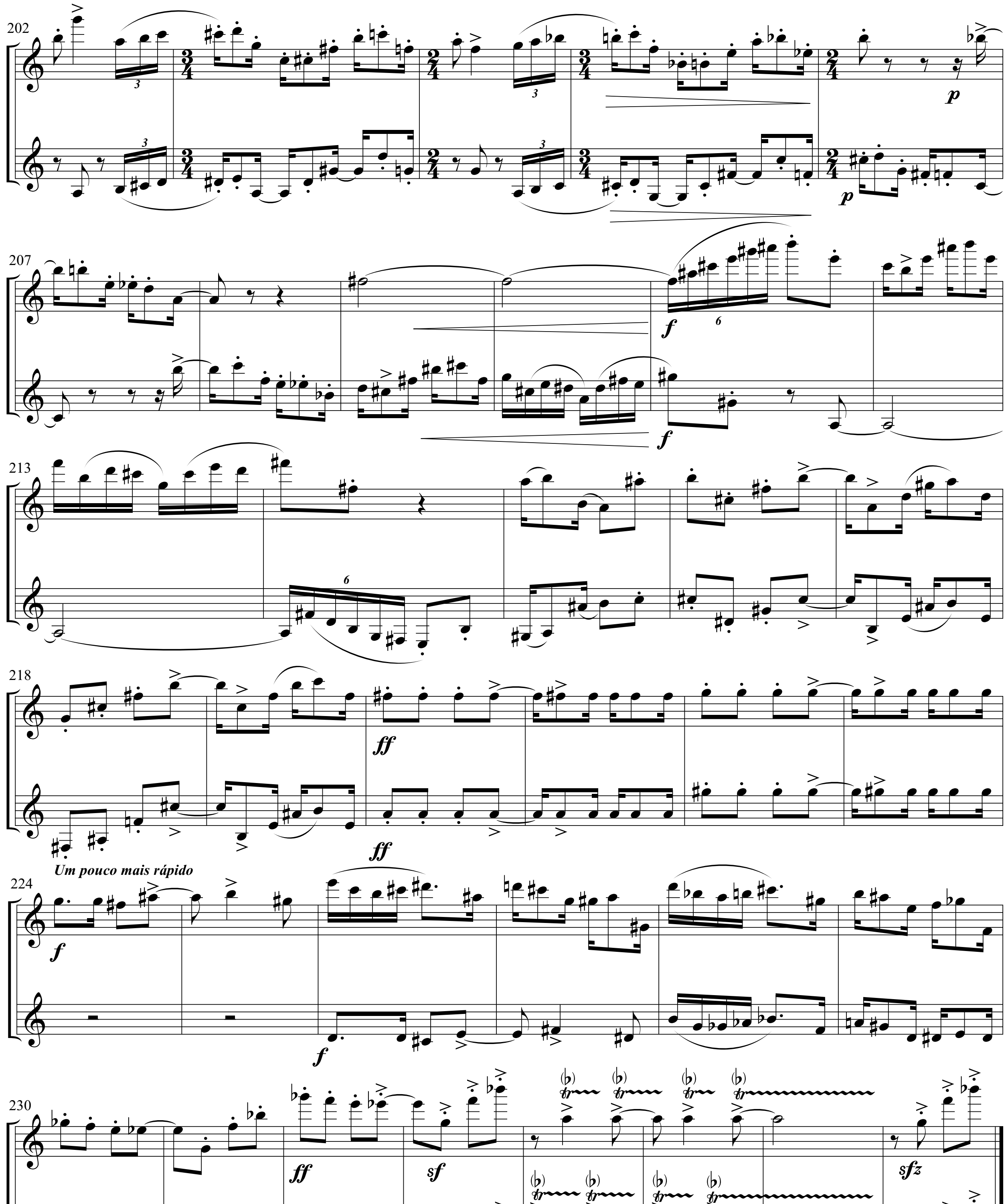

55
Fl.
Cl.
mp
f
61
65
70
fp
77
83


88
Ondas de Itapuã
Fl.
Cl.
p
pp
92
mp
p
97
101
mf
106
f
112


116
Fl.
Cl.
tr
f
f
121
125
tr
f
f
130
p
p
134
f
f
rit.
rit.


(♩ = 142) Praça Castro Alves
140
Fl.
Cl.
mf
f
pp
146
6
fp
151
156
6
3
160
164

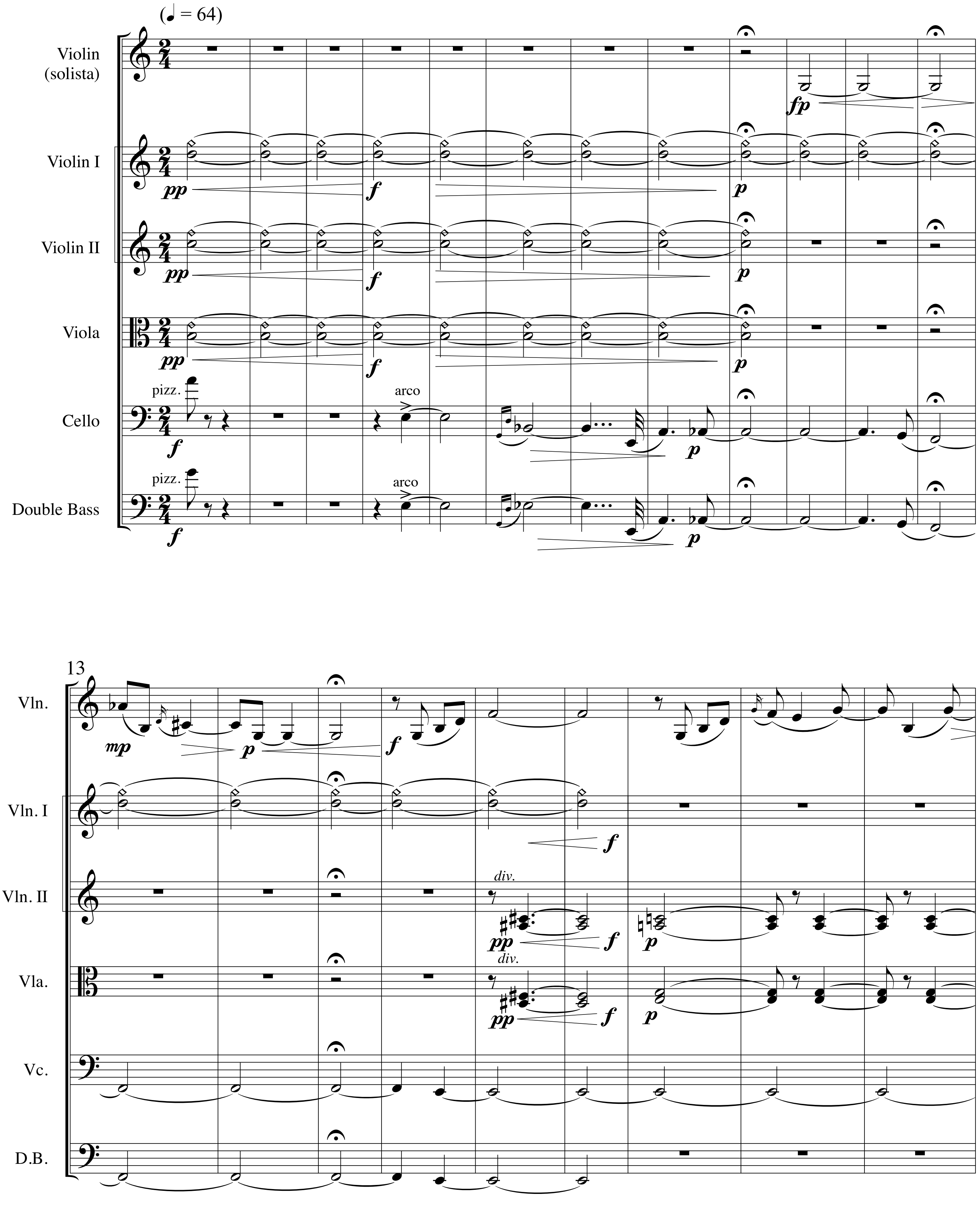

168
Fl.
Cl.
173
179
186
192
197

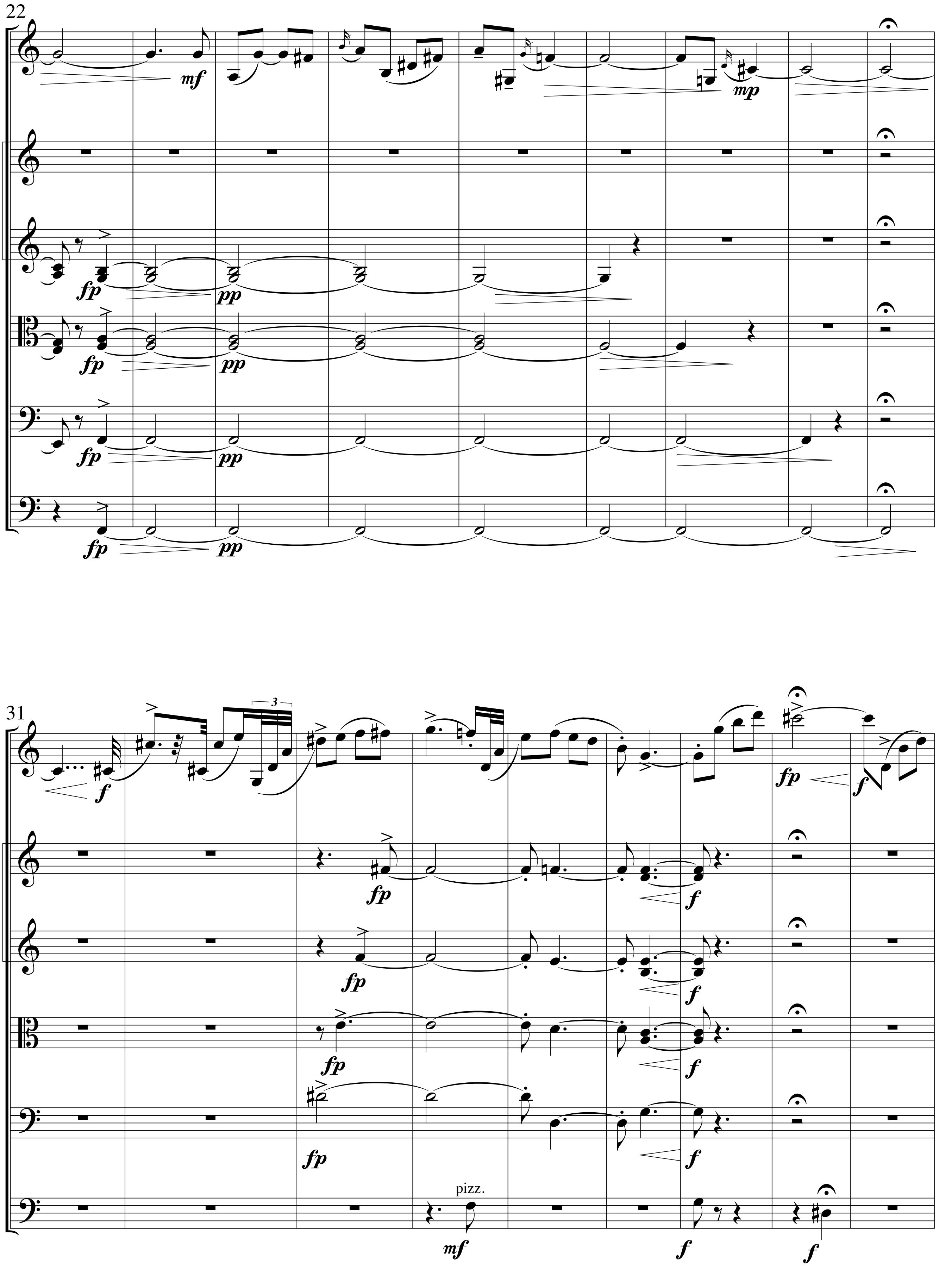

Fl.
Cl.
Um pouco mais rápido

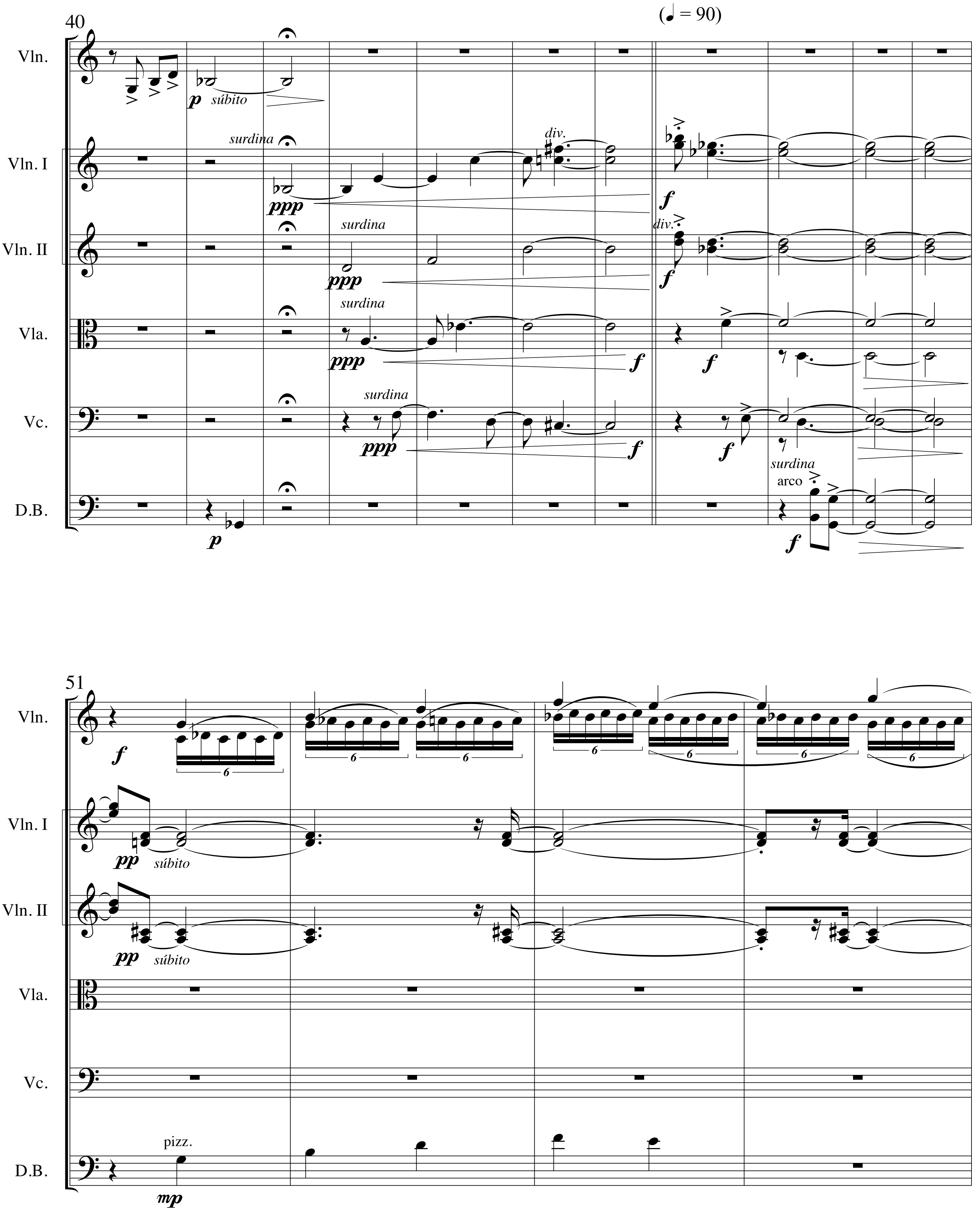
Variações poéticas sobre um sertão esquecido

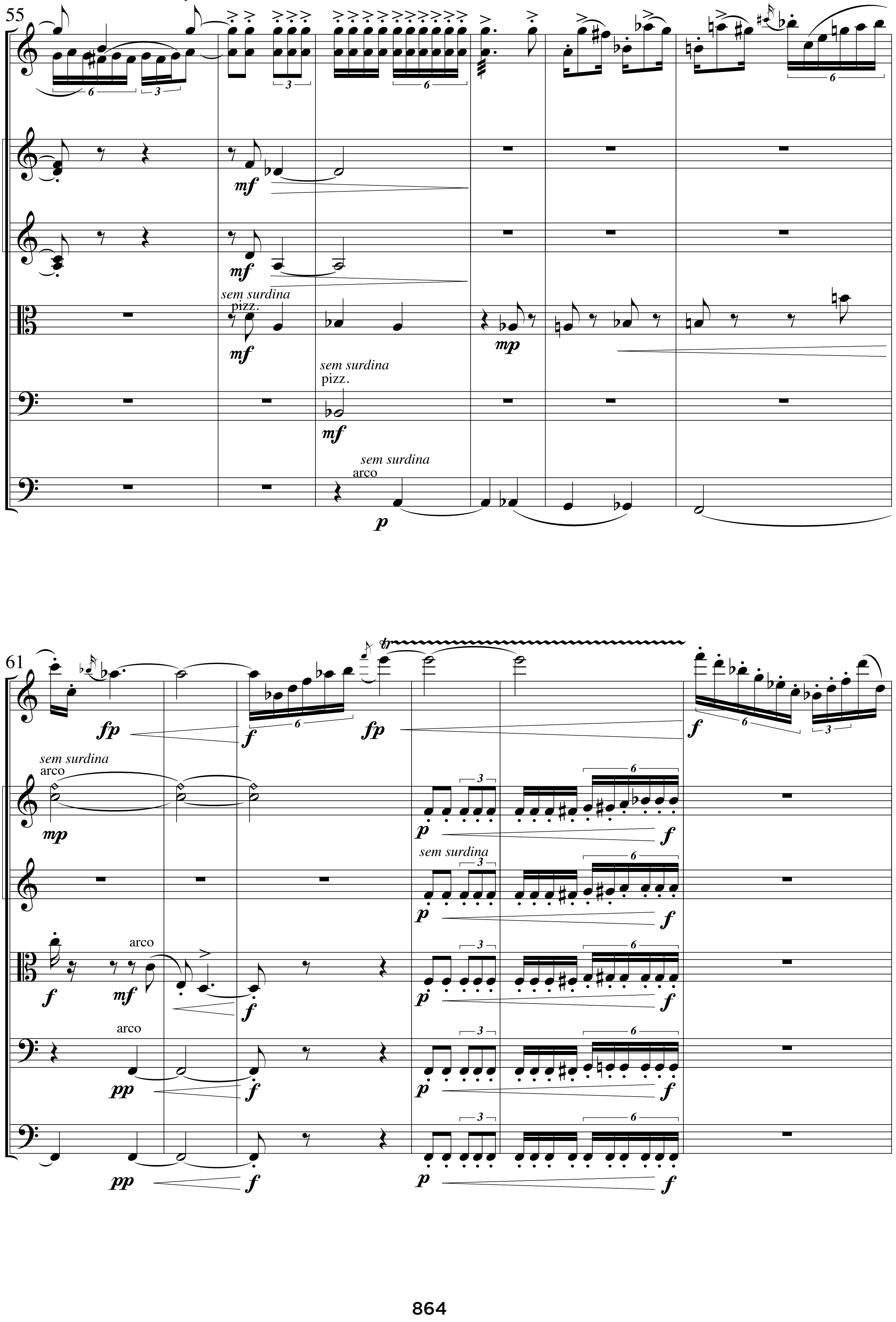
Dedicada a Daniel Guedes

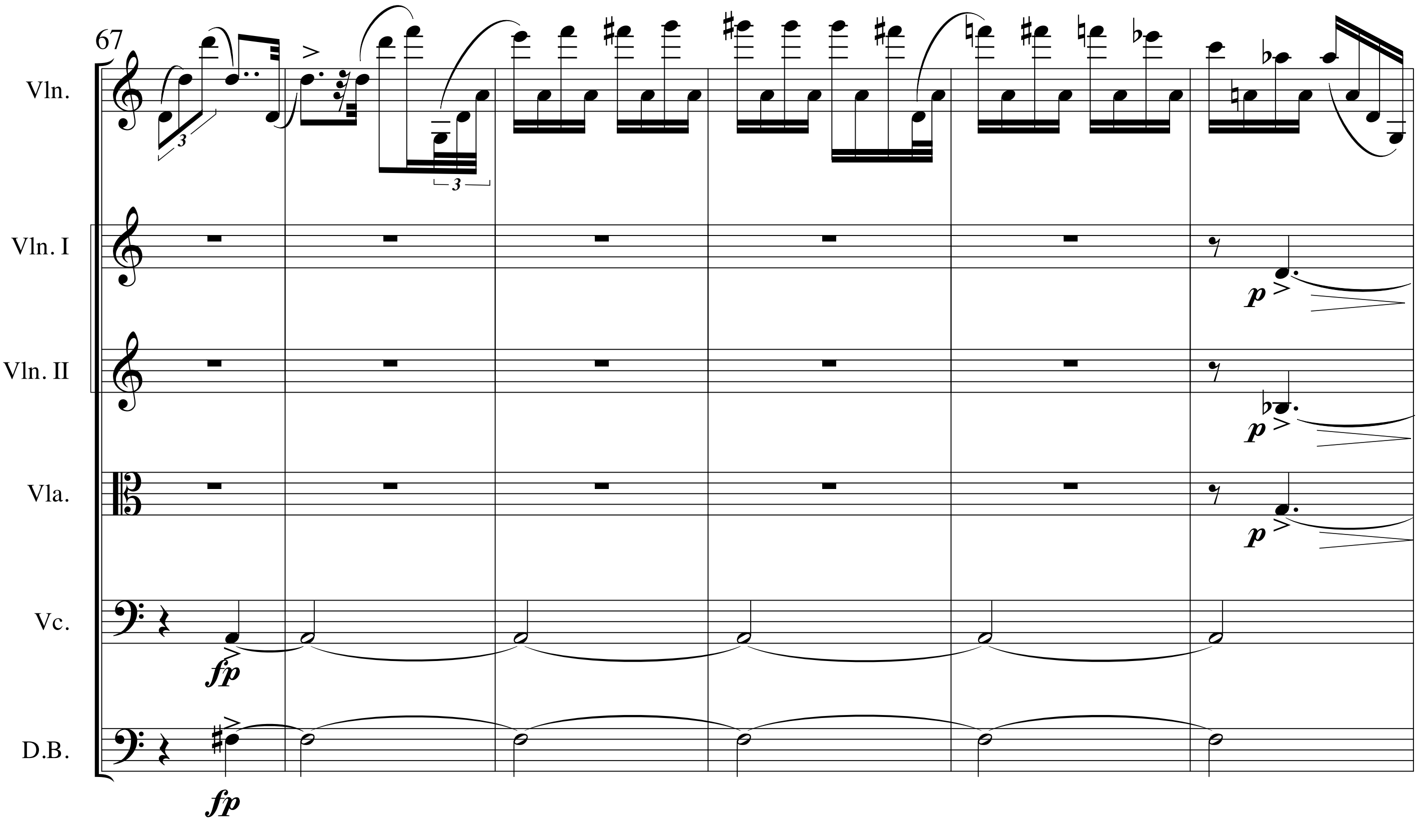
Wellington Gomes
(2014)

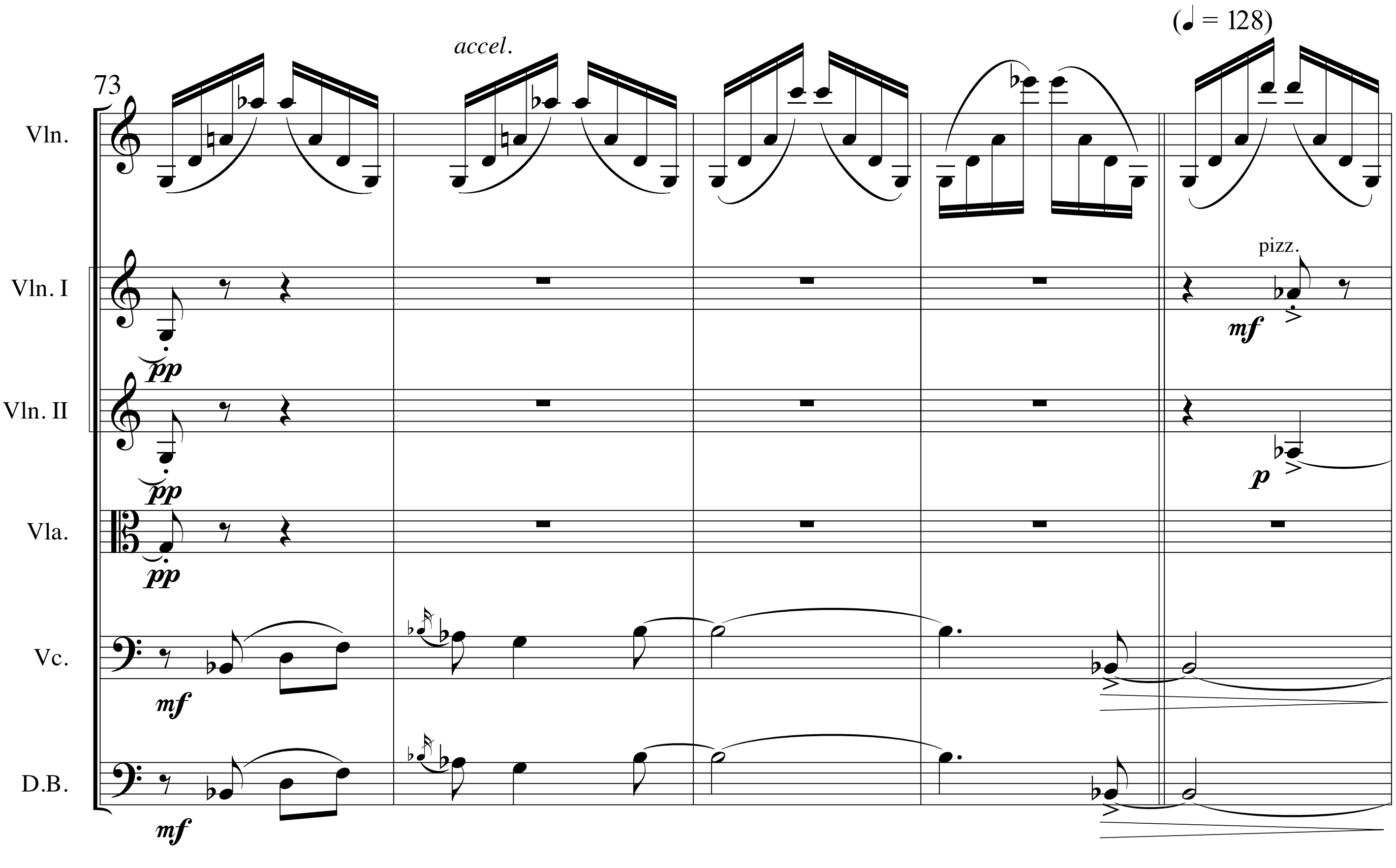


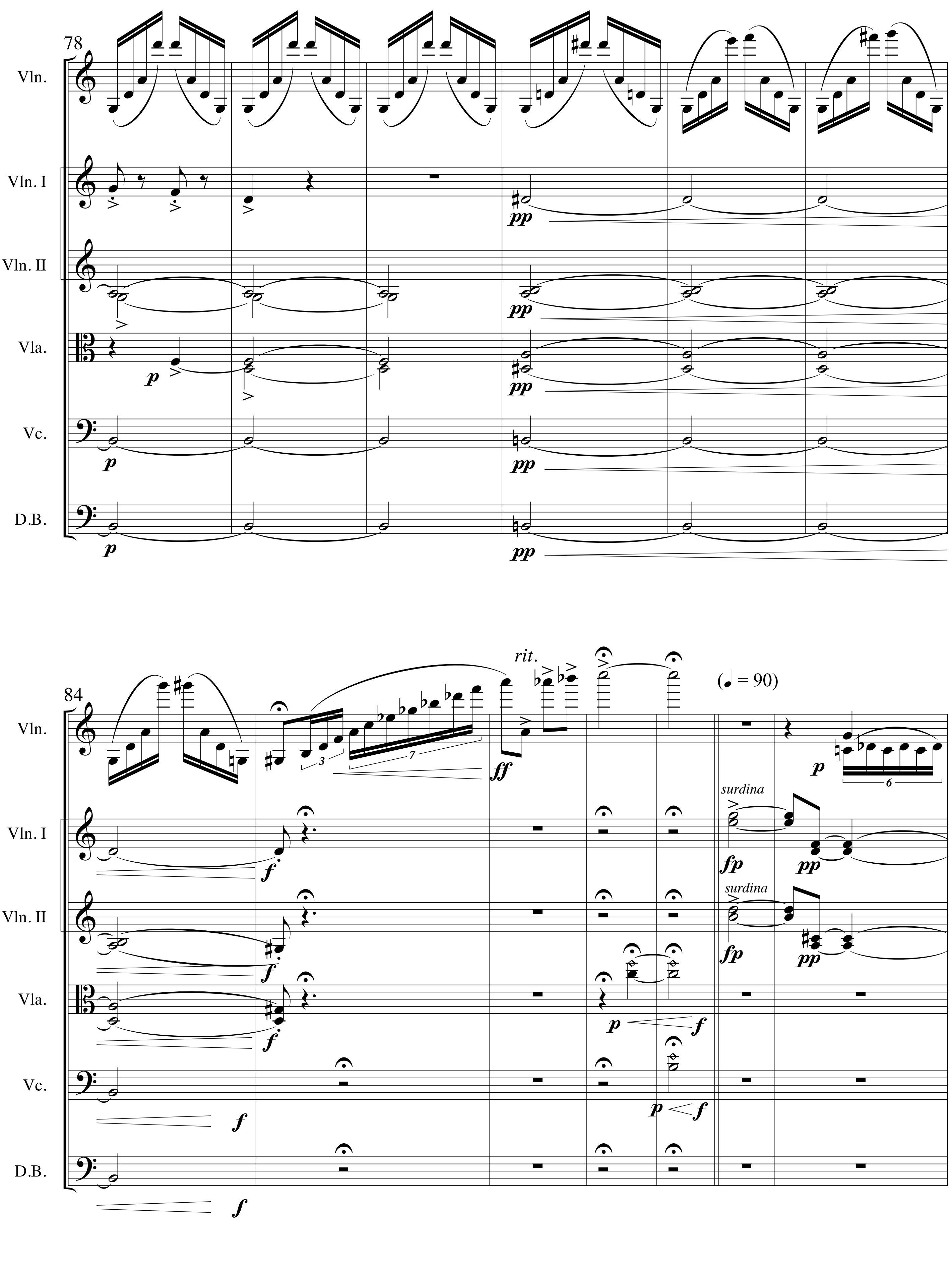

22
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mp
fp
pp
31
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
f
fp
pizz.
mf

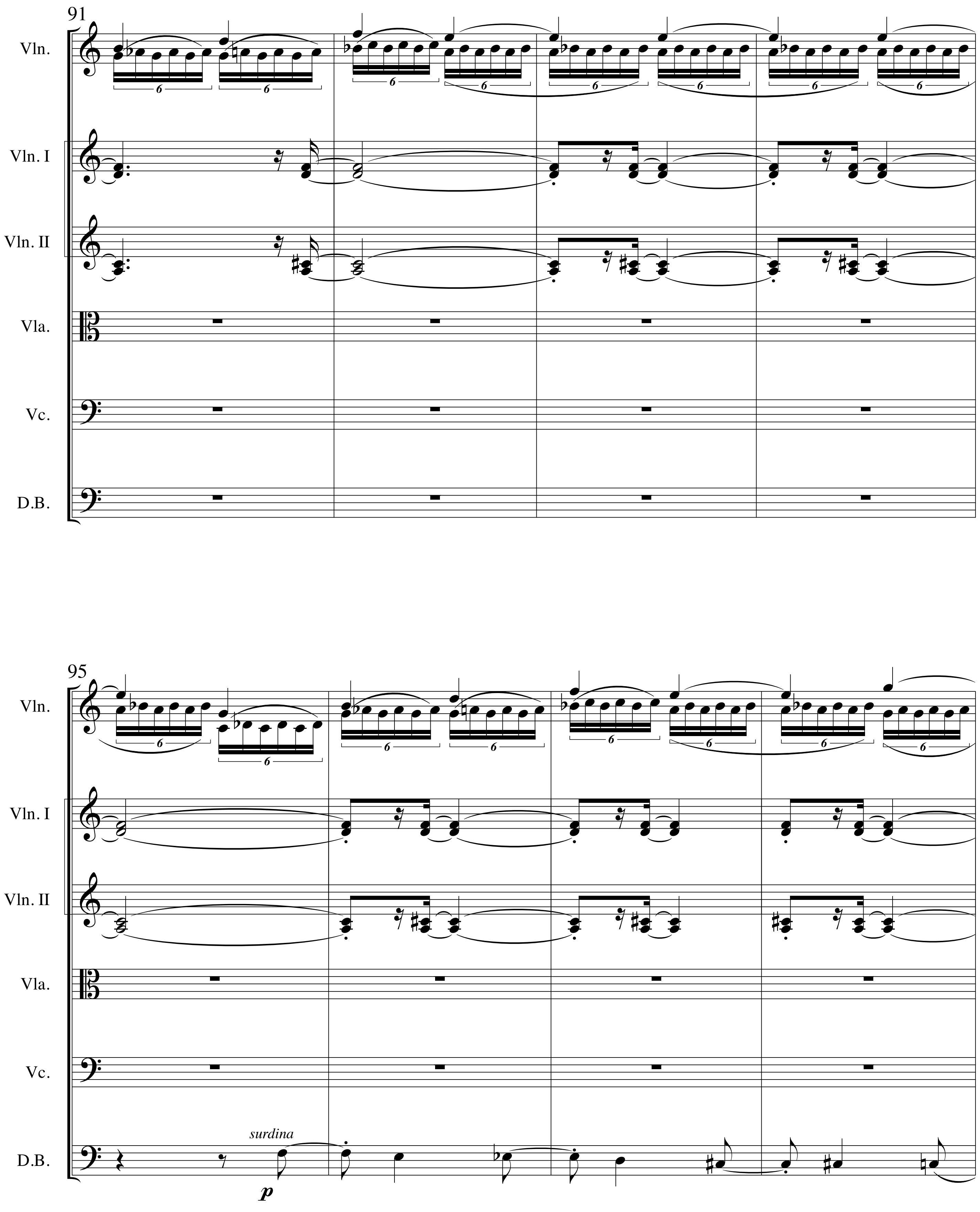

40
(♩ = 90)
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p súbito
surdina
ppp
div.
f
arco
pizz.
51
pp súbito
mp
6

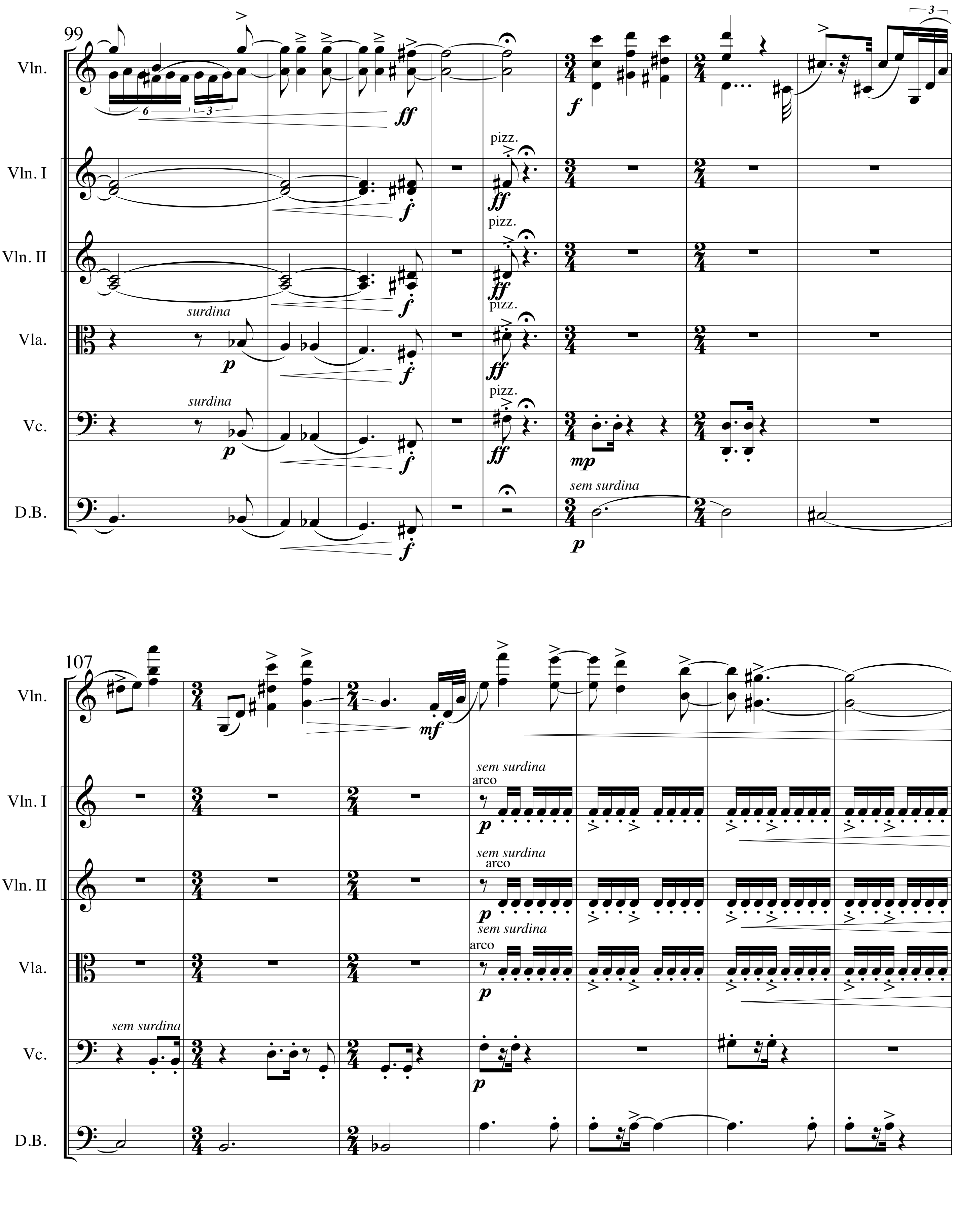

55
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sem surdina
pizz.
sem surdina
pizz.
sem surdina
arco
mf
mf
mf
mf
mp
p
61
sem surdina
arco
sem surdina
arco
arco
fp
f
fp
f
mp
p
f
p
f
f
mf
f
p
f
pp
f
p
f
pp
f
p
f

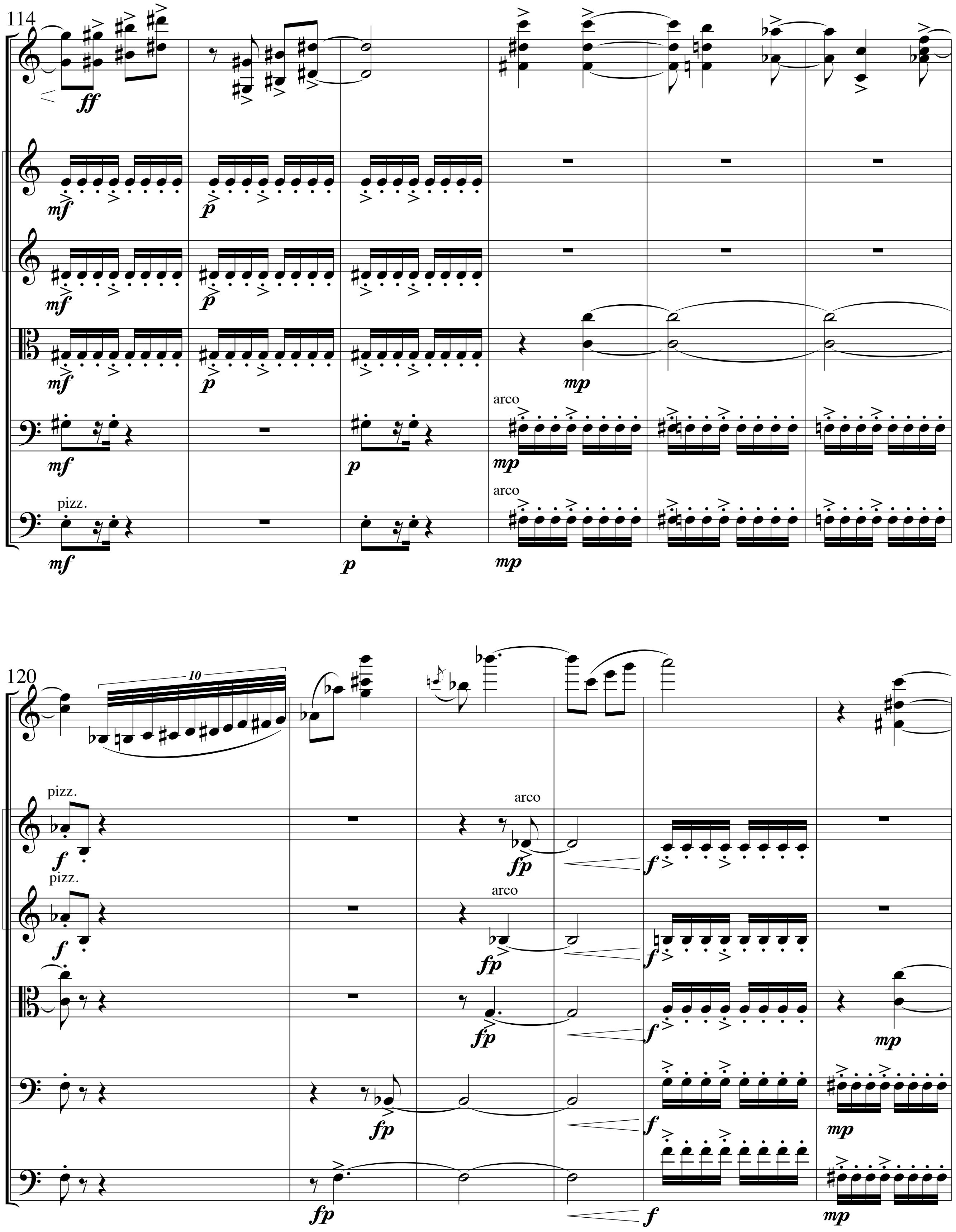

67
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
3
p
p
p
fp
fp

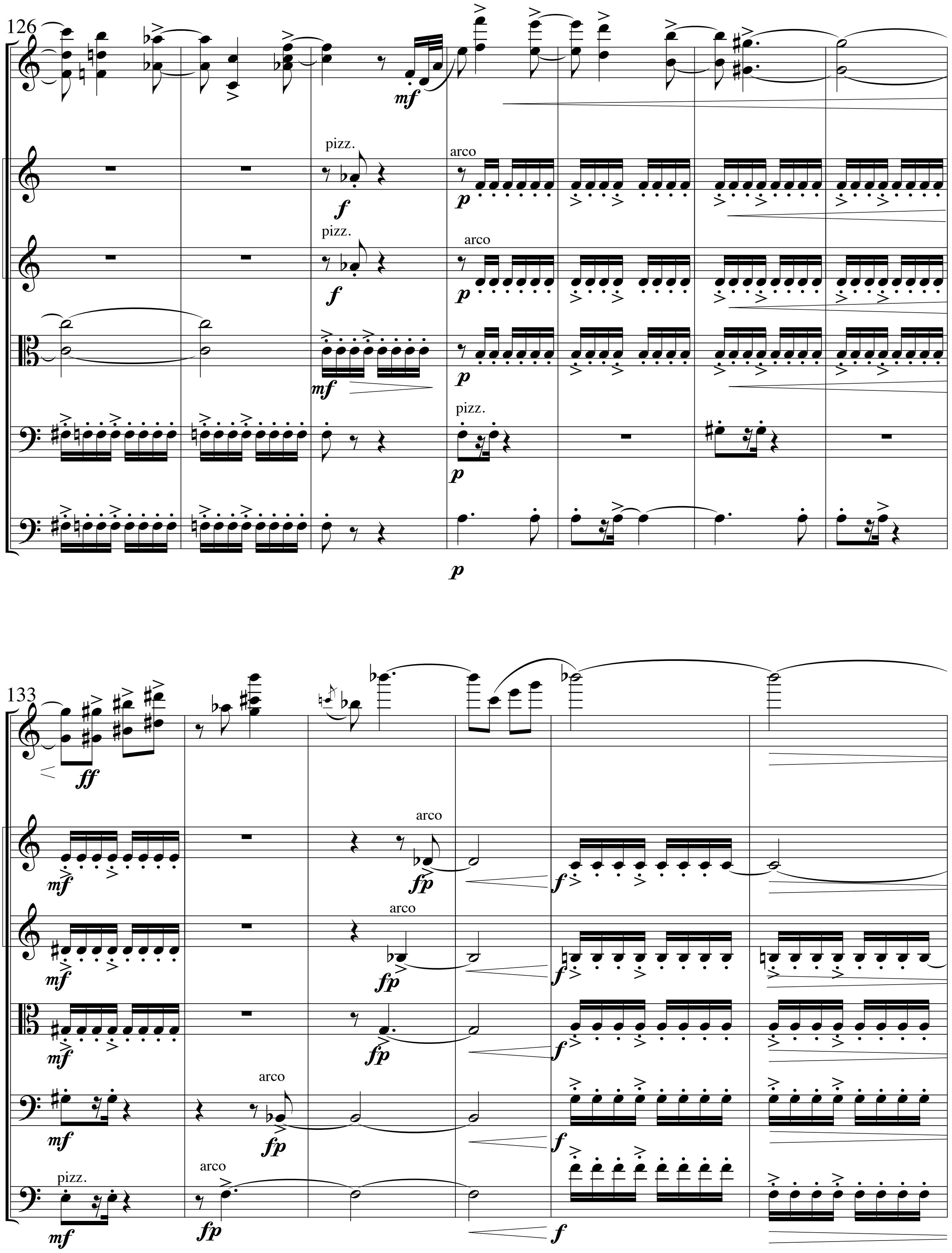

73
accel.
(♩ = 128)
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
pp
pp
pizz.
mf
p
mf
mf

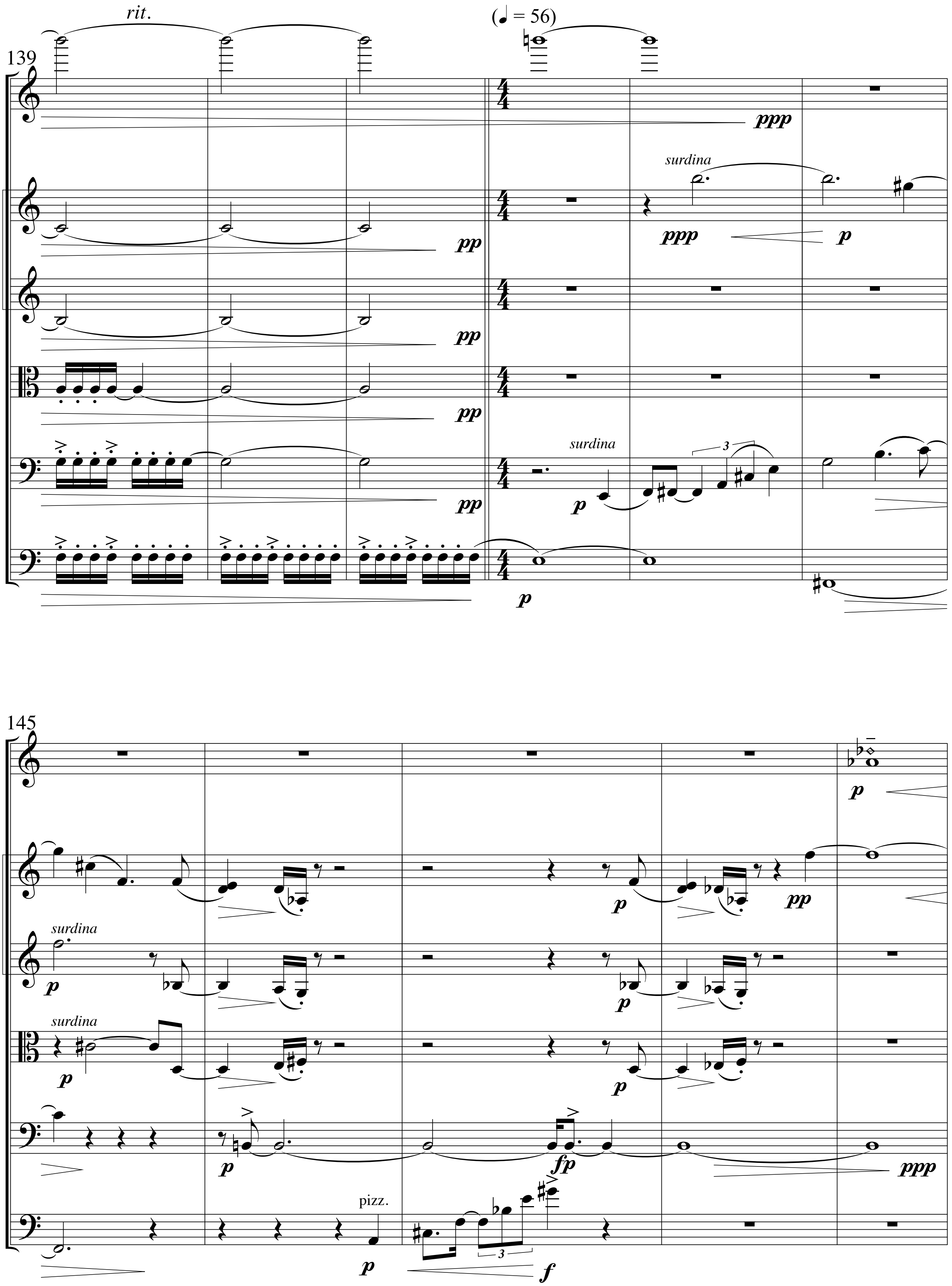

78
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
pp
84
rit.
(♩ = 90)
surdina
3
7
6
ff
f
fp

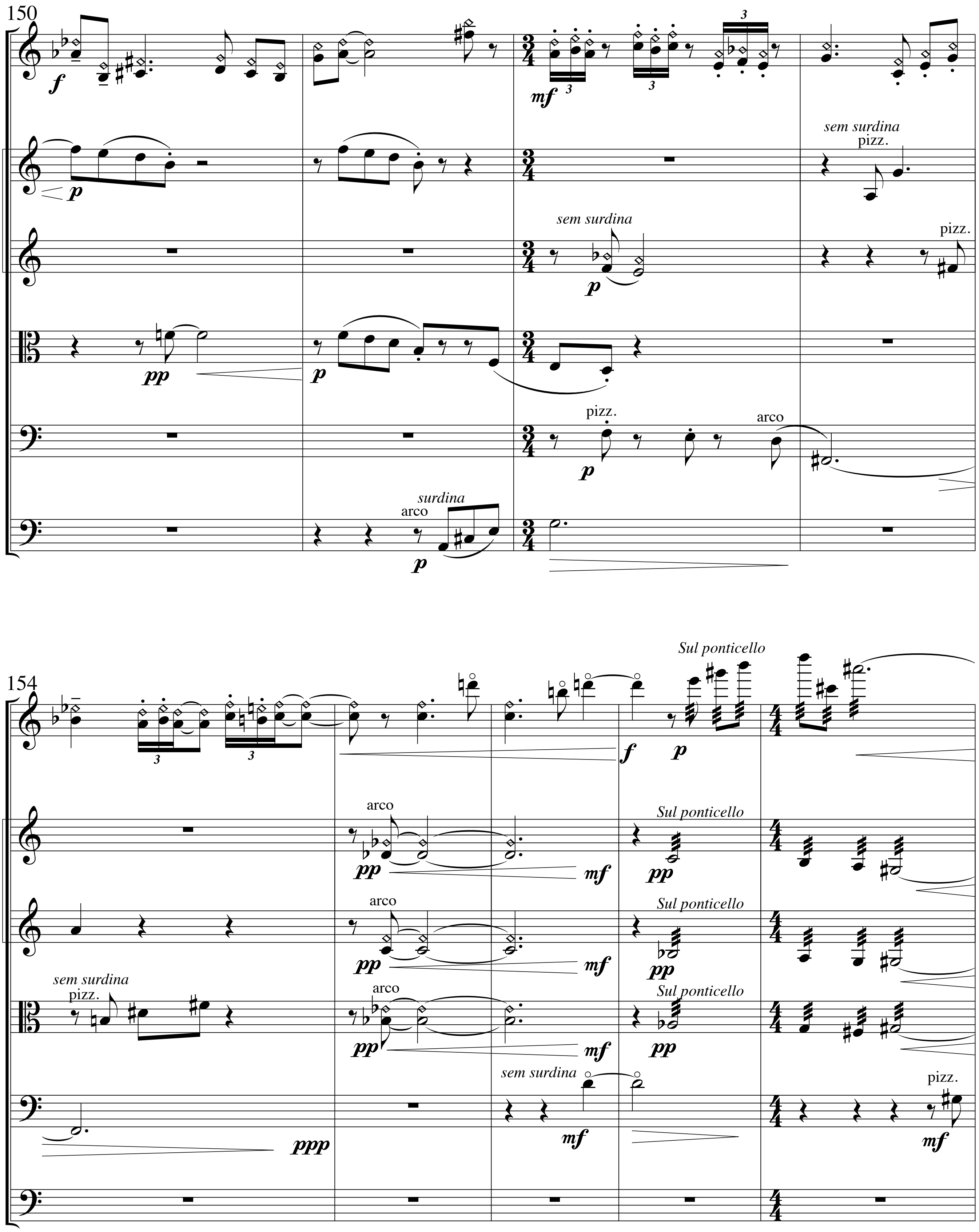

91
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
95
surdina
p

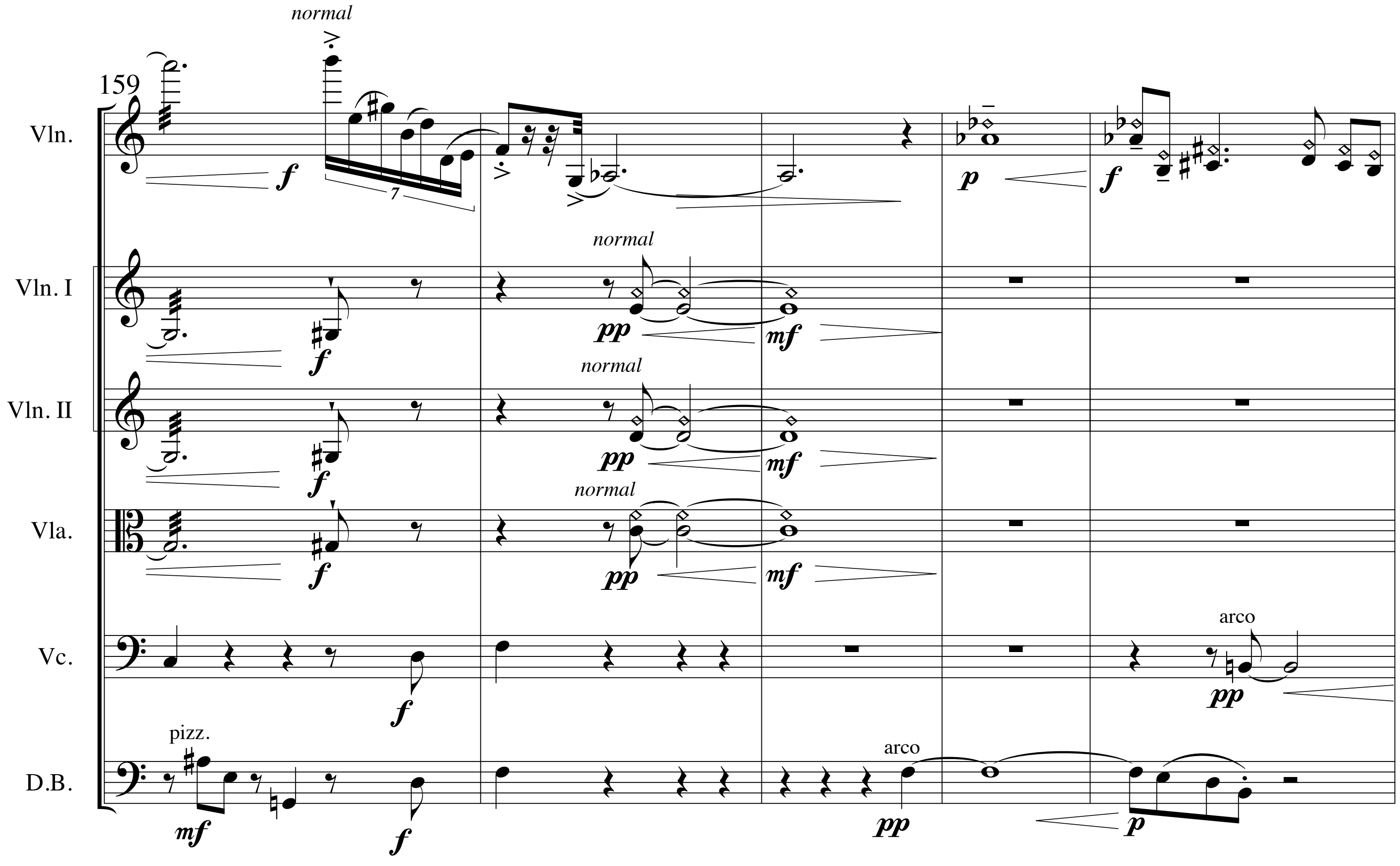

99
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
surdina
surdina
pizz.
pizz.
pizz.
pizz.
sem surdina
107
sem surdina
arco
sem surdina
arco
sem surdina
arco
sem surdina


114
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
p
mp
arco
pizz.
120
10
f
fp

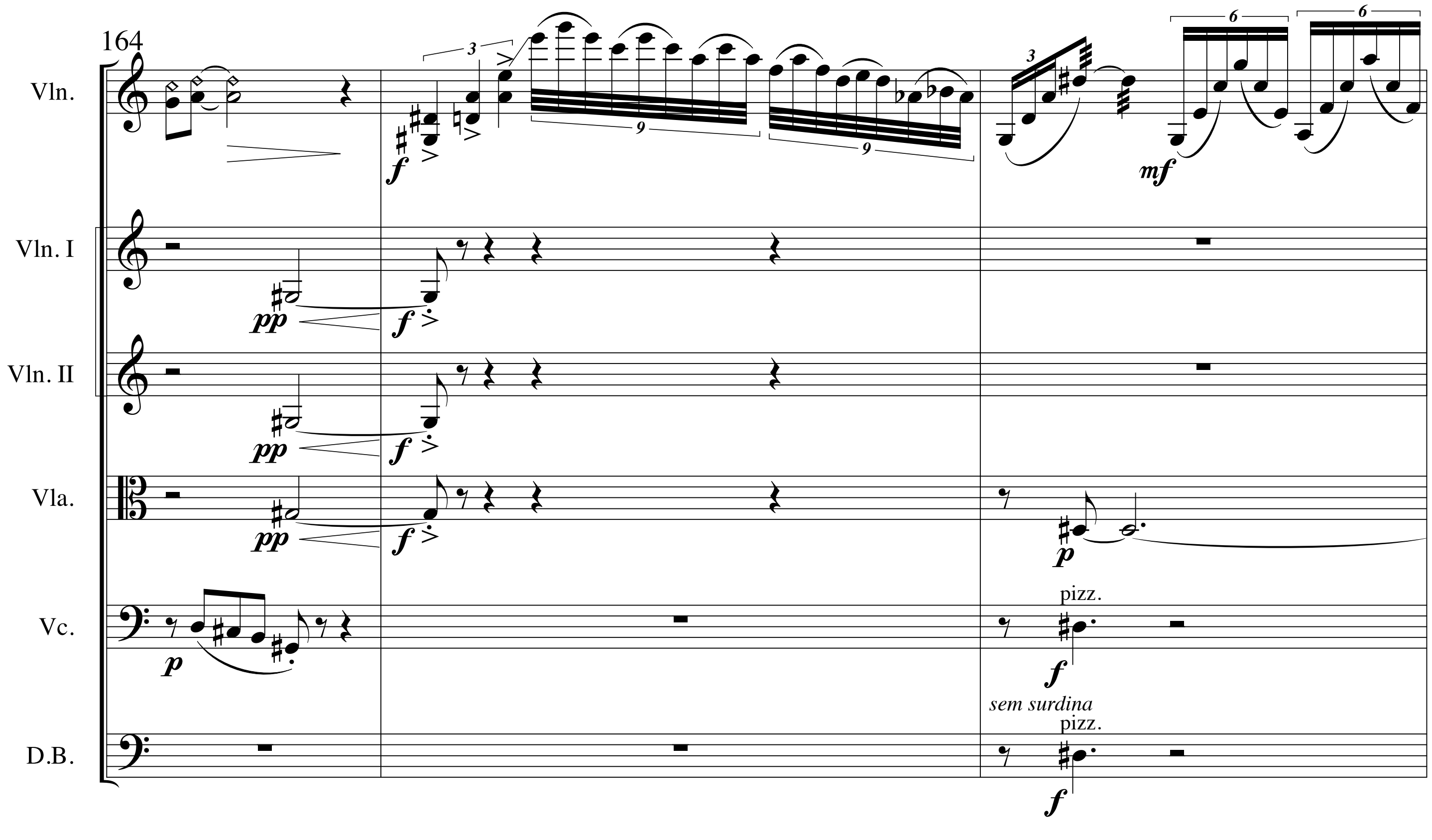

126
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
pizz.
f
arco
p
133
ff
fp
fp
pizz.
arco


139
rit.
(♩ = 56)
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ppp
surdina
pp
p
145
pizz.
fp
f

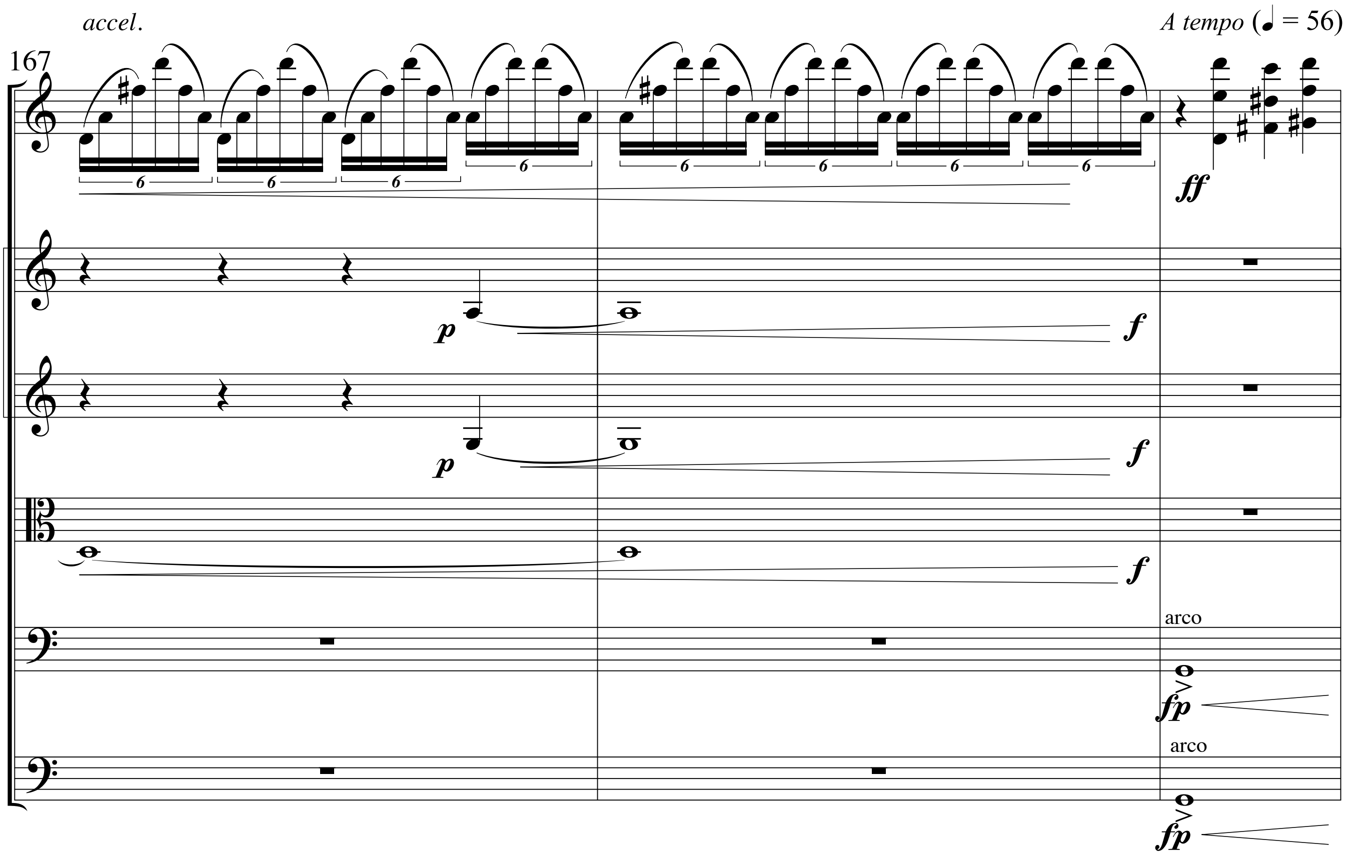

150
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sem surdina
pizz.
arco
surdina
154
Sul ponticello
sem surdina
pizz.
arco
ppp

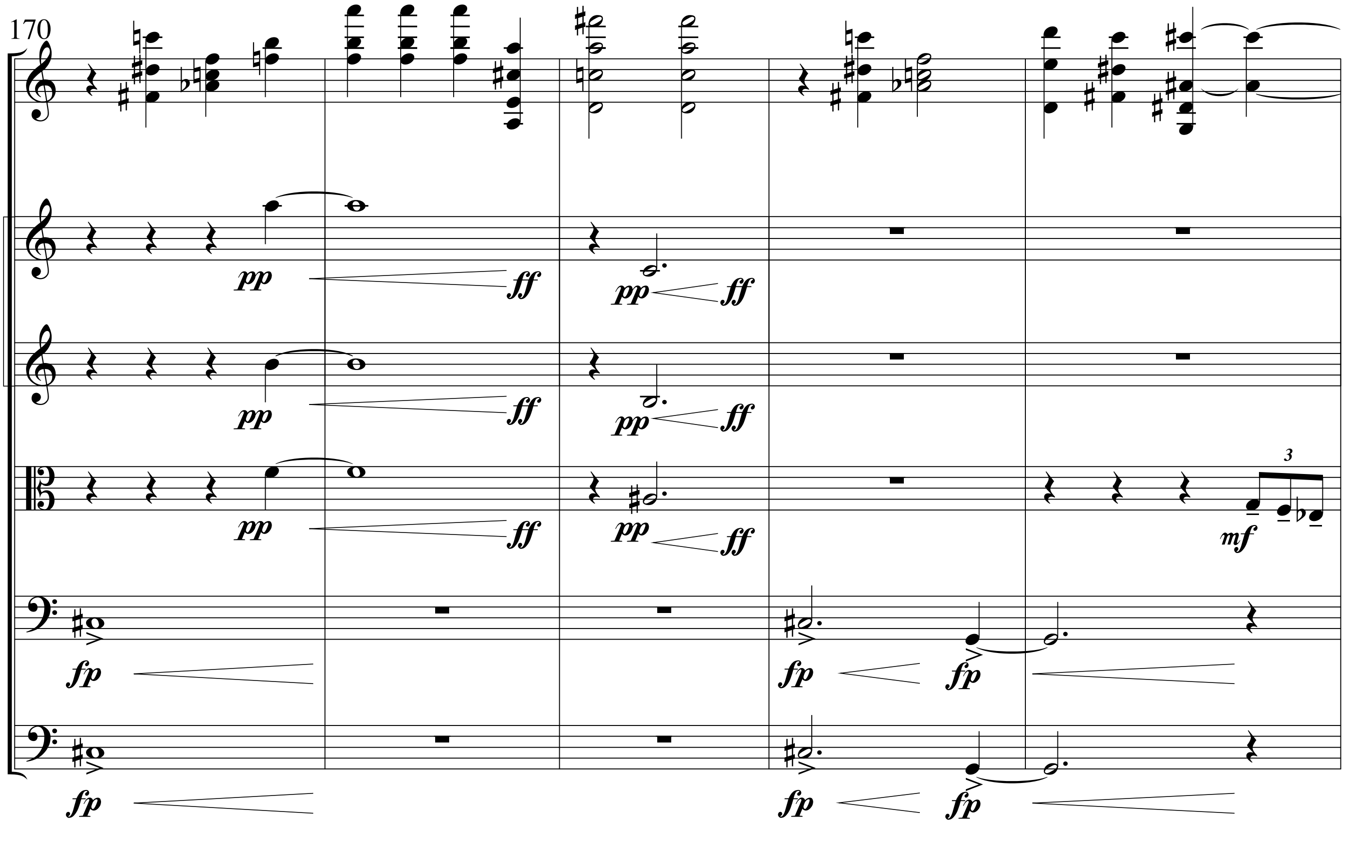


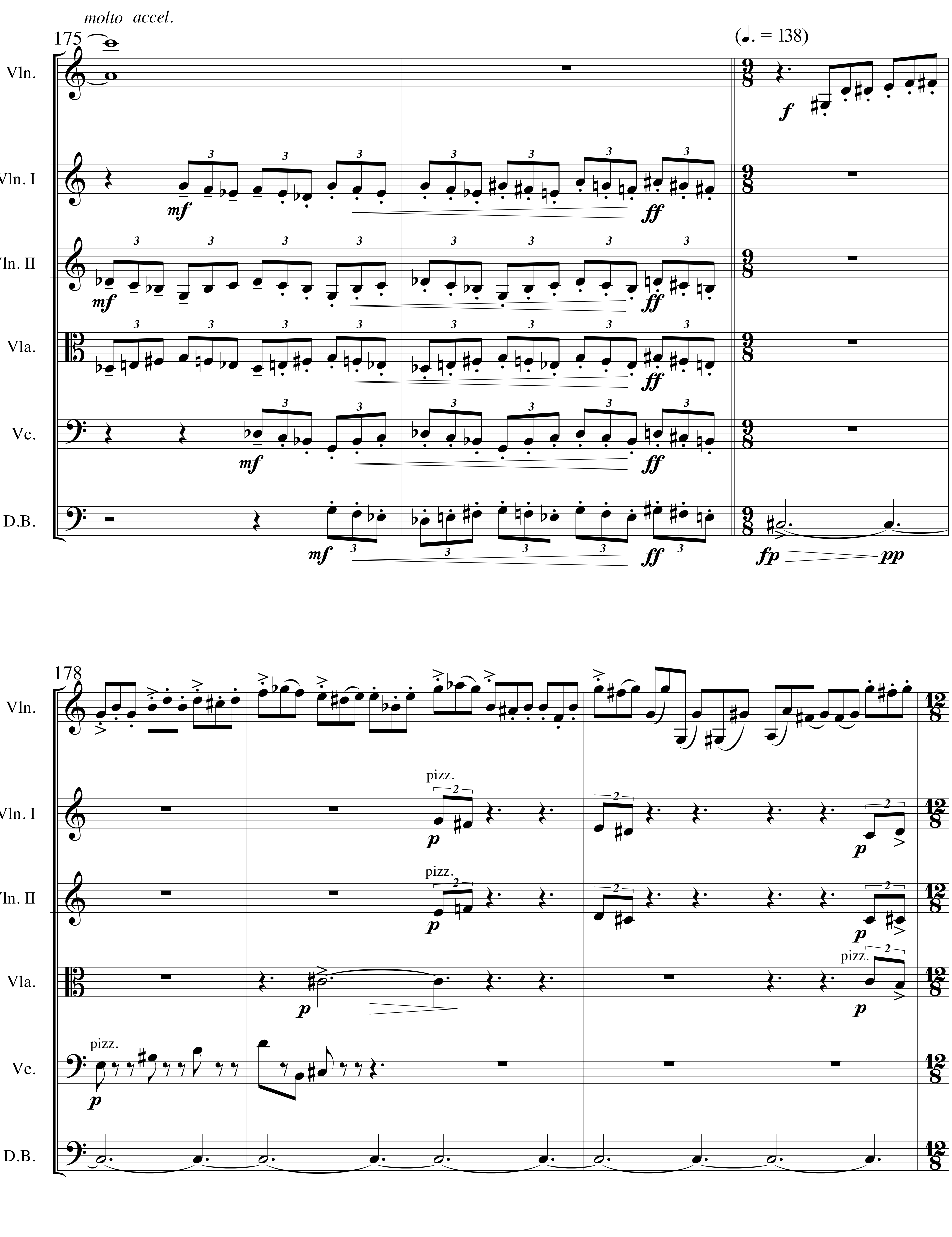
159
normal
normal
normal
normal
arco
pizz.
arco
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

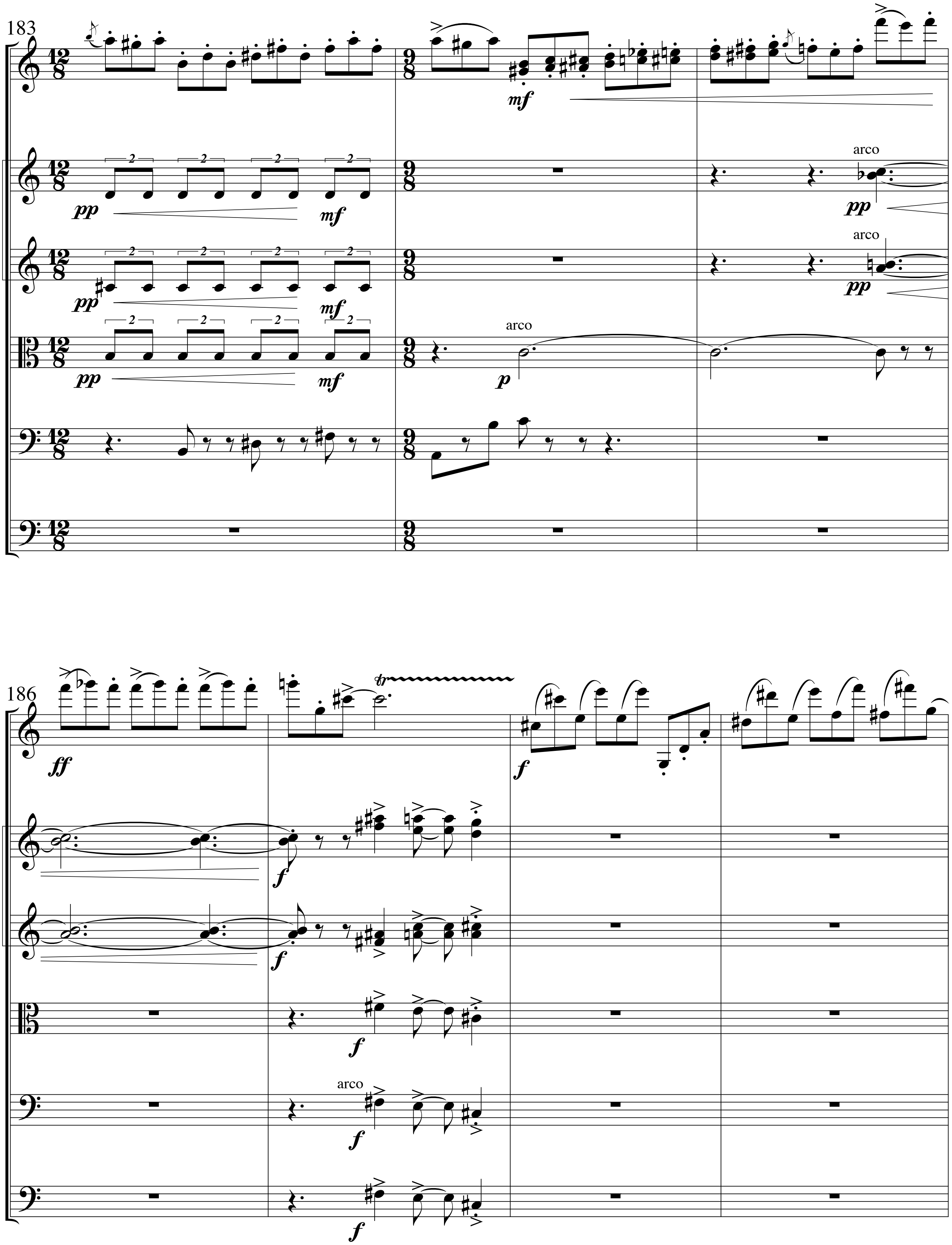


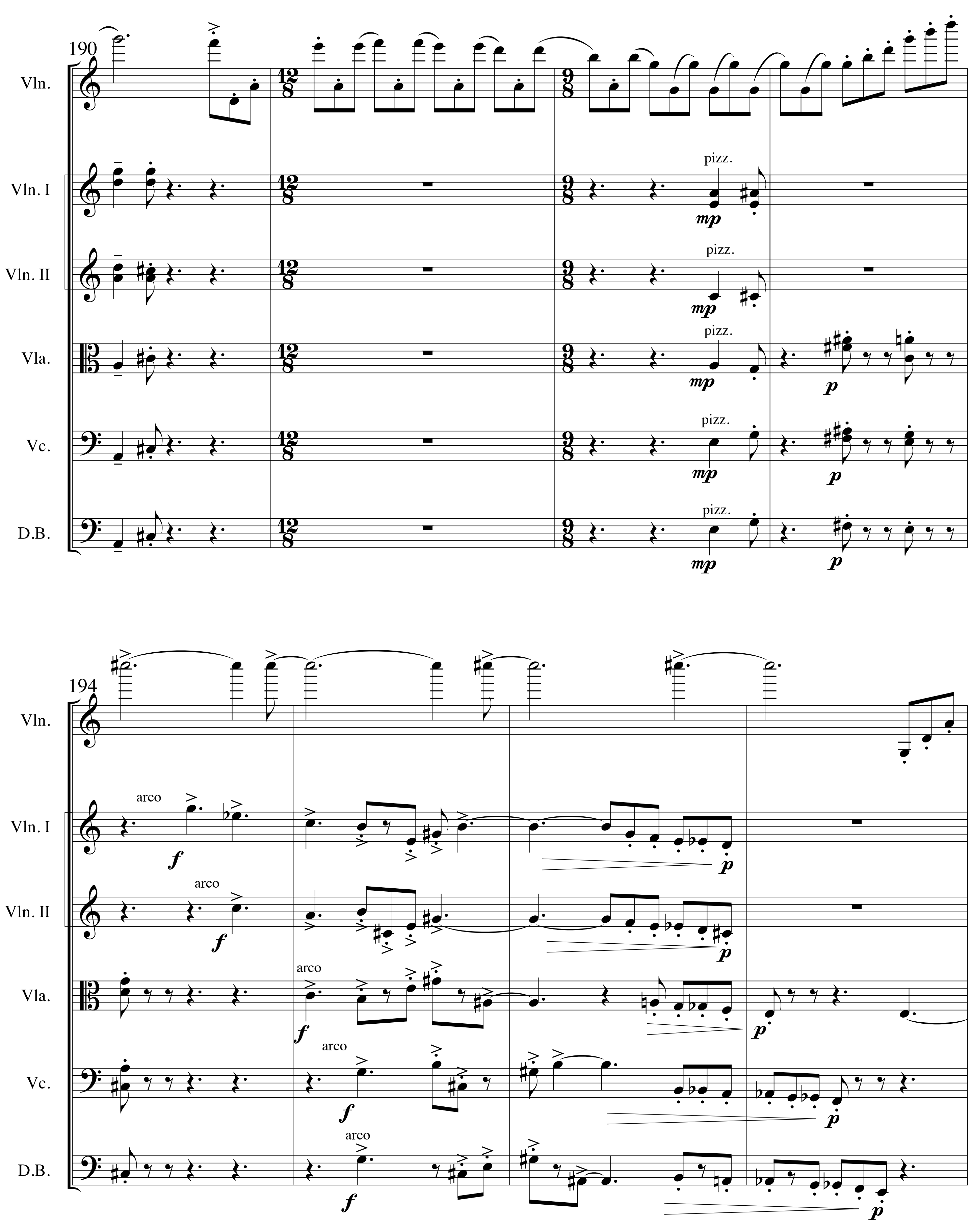
164
pizz.
sem surdina
pizz.
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

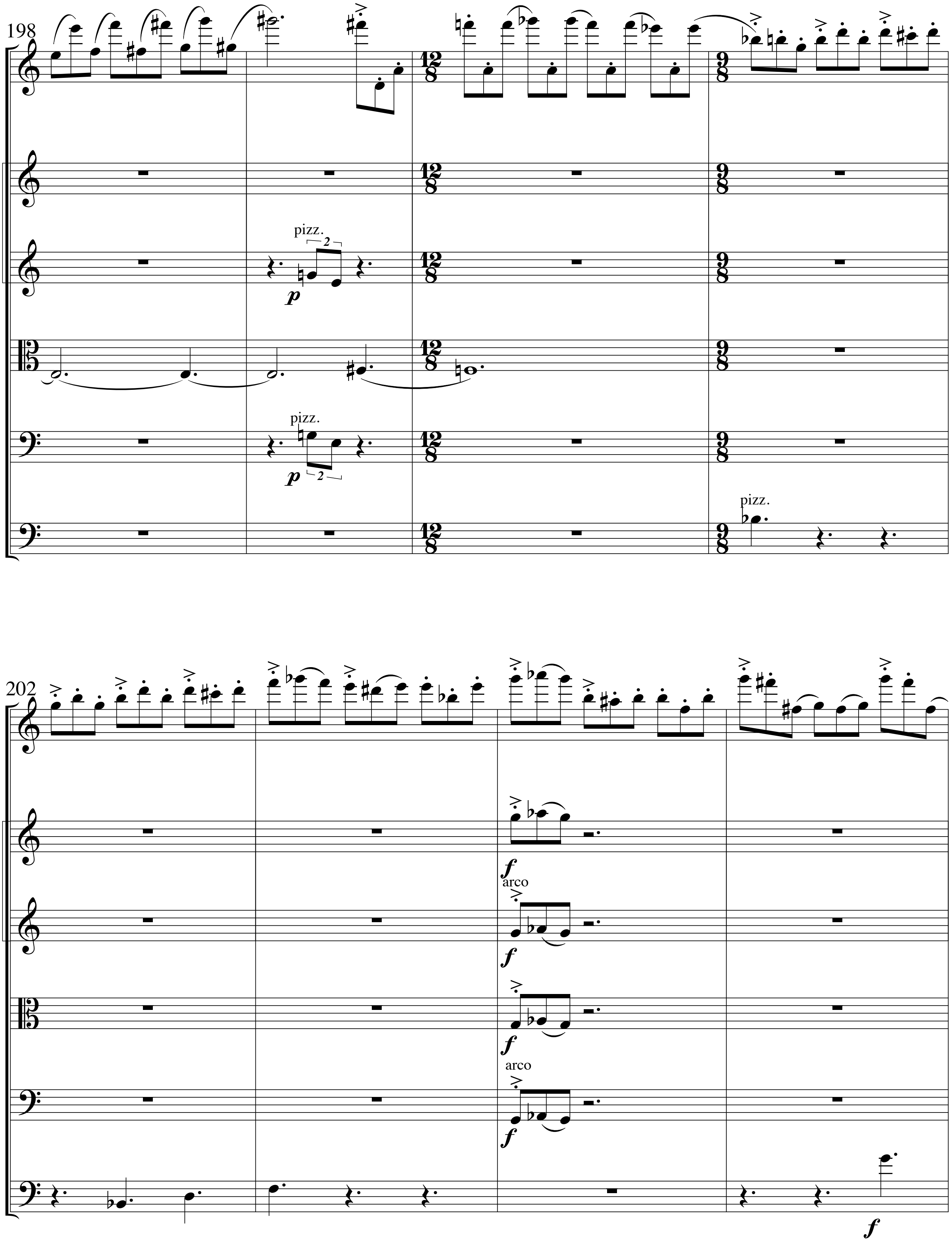

accel.
A tempo (♩ = 56)
167
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
6
ff
p
f
arco
fp

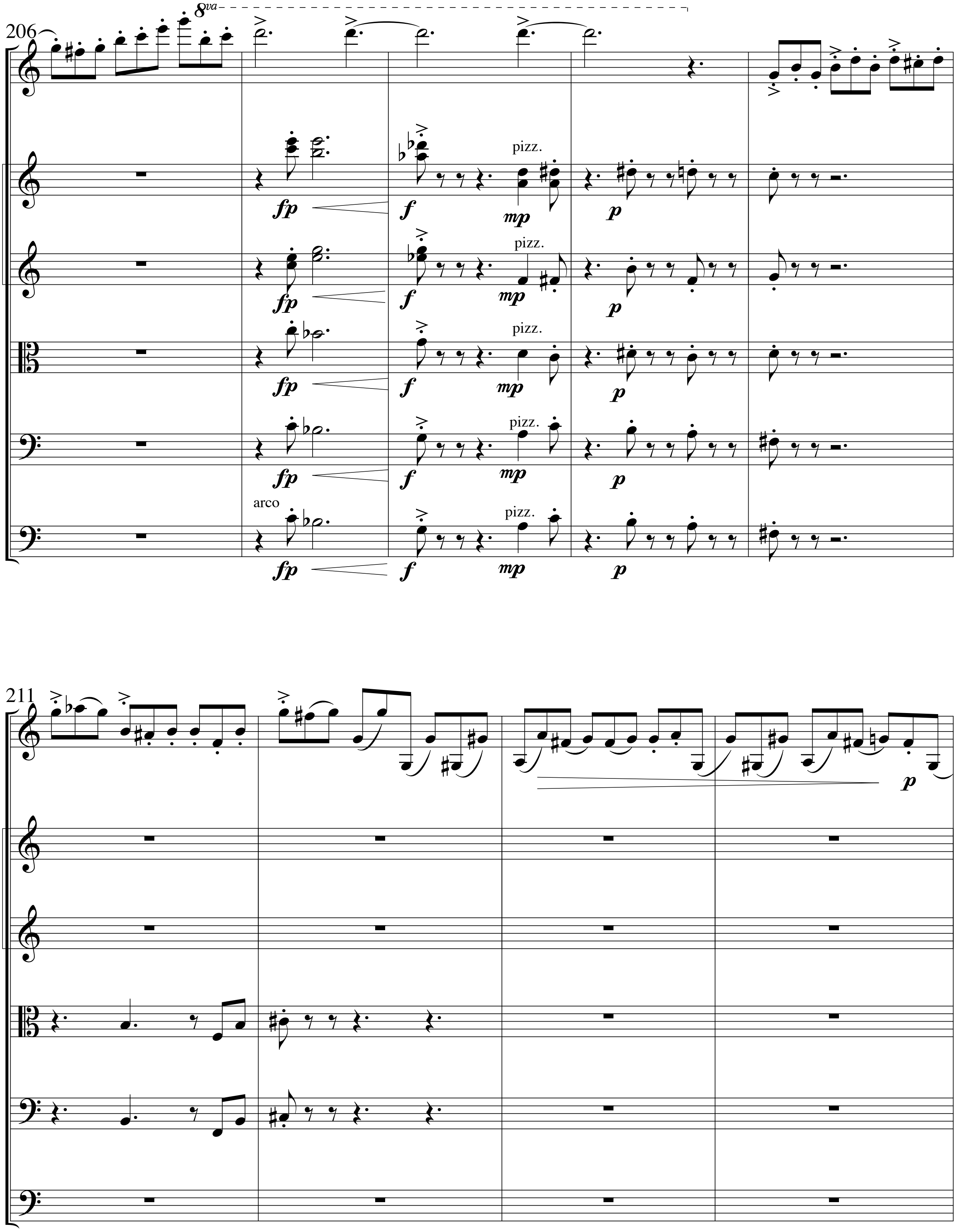

170
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
ff
mf
3
fp

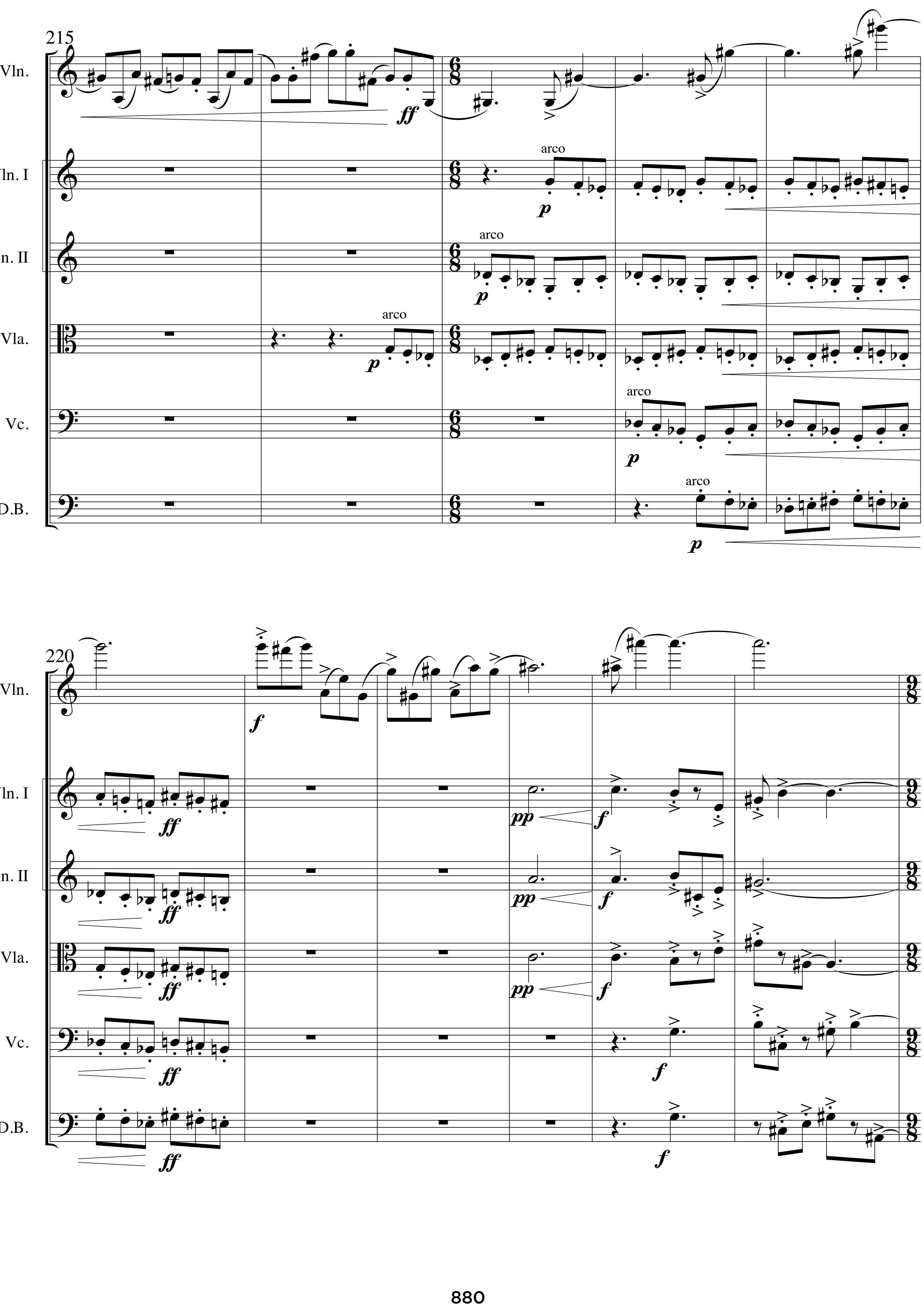

molto accel.
175
(♩. = 138)
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
ff
f
fp
pp
178
pizz.
p

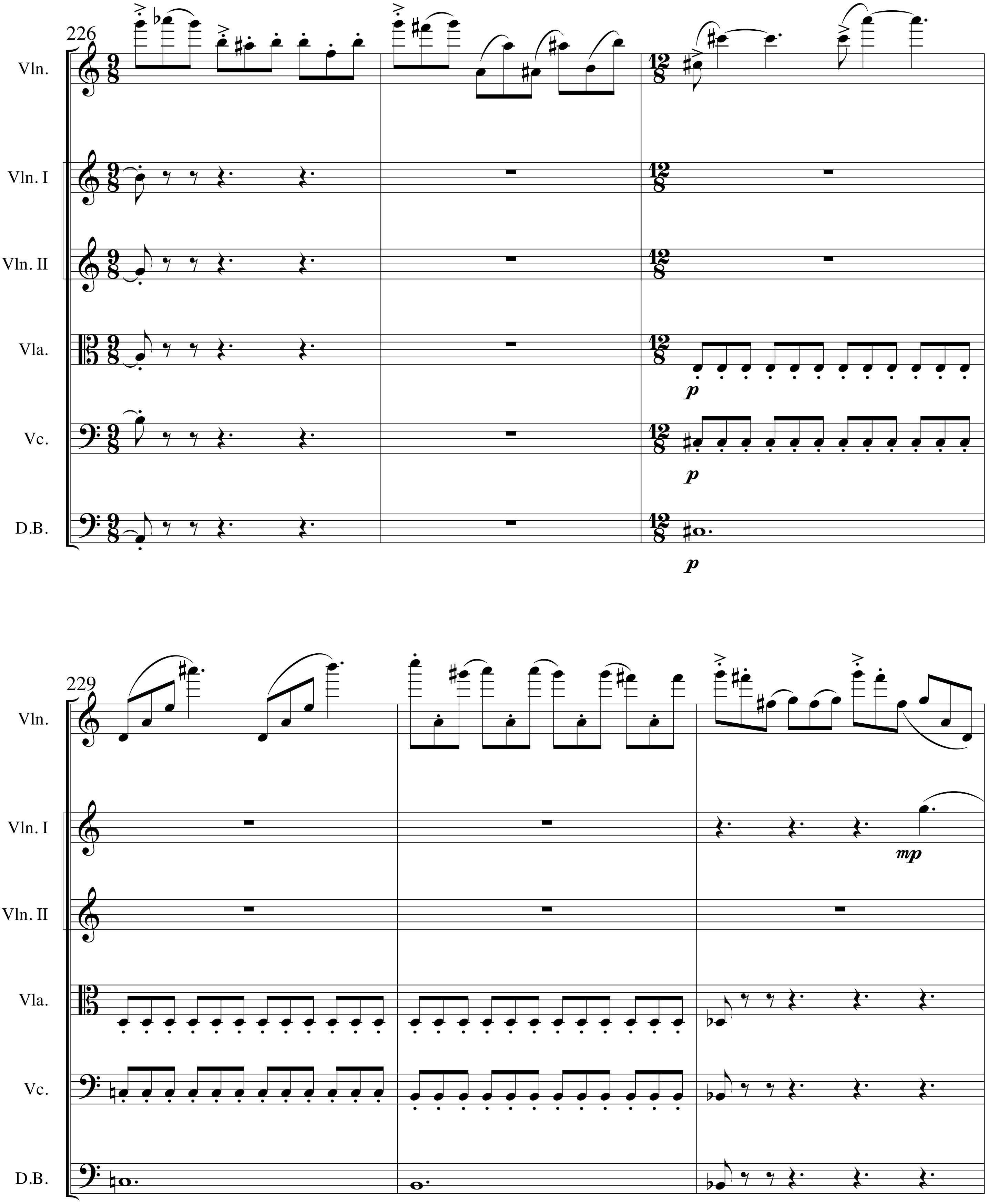

183
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
pp
arco
p
186
ff
f
tr

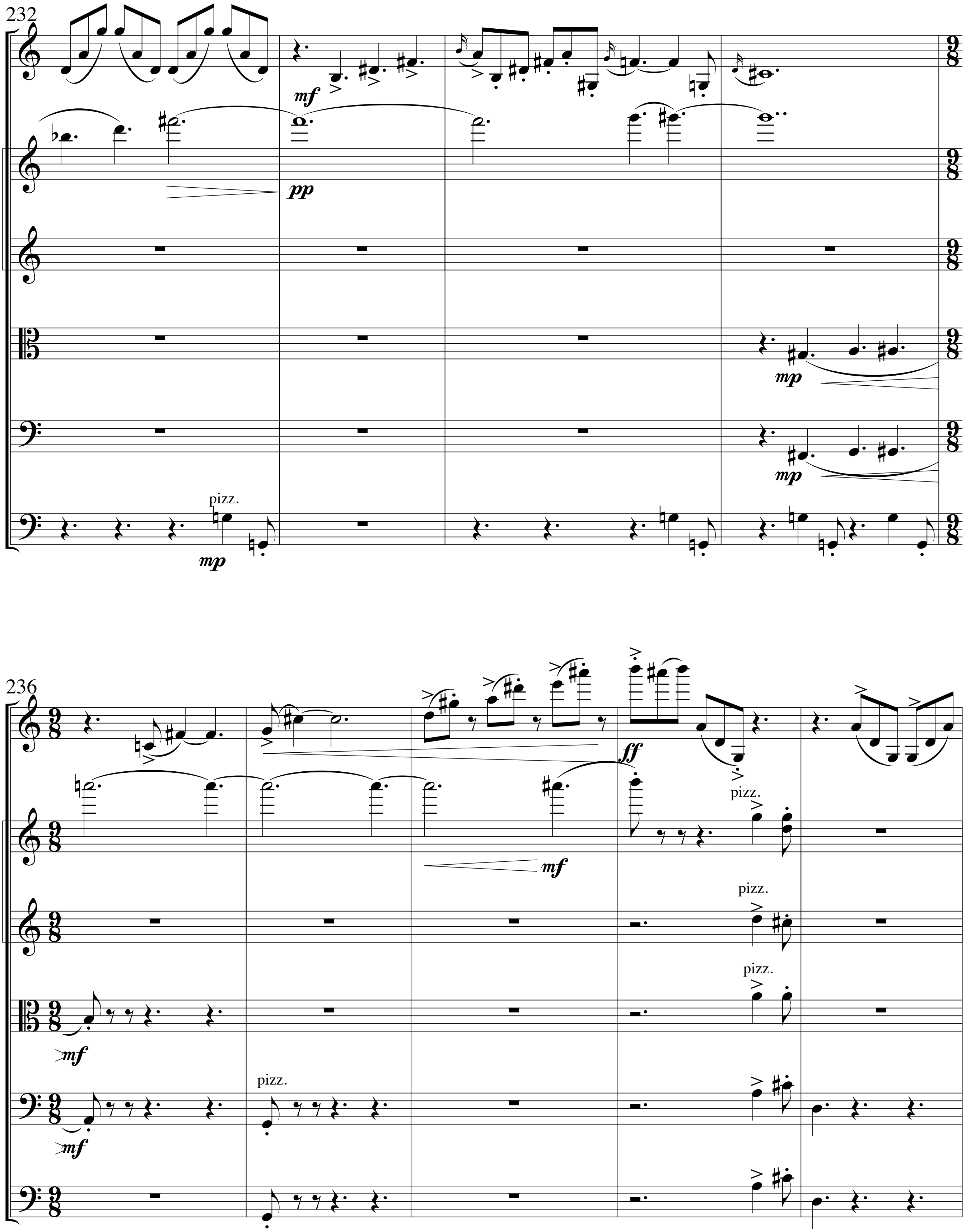

190
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
mp
p
194
arco
f

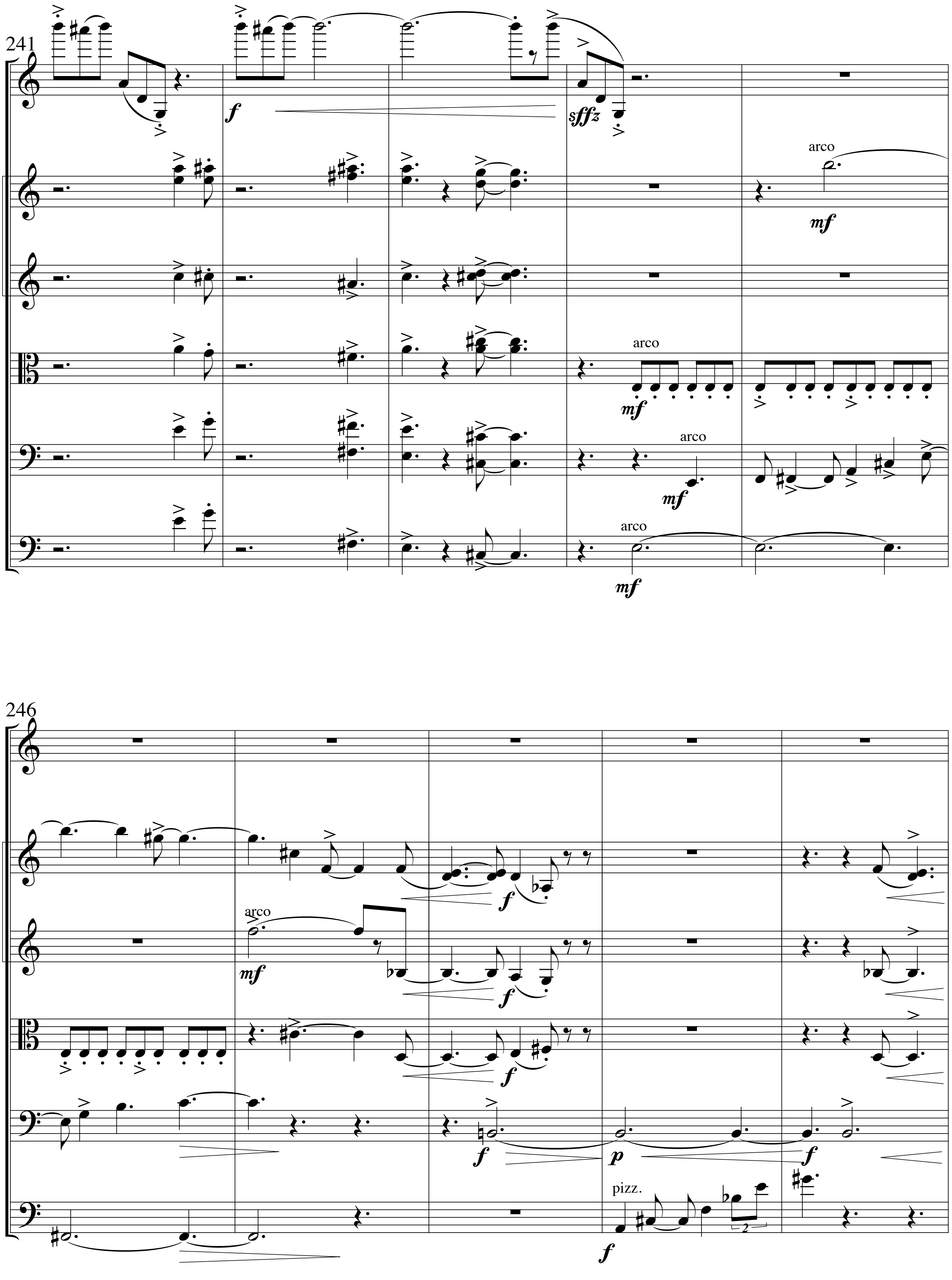

198
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
2
p
pizz.
p
2
pizz.
202
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
arco
f
f
arco
f
f

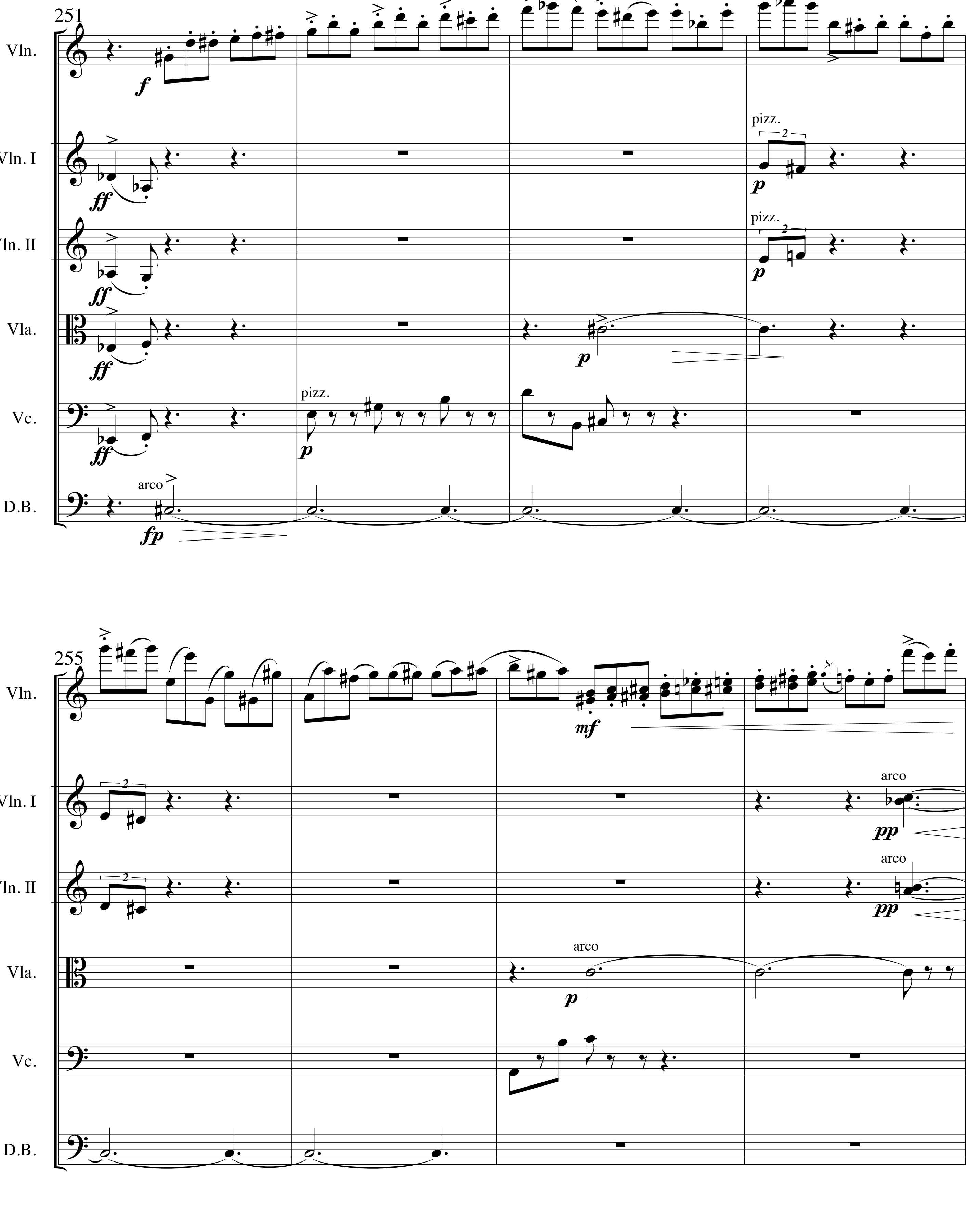

206
8va
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
fp
f
mp
p
211

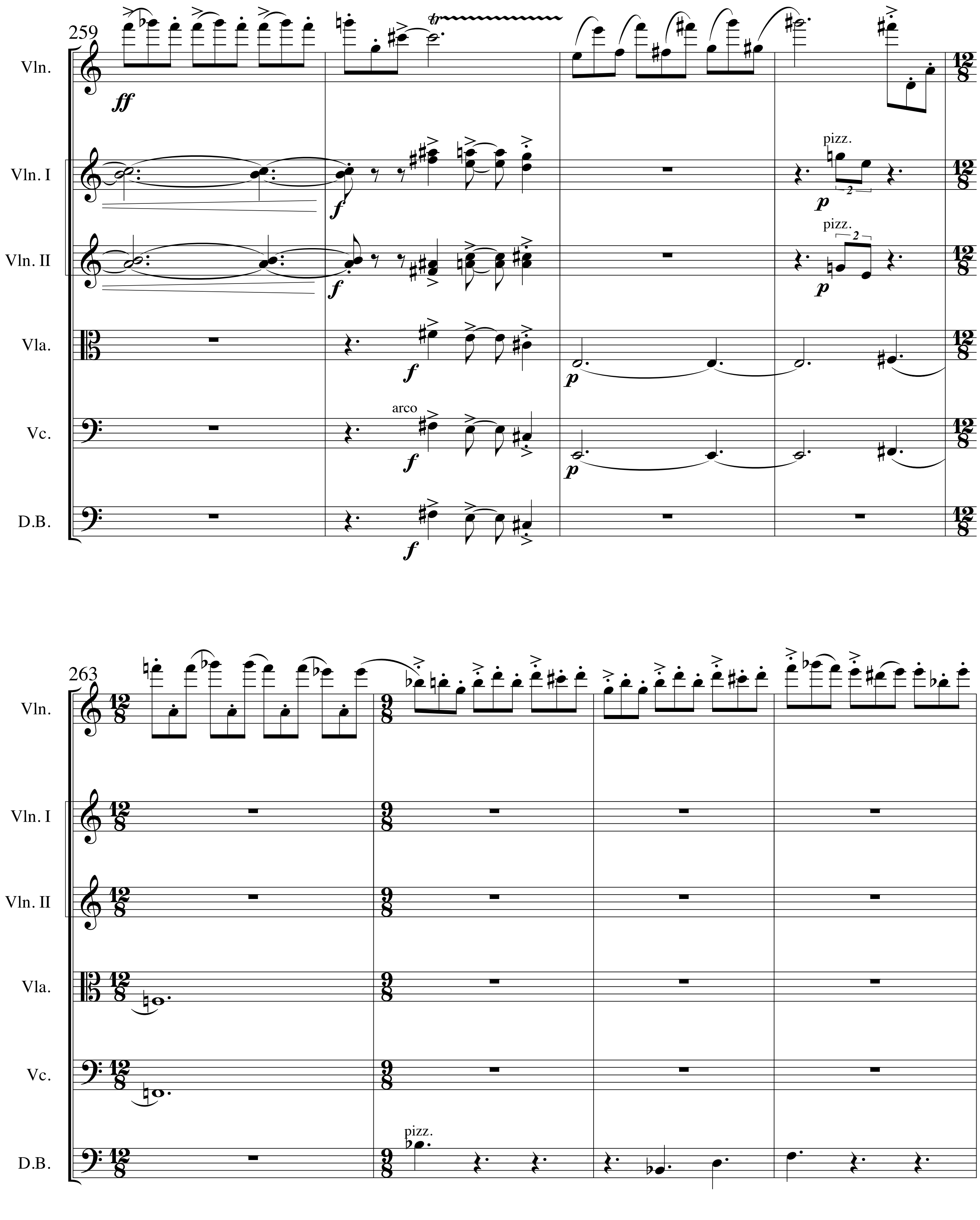

215
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
arco
arco
arco
arco
220
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

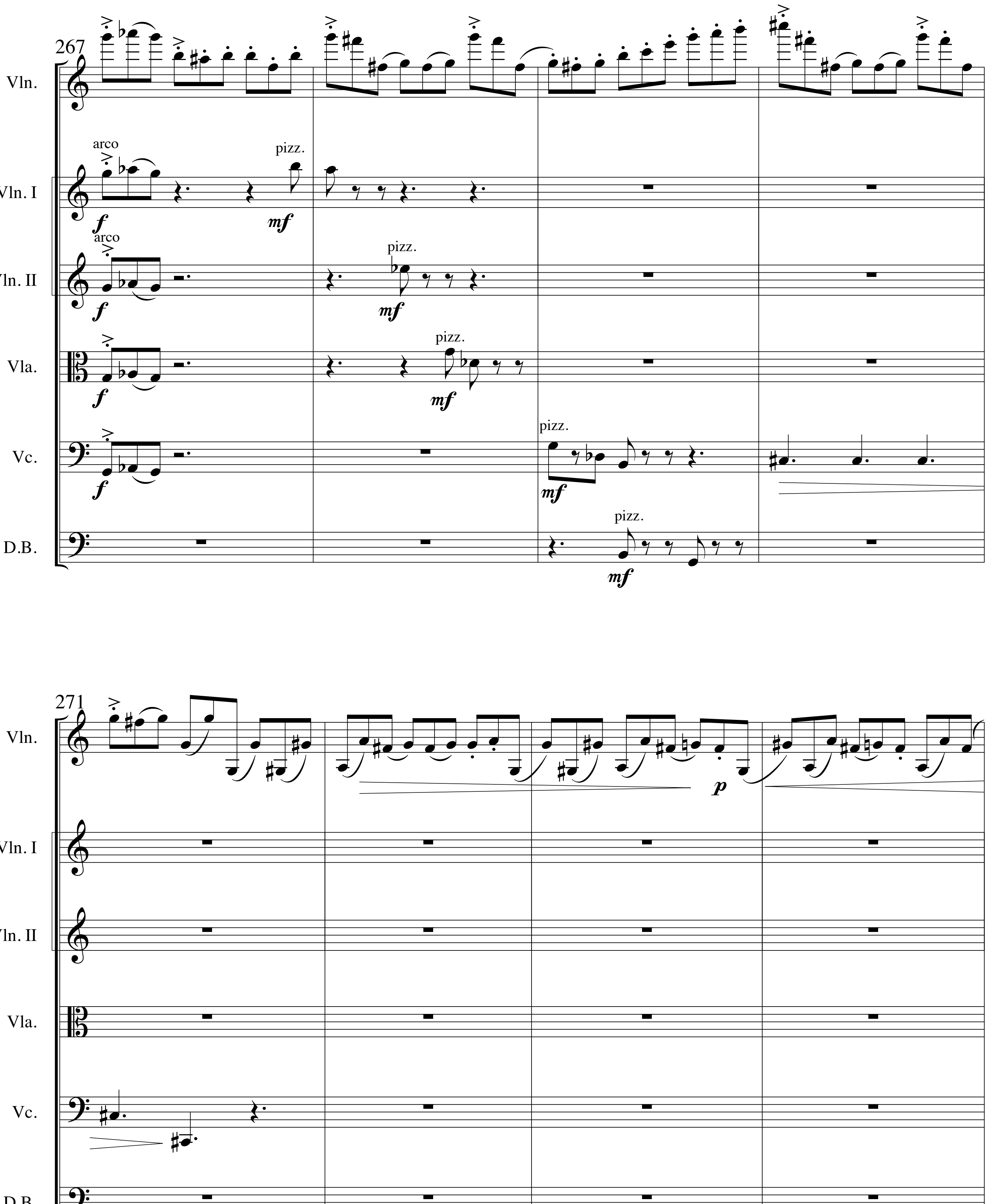

226
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p
p
229
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp

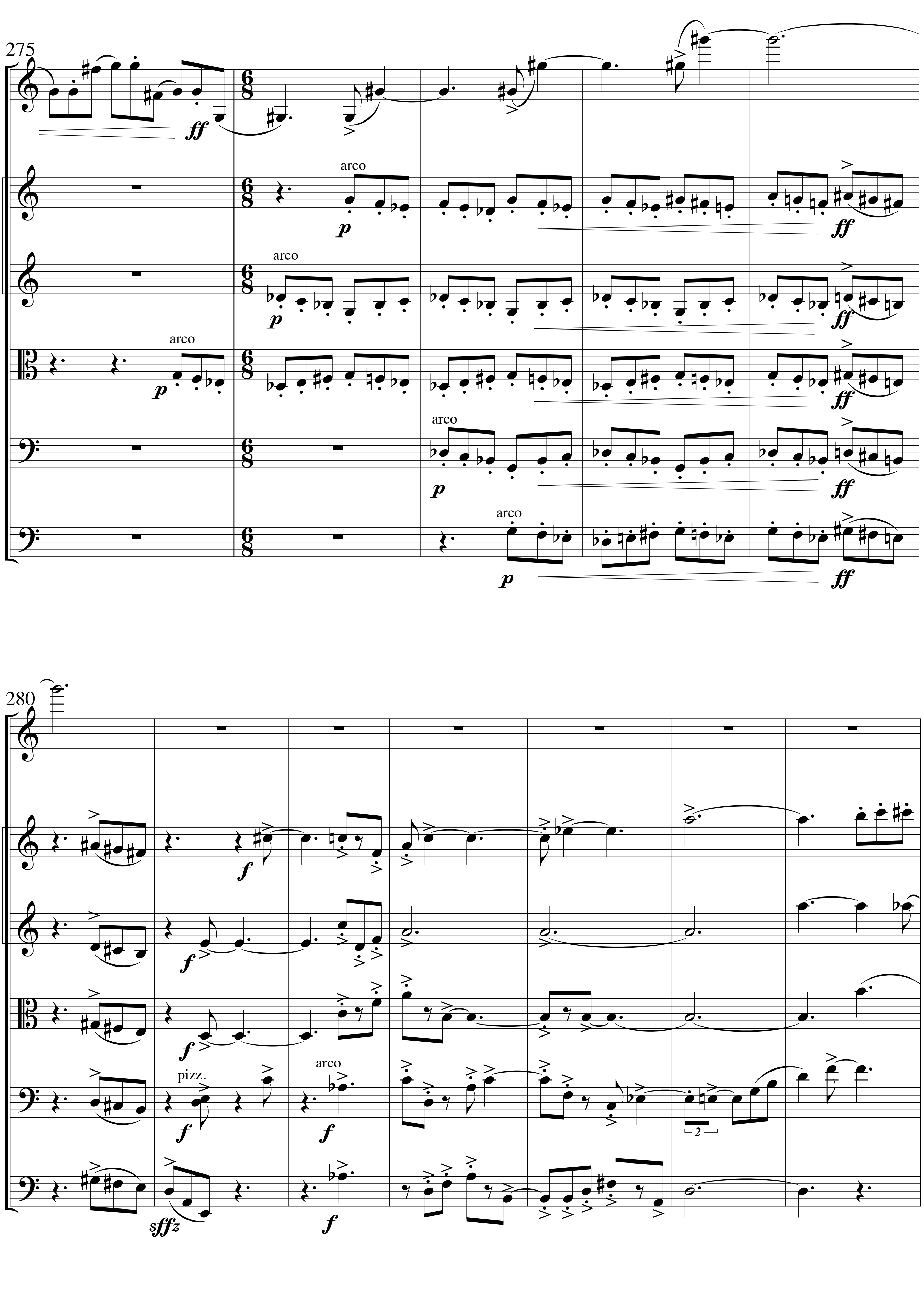

232
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
pp
mp
pizz.
236
ff
pizz.
pizz.
pizz.
mf
pizz.
mf

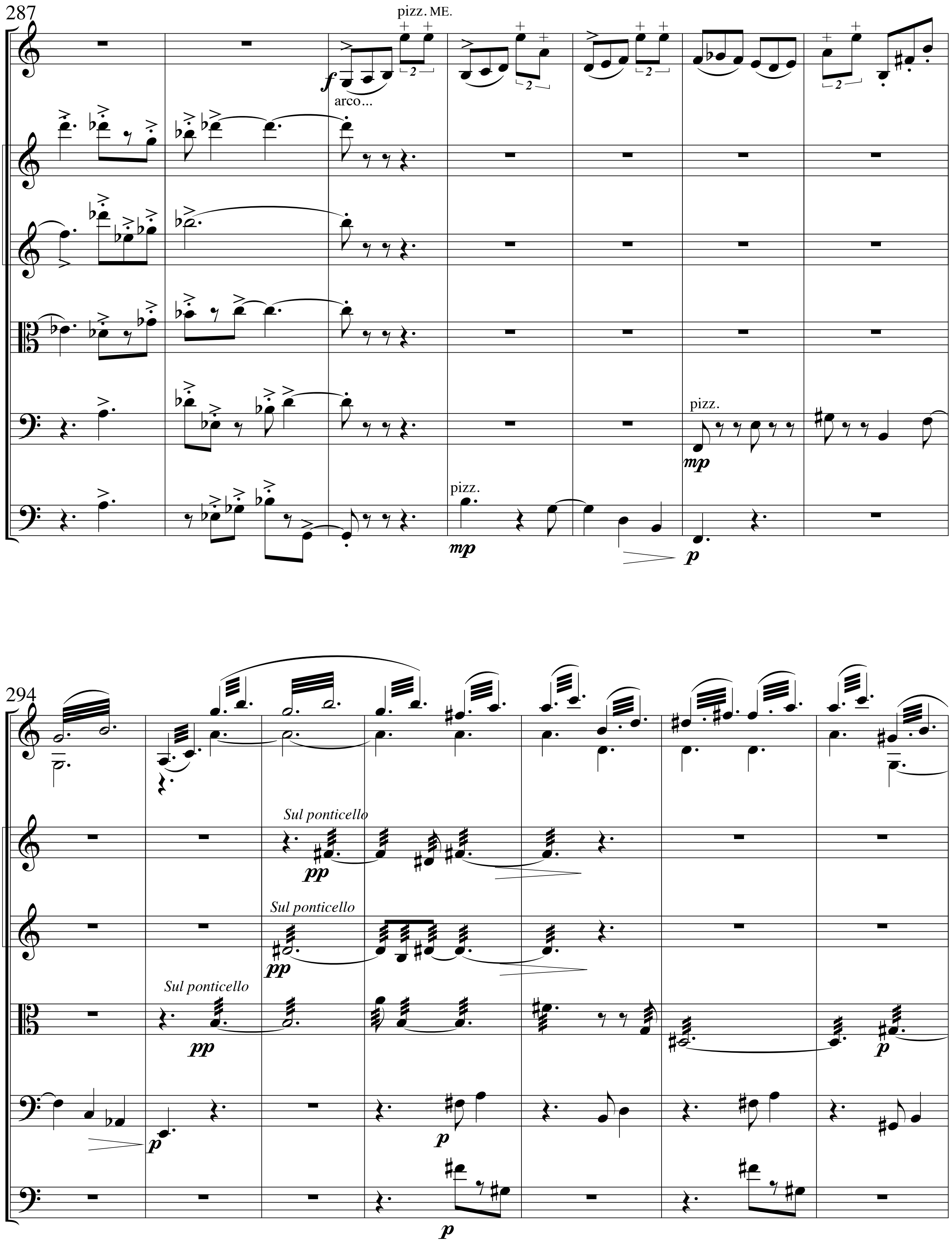

241
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
sffz
arco
mf
246
p
pizz.

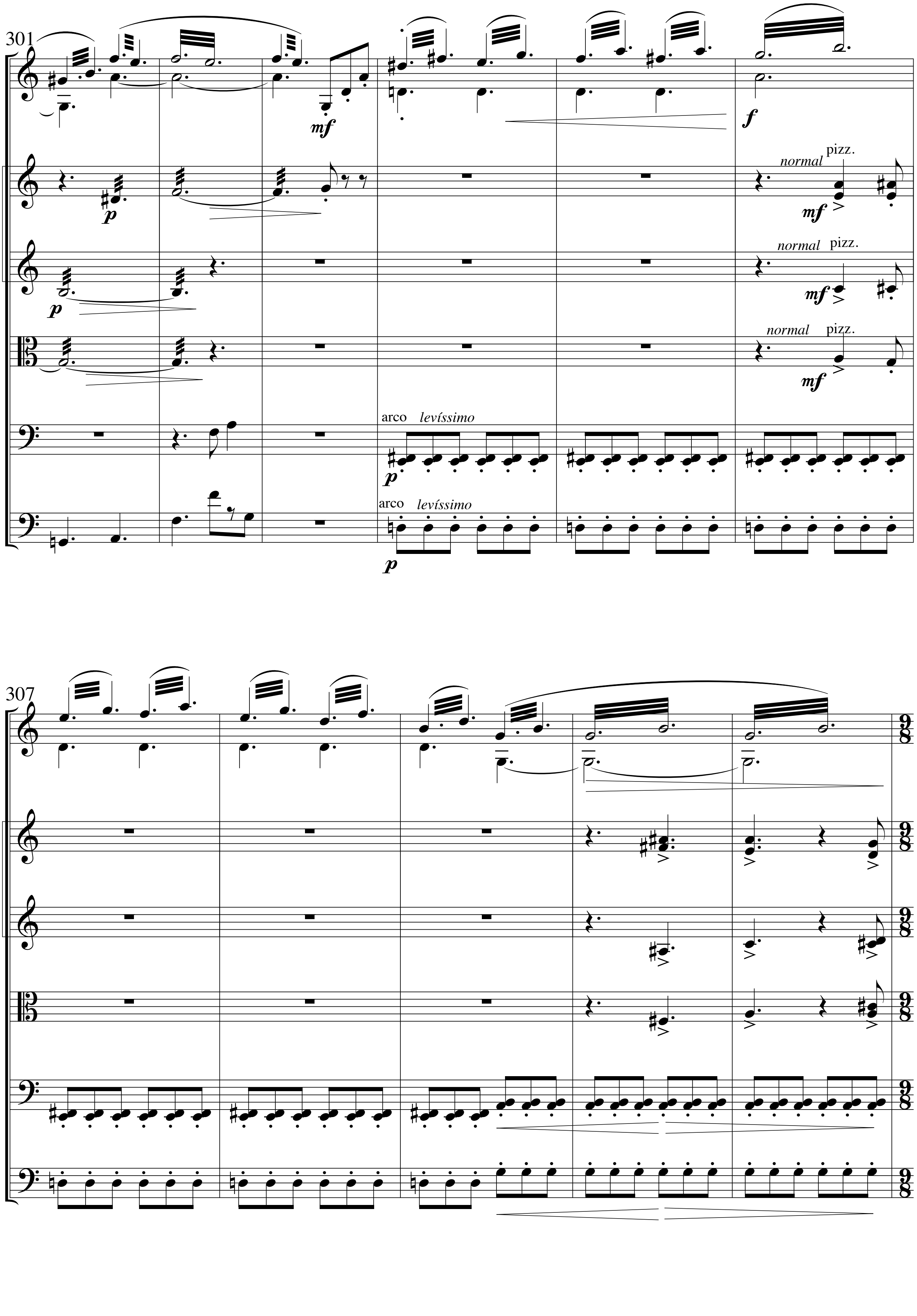

251
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
ff
pizz.
p
arco
fp
255
mf
pp

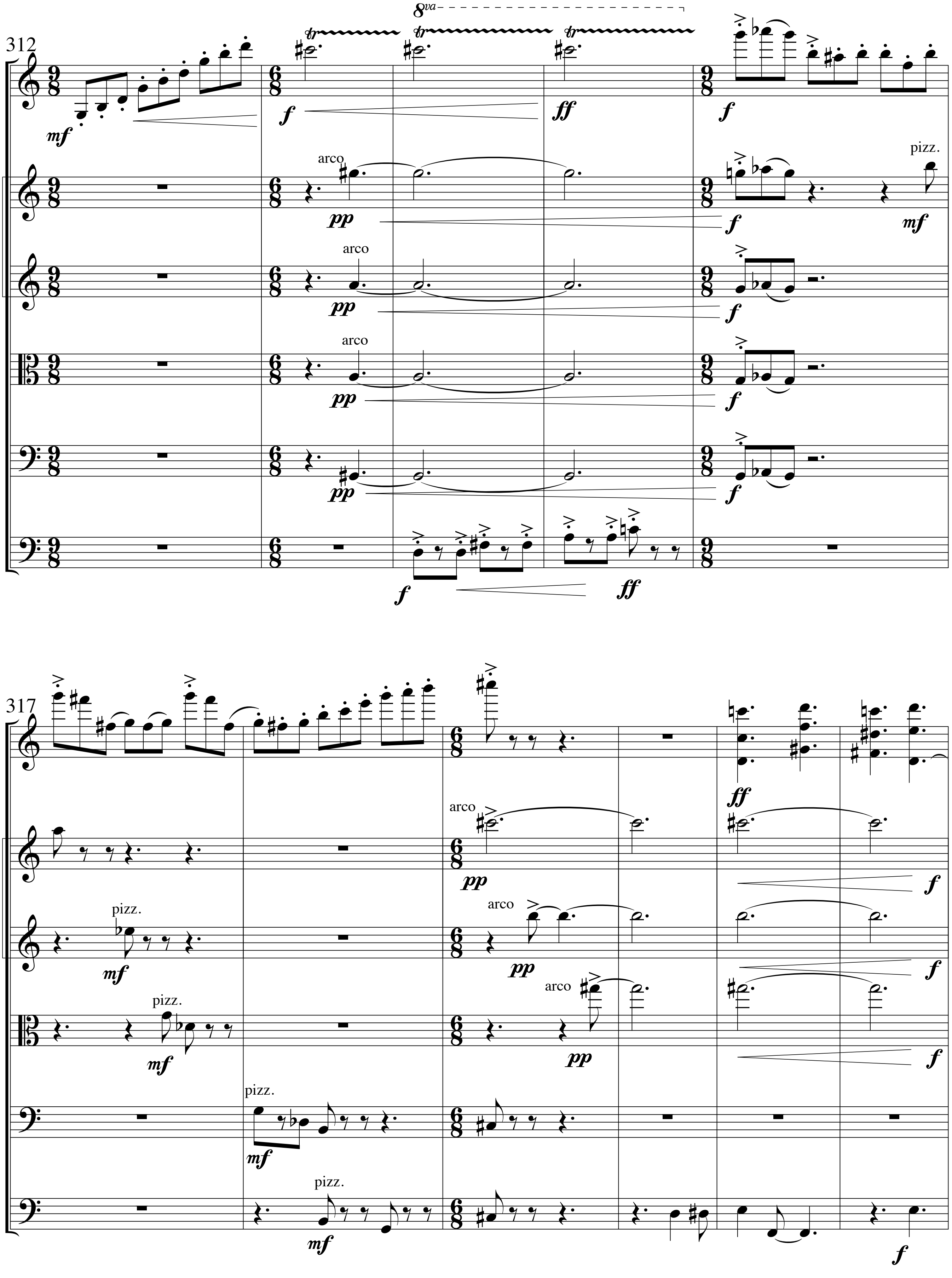

259
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
pizz.
p
f
arco
263
pizz.

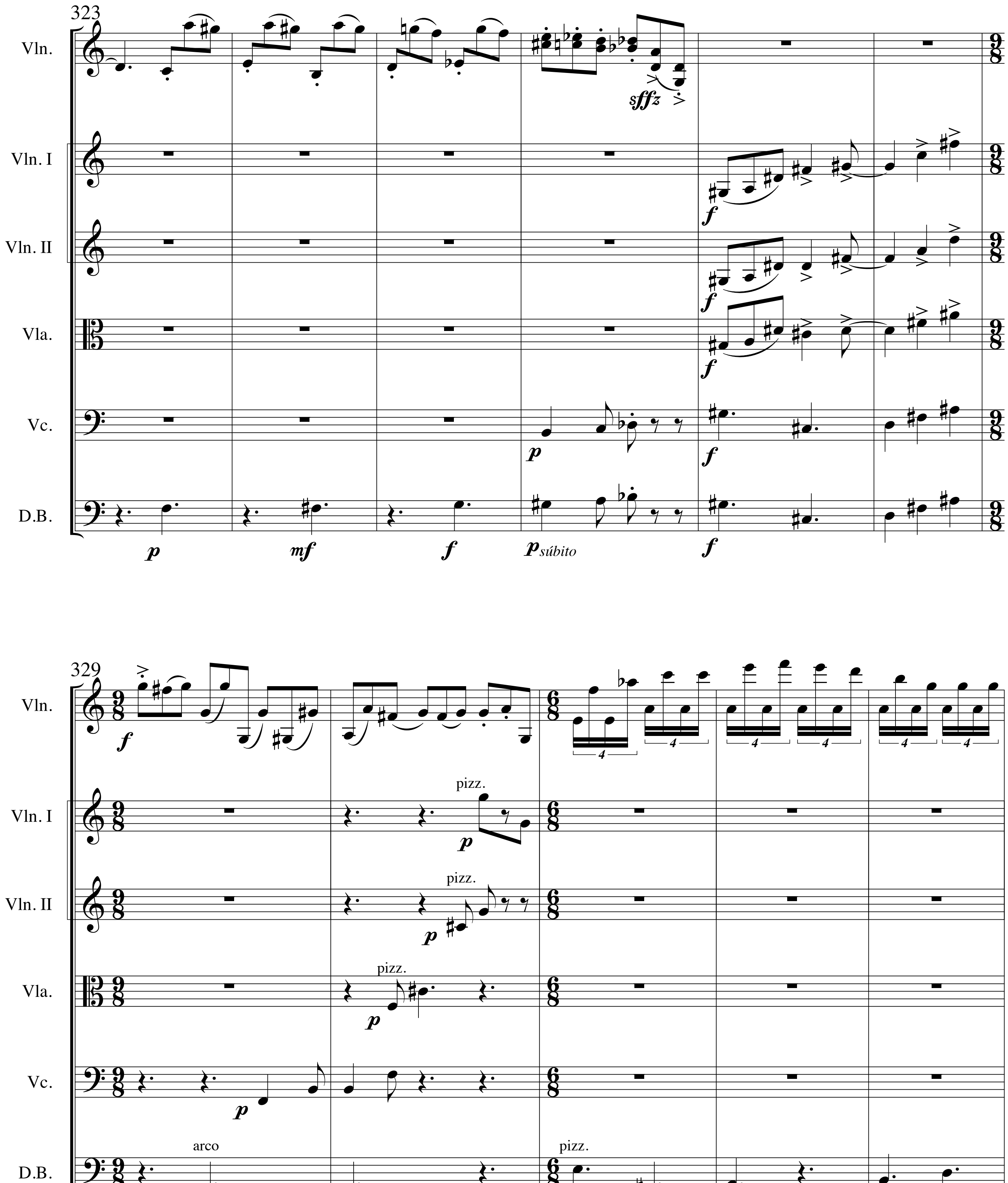

267
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
pizz.
f
mf
271
p

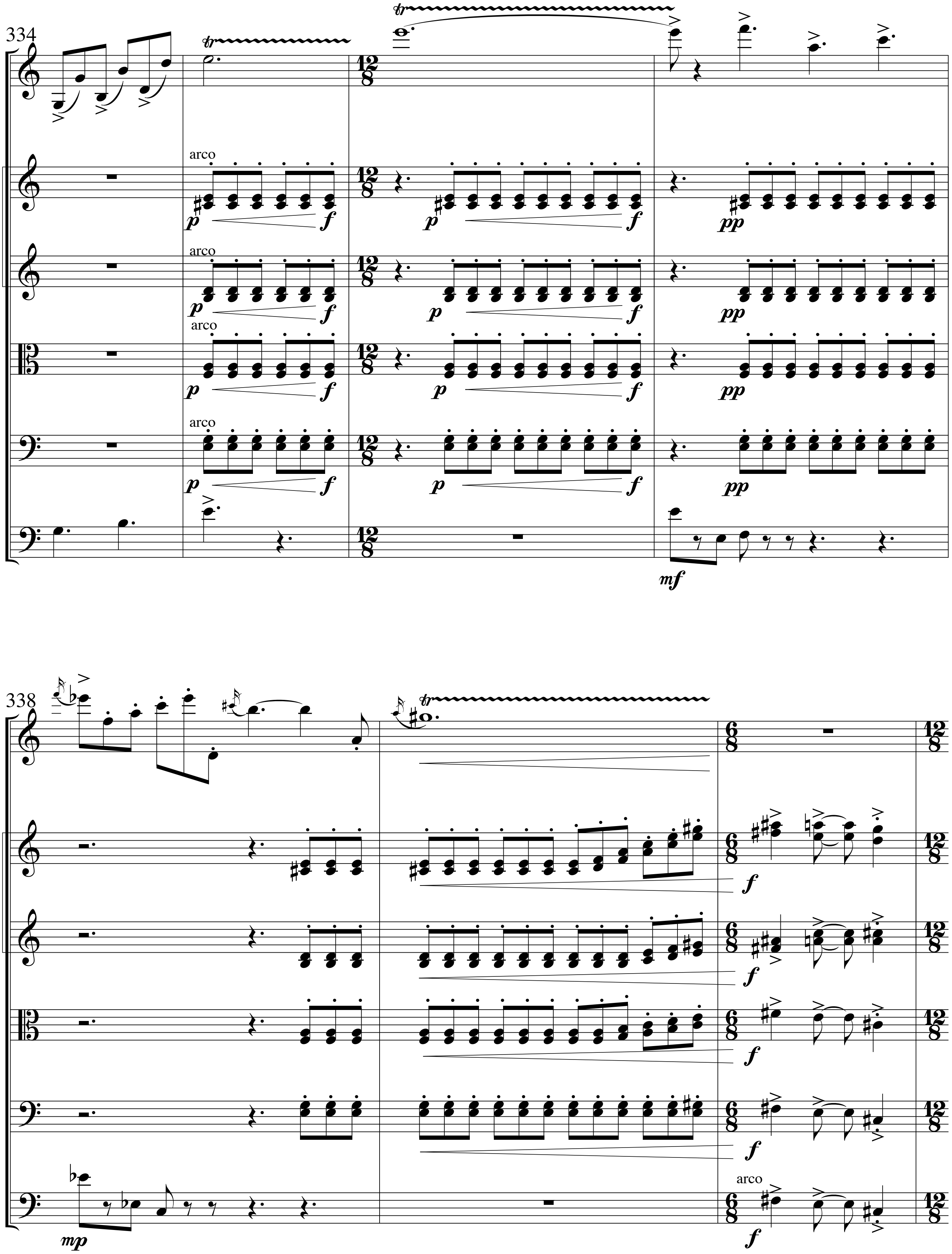

275
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
ff
p
280
pizz.
f
sffz

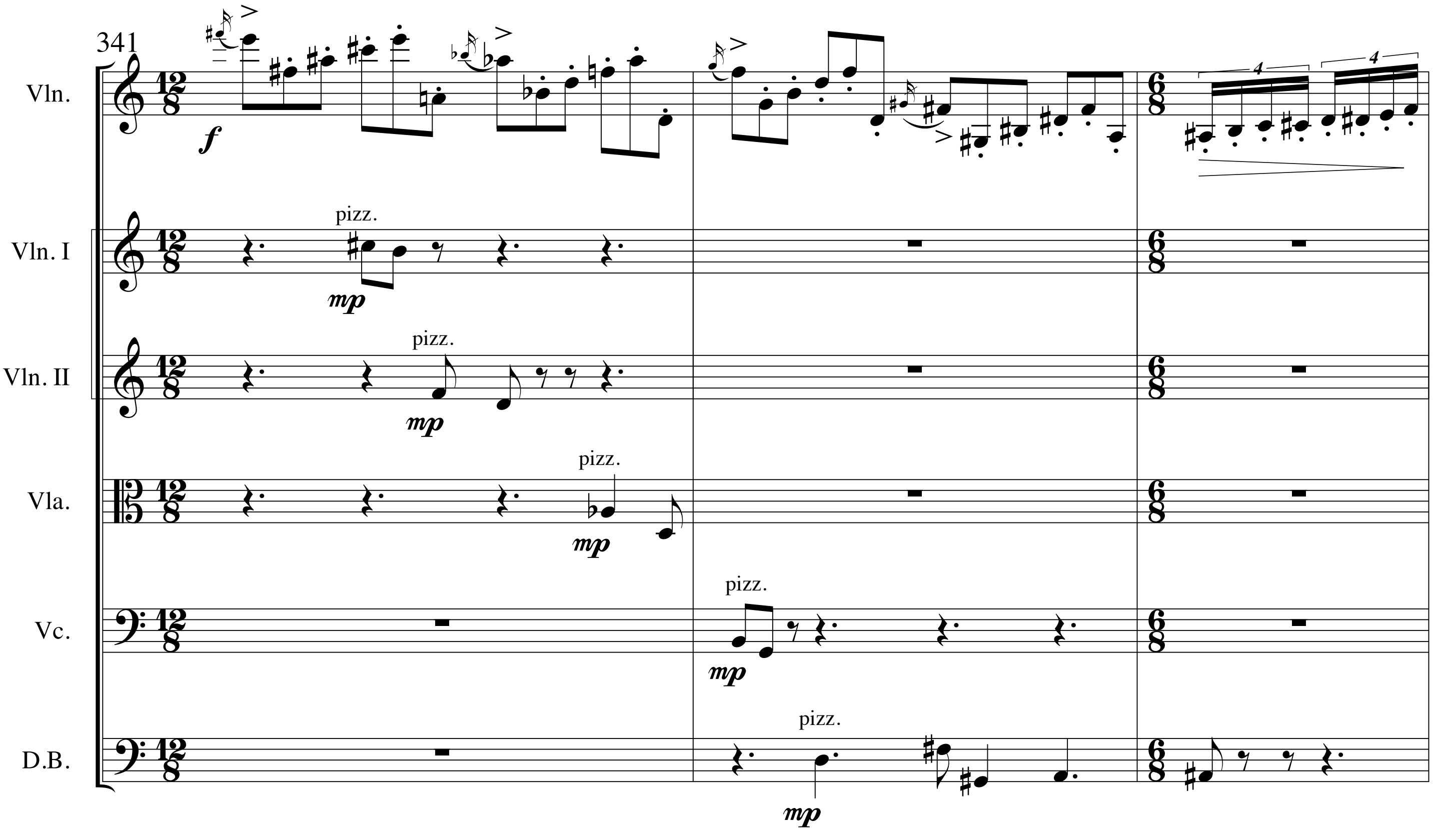

287
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz. ME.
arco...
pizz.
mp
p
f
294
Sul ponticello
Sul ponticello
Sul ponticello
pp
pp
pp
p
p
p

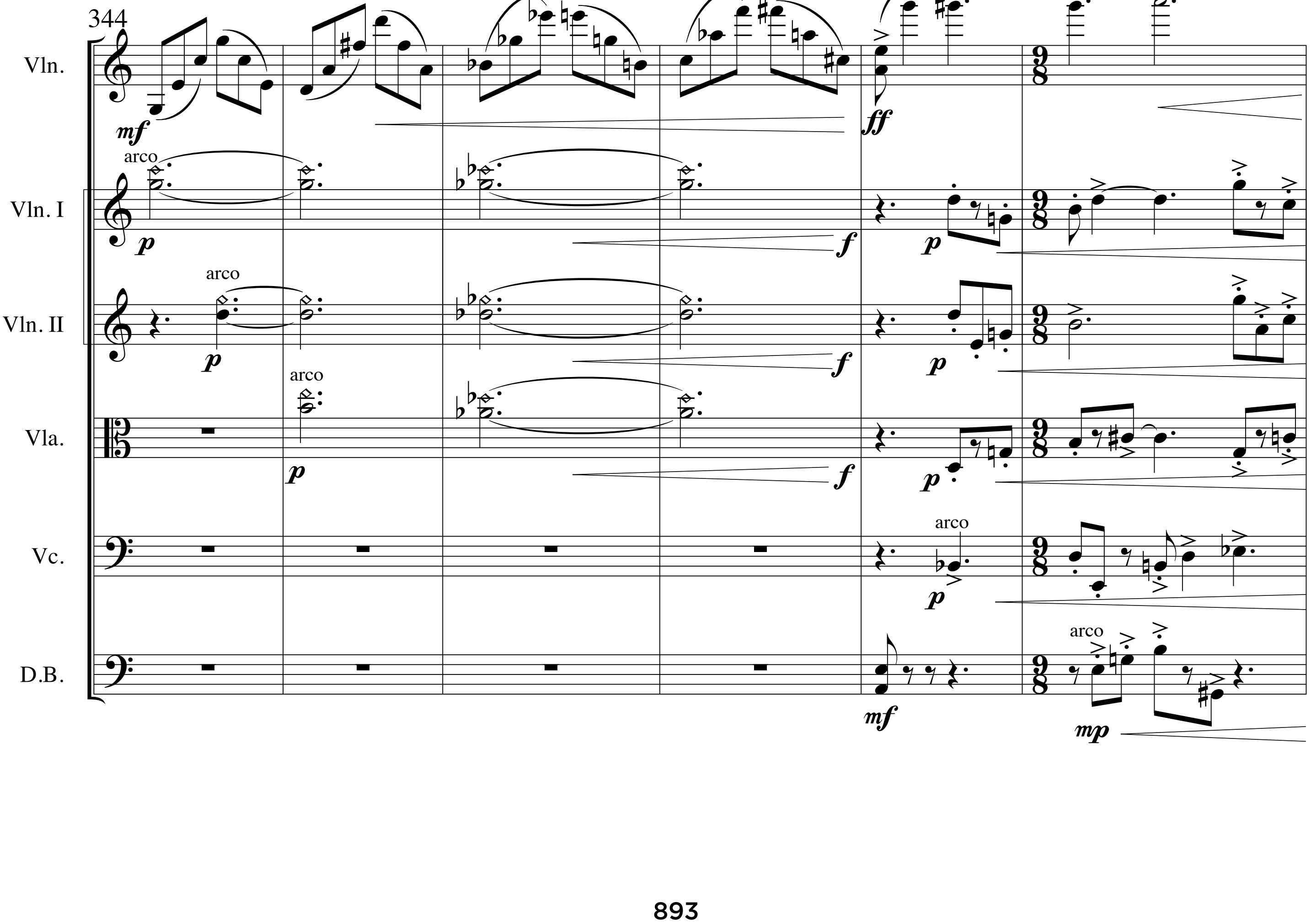

301
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f
p
normal
pizz.
arco
levíssimo
307

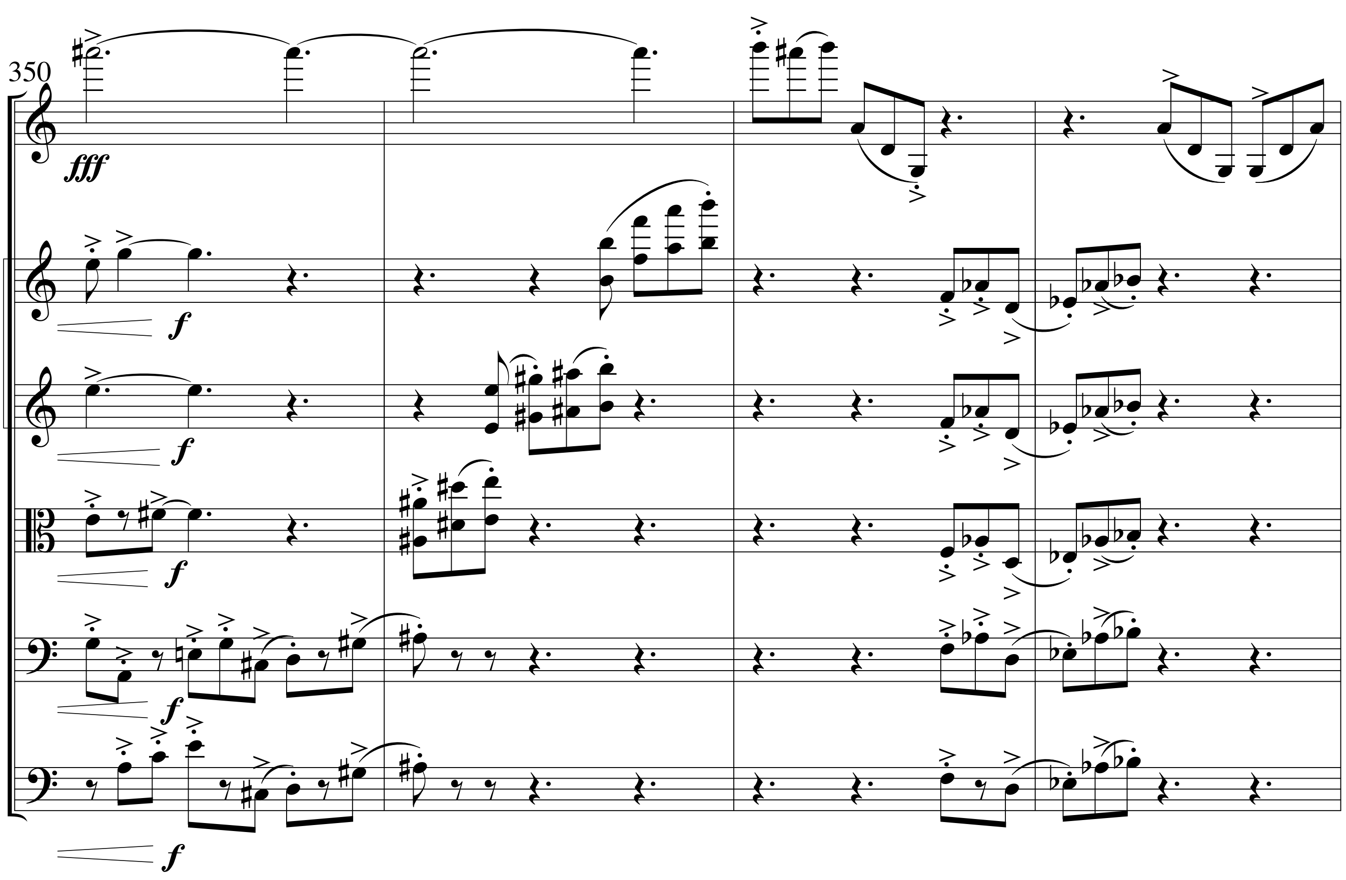

312
8va
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
pizz.
317
arco
pizz.

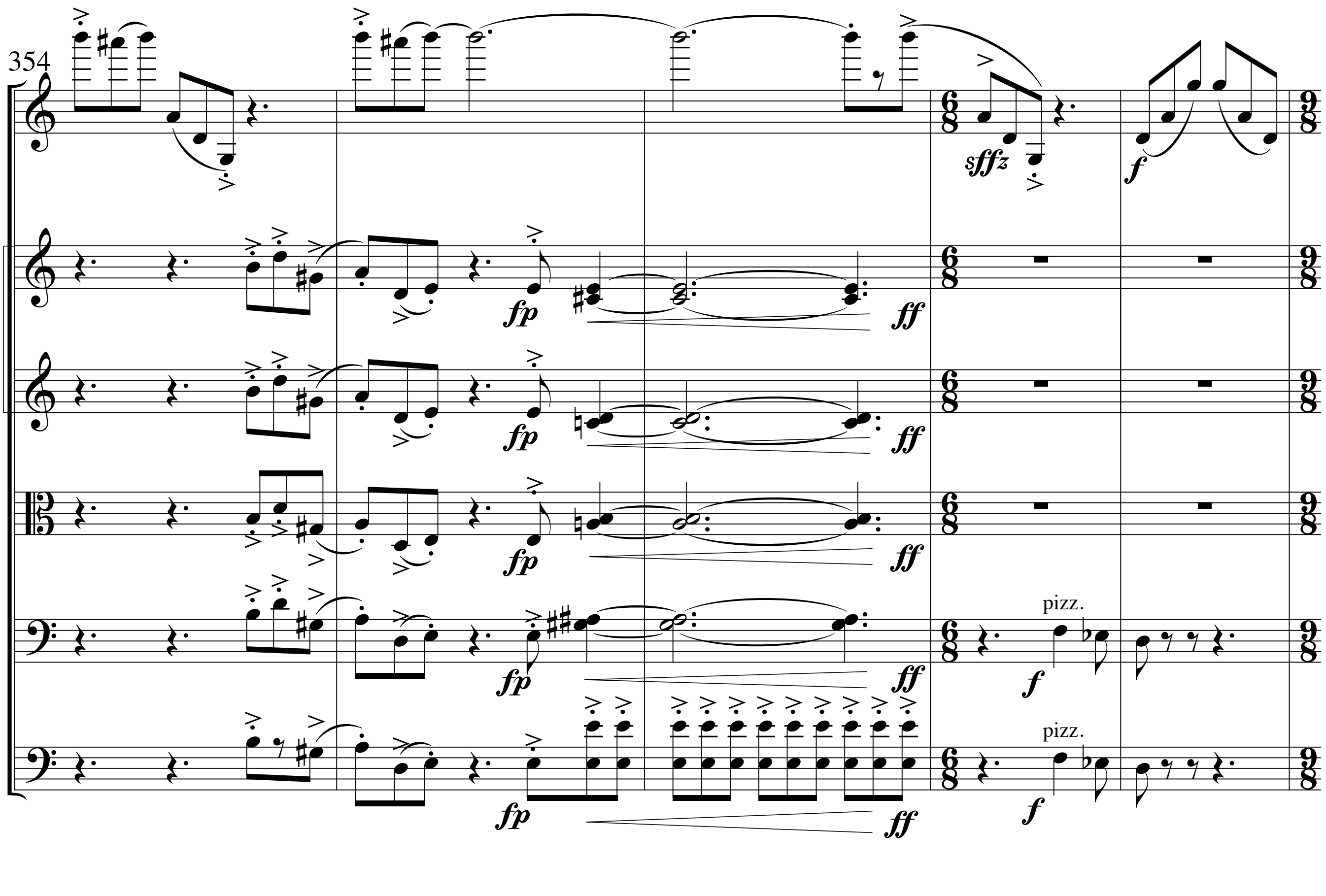

323
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sffz
p
mf
f
p súbito
329
pizz.
arco
4

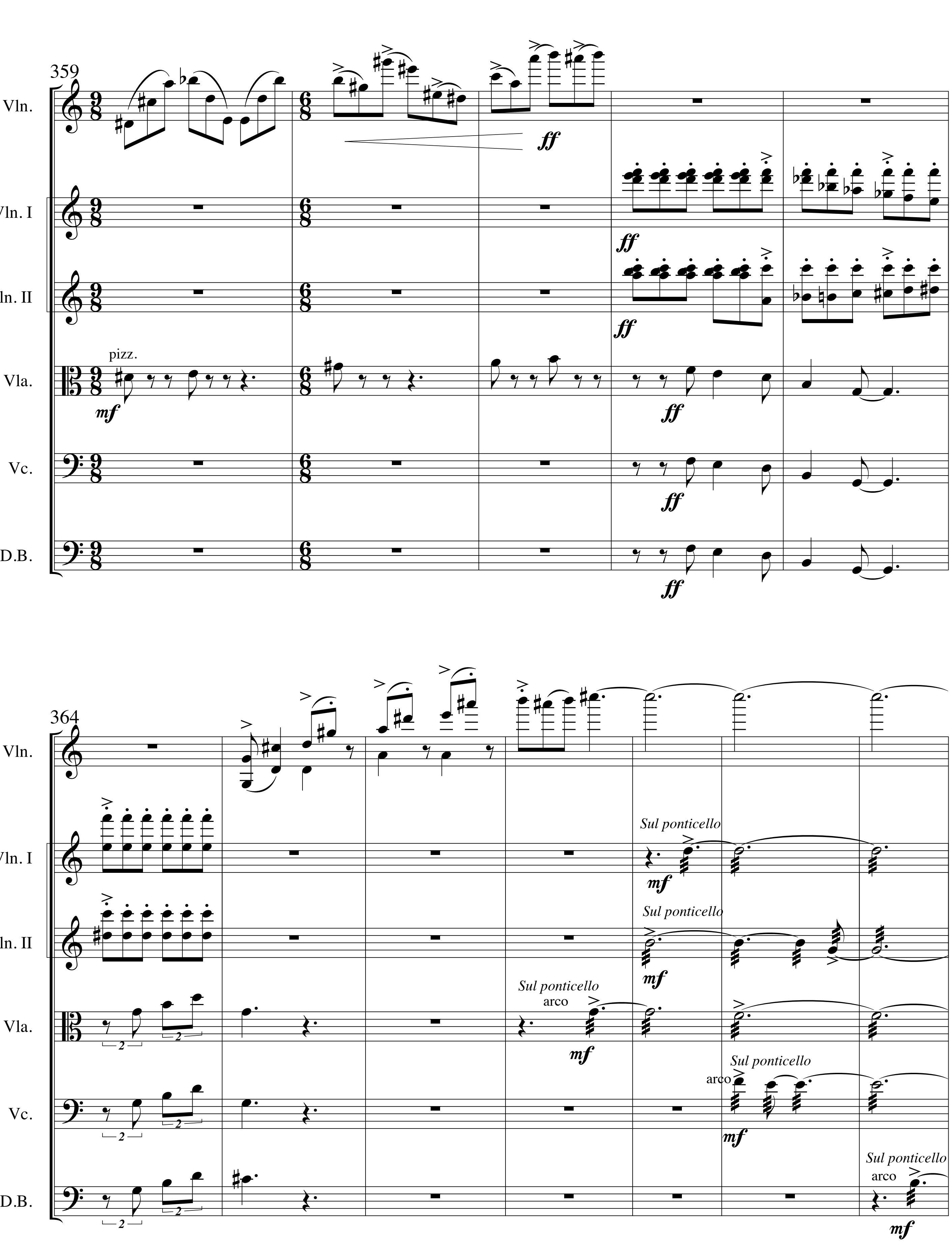

334
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
tr
p
f
pp
mf
338
mp

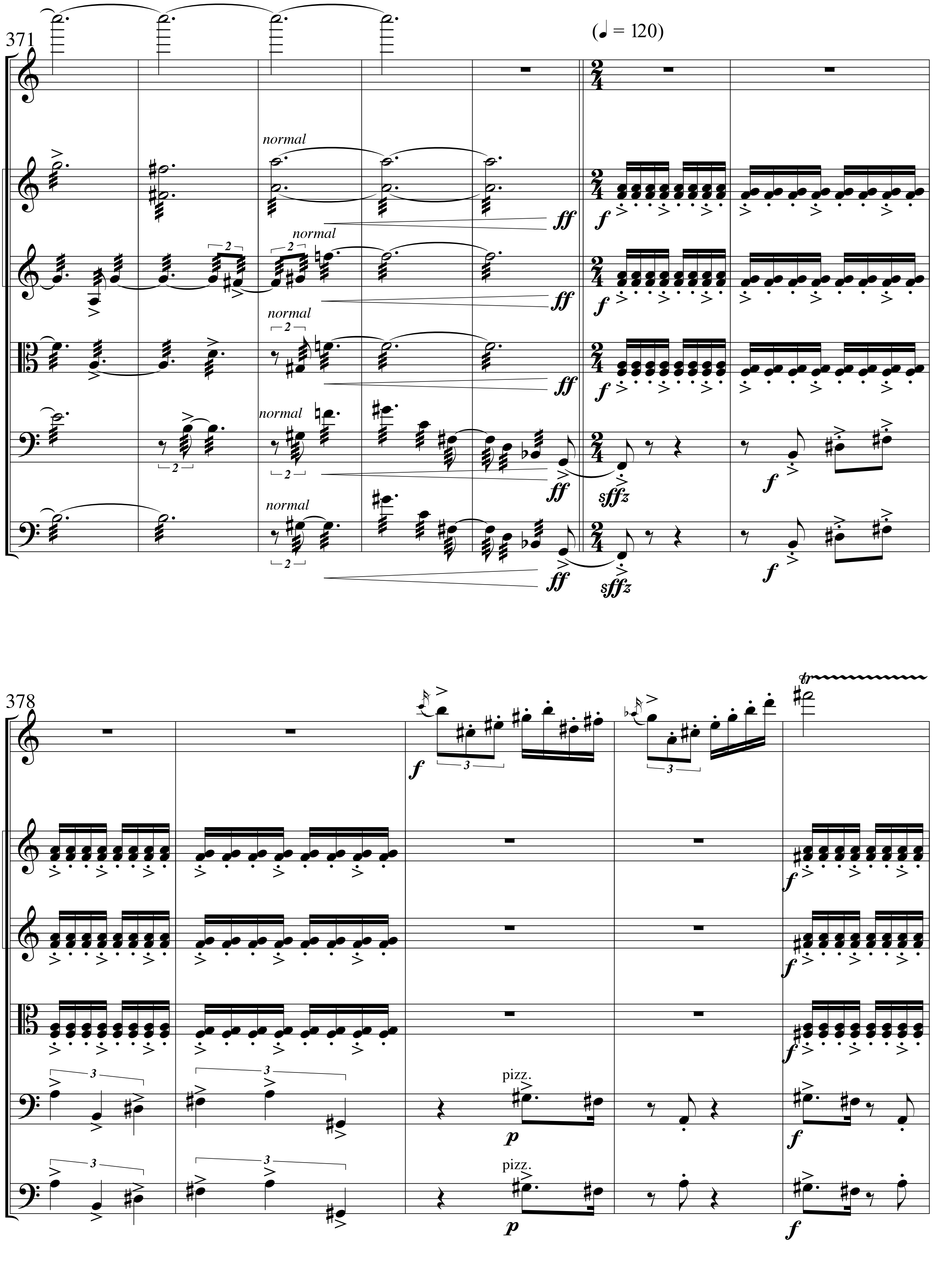

341
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
mp
f

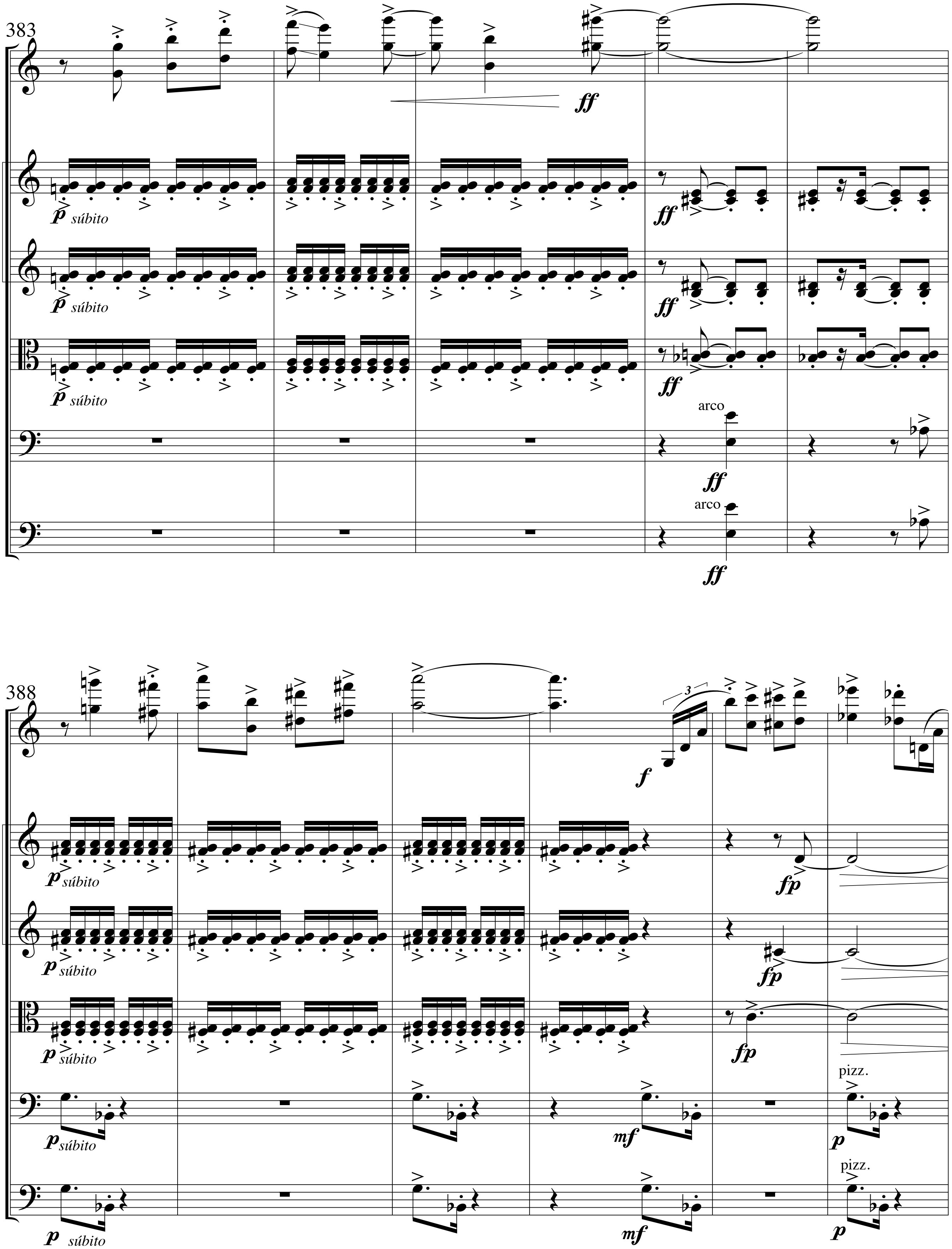

344
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
mf
ff
p
f
mp

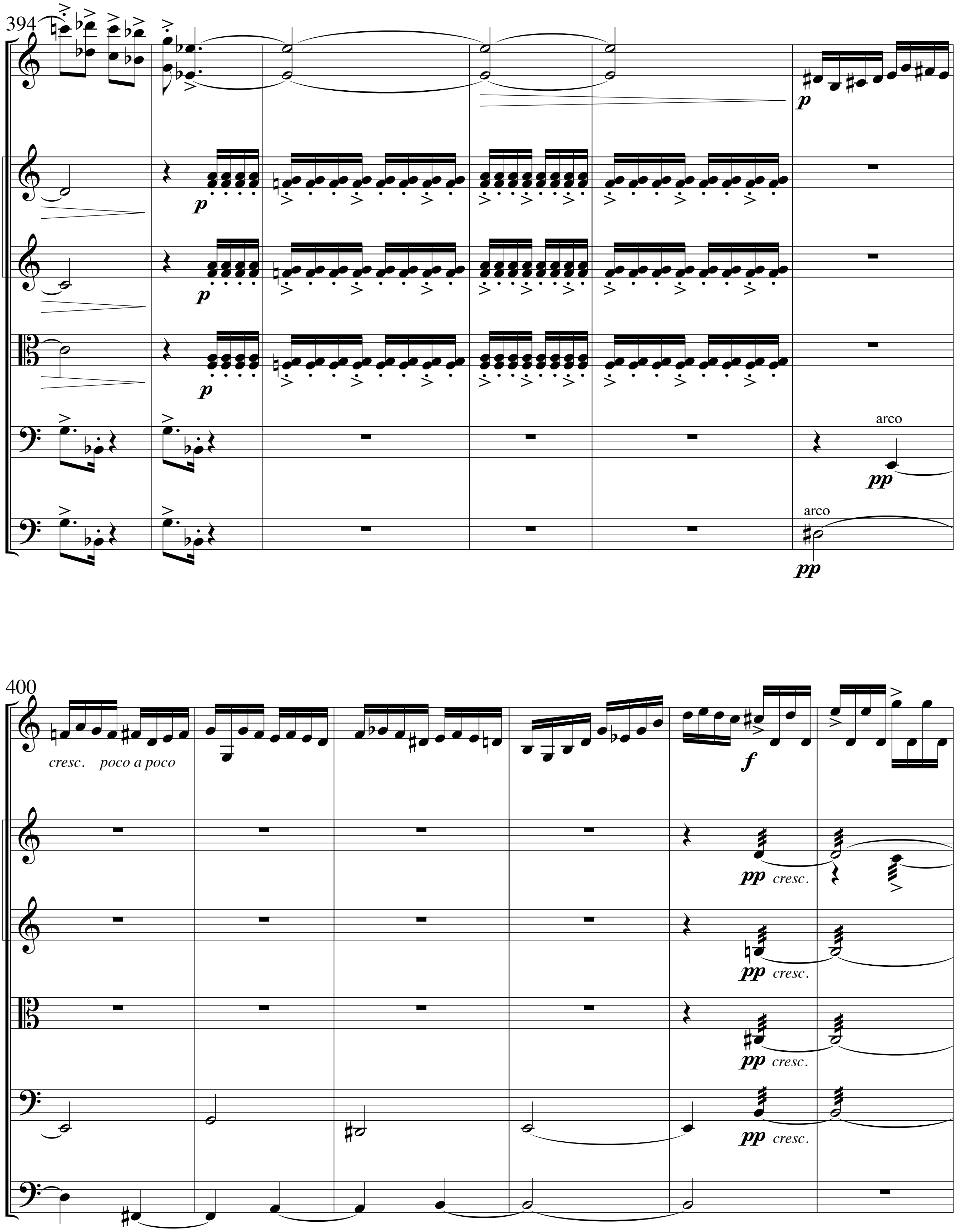

350
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fff
f
f
f
f
f

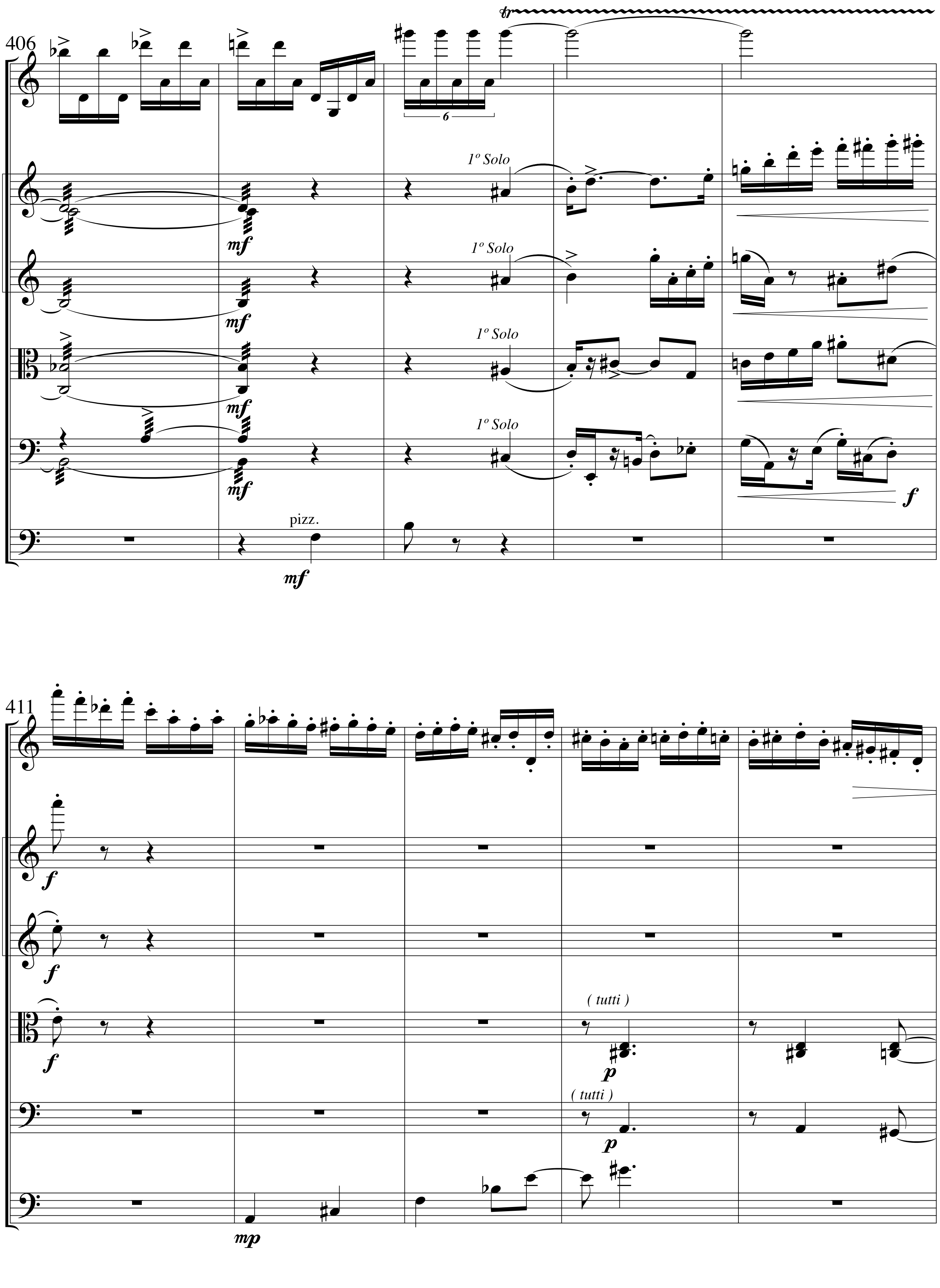

354
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sffz
f
fp
ff
fp
ff
fp
ff
fp
ff
fp
ff
pizz.
f
pizz.
f

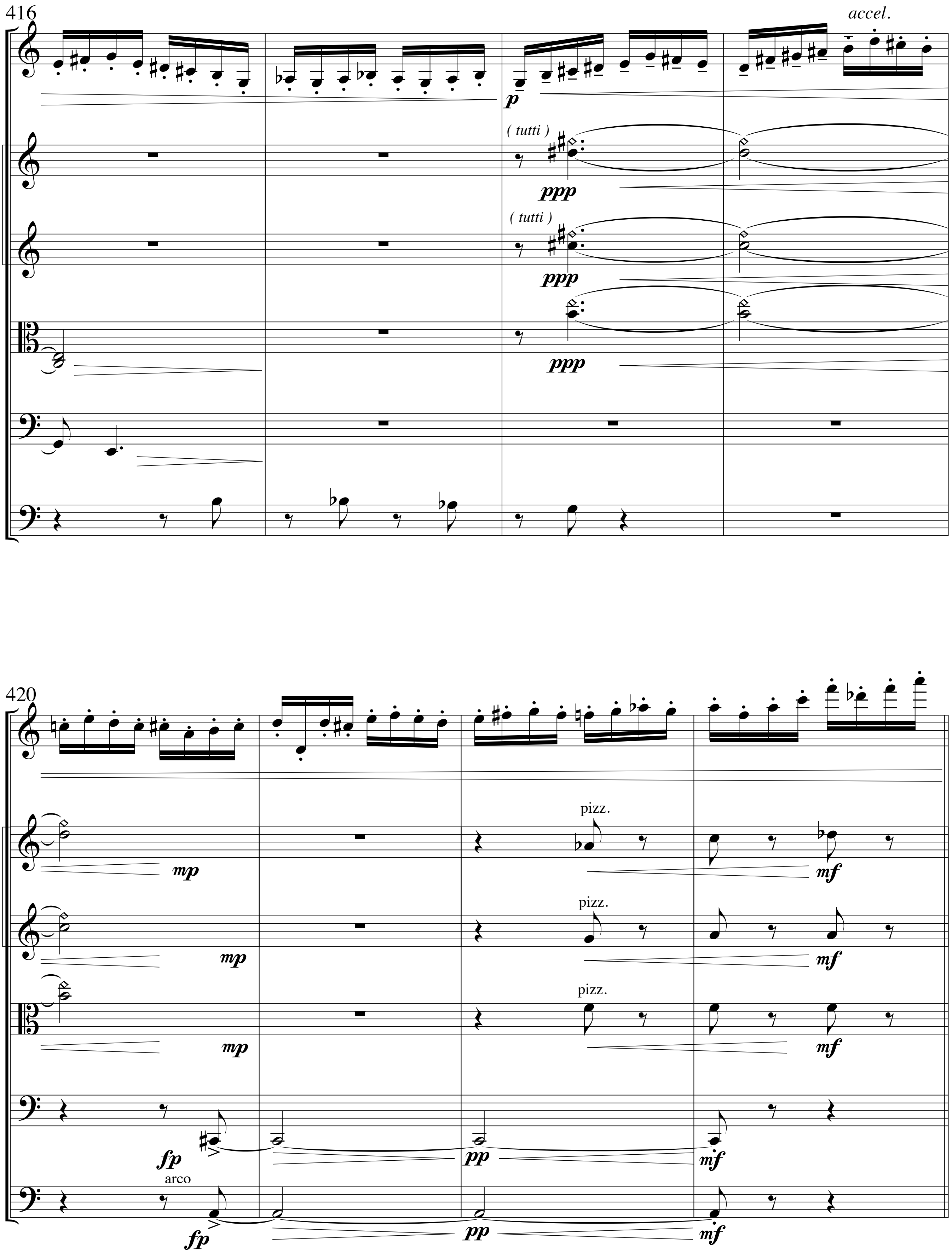

359
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
mf
ff
364
Sul ponticello
arco
mf

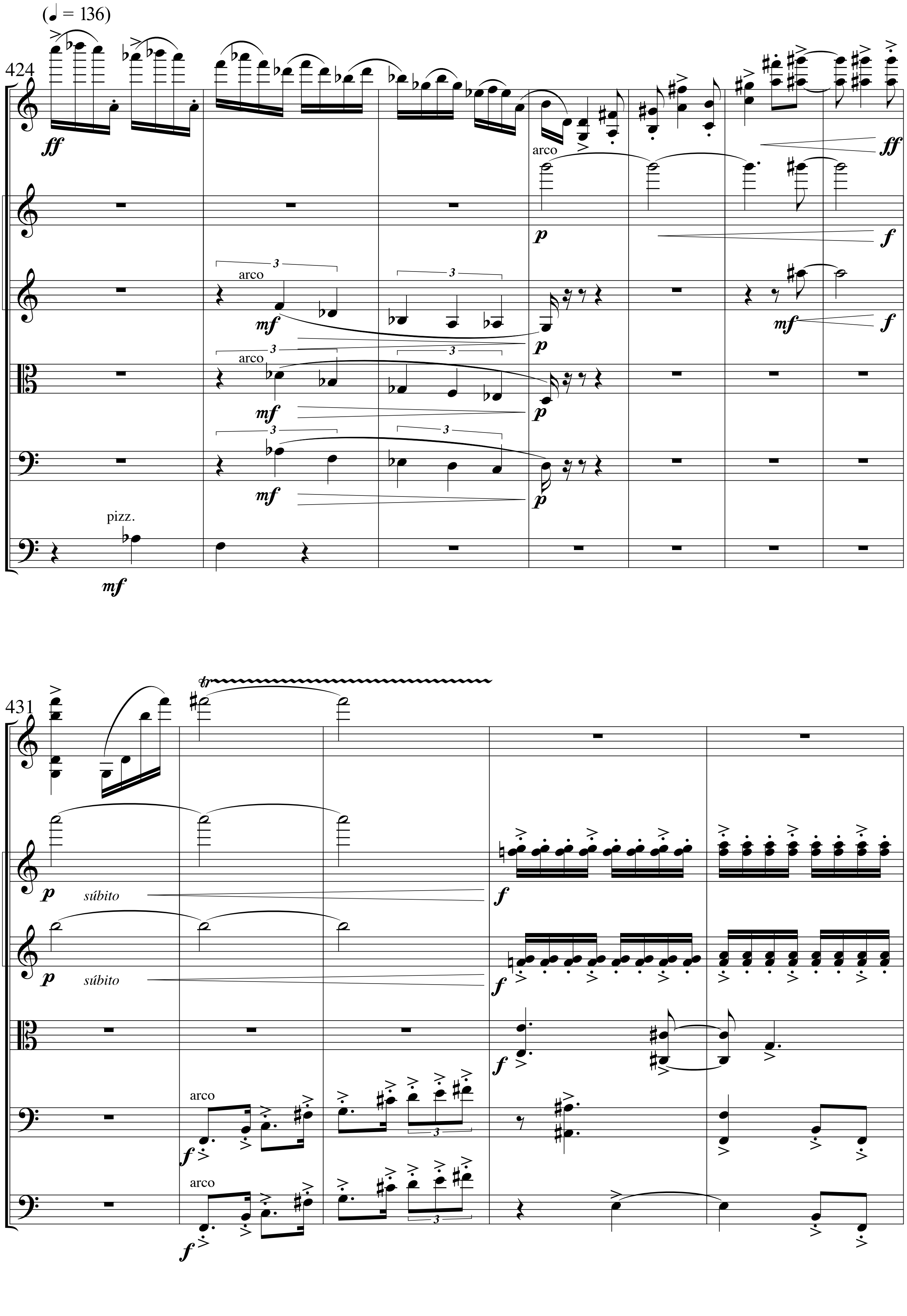

371
(♩ = 120)
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
normal
normal
normal
normal
normal
ff
f
sffz
378
tr
pizz.
pizz.
p

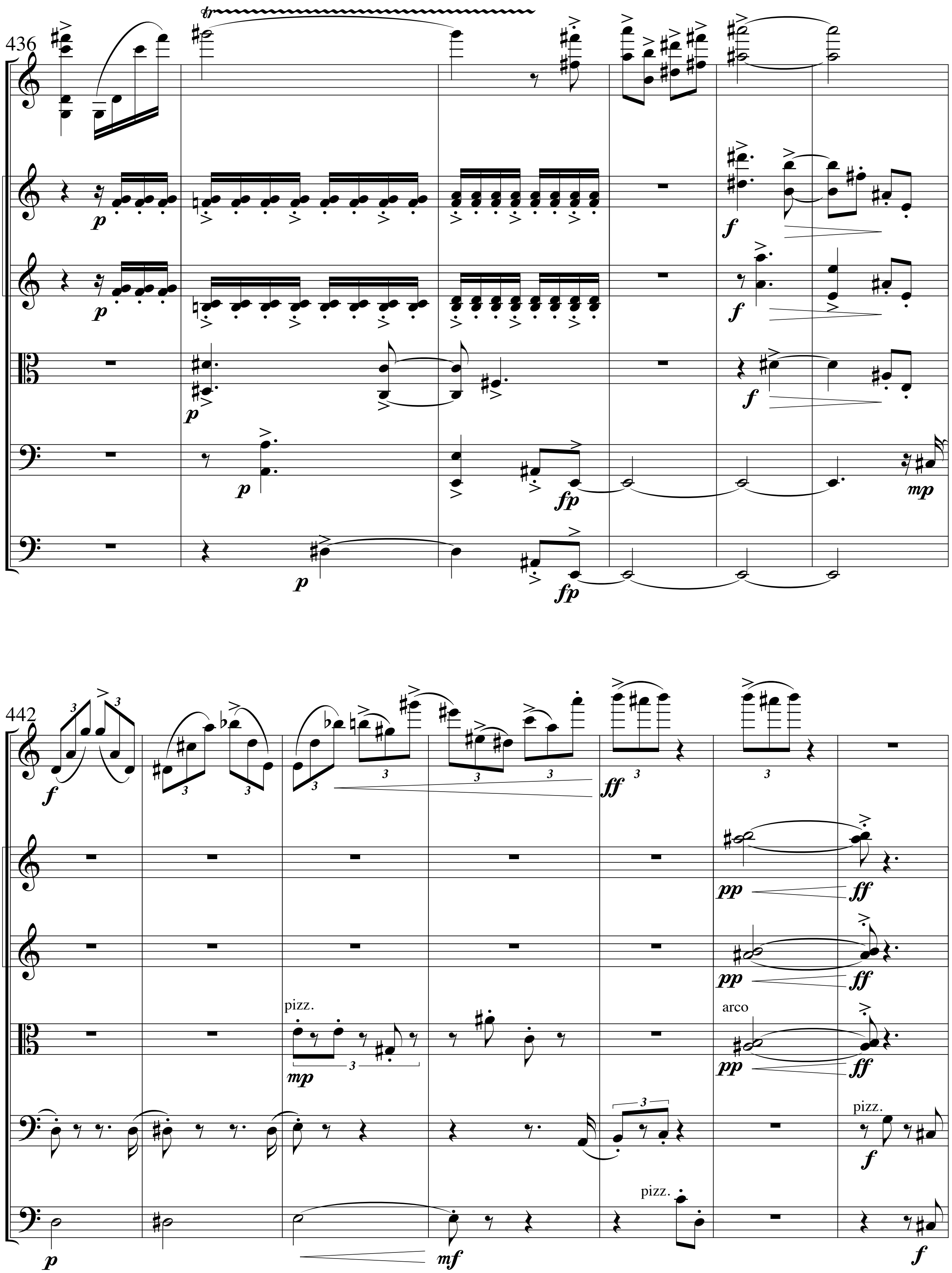

383
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p súbito
arco
388
f
fp
mf
pizz.
p

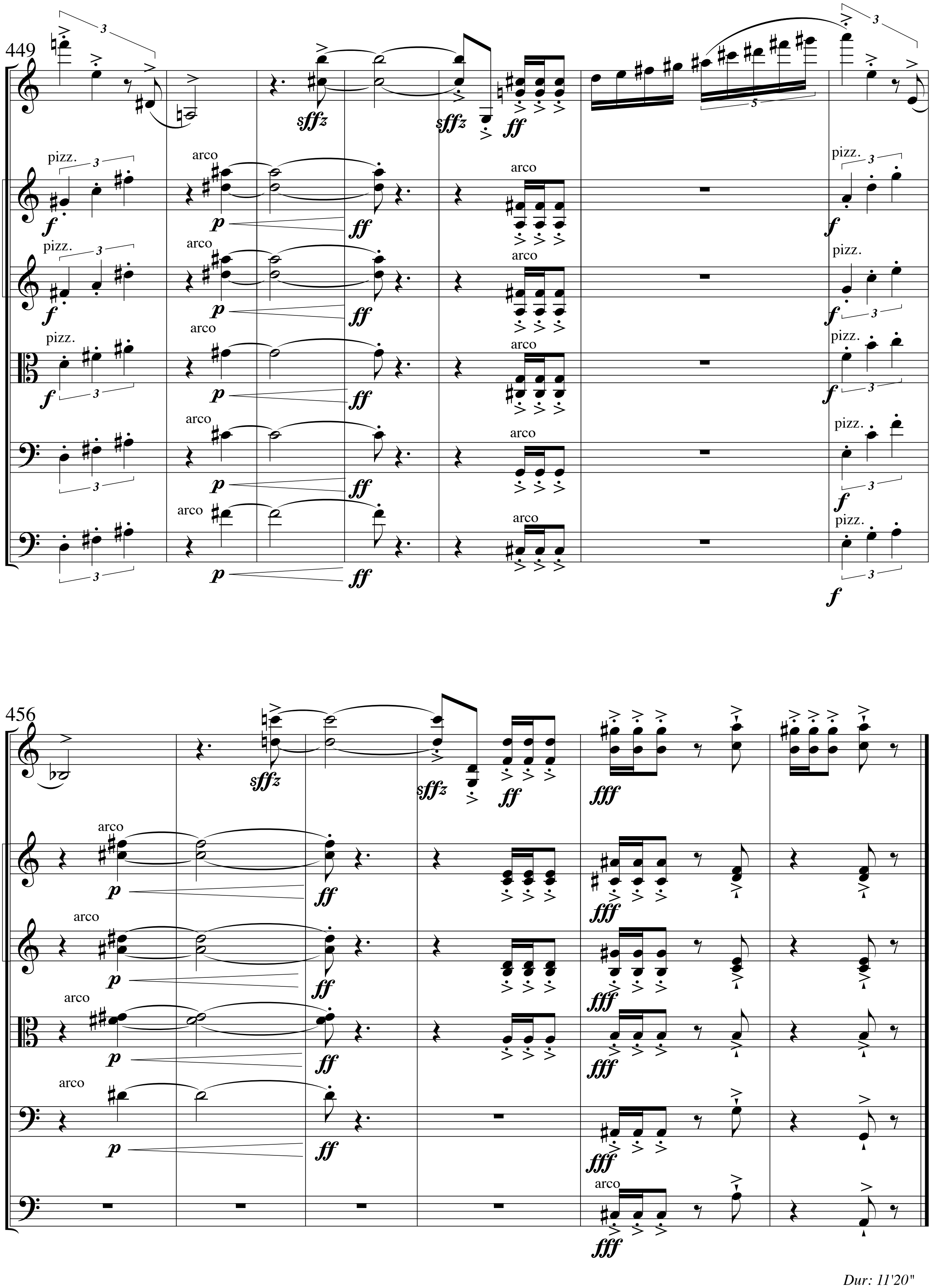

394
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
arco
pp
400
cresc. poco a poco
f
pp cresc.


406
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
1º Solo
pizz.
411
(tutti)


416
accel.
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
(tutti)
ppp
420
pizz.
mp
mf
fp
arco
pp


(♩ = 136)
424
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
ff
mf
p
f
431
tr
súbito


436
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
442
Vln.
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
pizz.
D.B.
pizz.


449
Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
sffz
ff
f
p
456
fff
Dur: 11'20"